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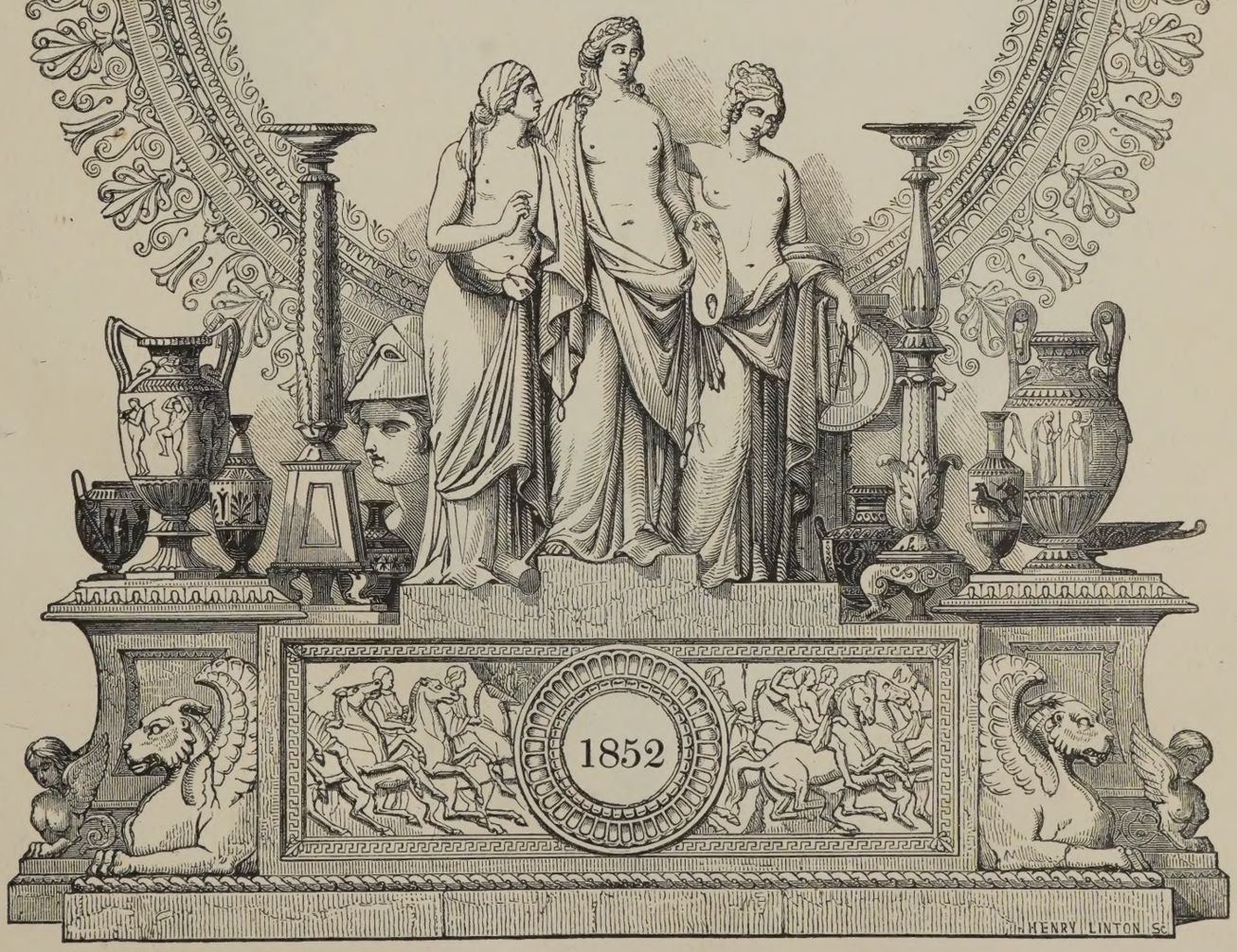

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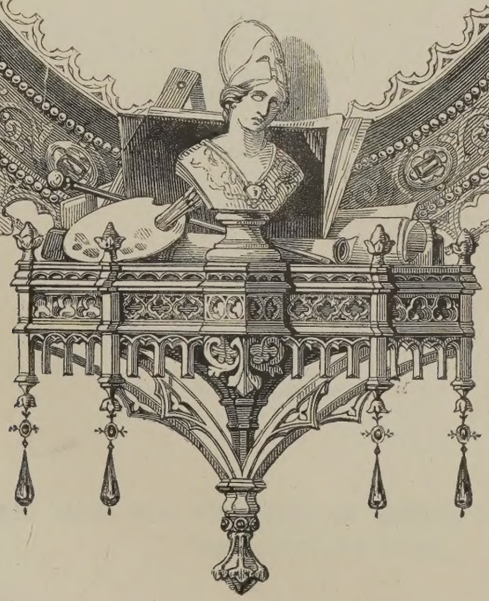

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THE NUREMBERG MADONNAS.

BY MRS. JAMESON.

ALL who have travelled in Roman Catholic countries will remember the effigies of the Virgin Mary bearing her divine Son;—either throned in her arms, as the smiling infant come to bless the world, or laid across her knees as the dead sacrifice, slain to redeem it; effigies which meet us at every turn and are so innumerable and so much alike that they leave scarcely a trace in the memory except in the aggregate. Sometimes they are pictures painted on the walls; sometimes sculpture enclosed in a shrine; sometimes in conspicuous public places to excite the piety of the indifferent; sometimes in the most retired by-ways to attract the homage of the thoughtful; sometimes on the outsides of houses; at the corners of streets; over the gates of gardens, where in ancient times gods of a far different aspect leered or frowned; sometimes in the leafy depths of a wilderness, suspended against the trunk of an aged tree; sometimes in a solitary shrine in the midst of a wide desolate plain. In most cases these perpetually recurring images of the Mother and her Son are the workmanship of local artists, whose skill in our Protestant countries would never have aimed beyond the conception of a red lion or a blue boar on a sign post. In Italy they have often, however badly executed, a certain pathetic elegance; partly from the inherent sense of grace in the people; partly because copied from traditional models, so that it is not unusual to trace in the rudest of these representations a classical beauty of design, which no deficiency of the workman could wholly ruin or eclipse. But in the Roman Catholic countries of the south of Germany, all through Austria for example, they are generally in the most execrable taste and style; the Virgin like a formal painted and gilt doll; the Redeemer—but I will not make profane comparisons. I will only allow myself to remark, that however its sacred significance to the popular apprehension may place such image-work beyond the reach of criticism or ridicule in every thoughtful mind and kindly heart—yet to the educated eye and refined understanding, it remains repulsive, deformed — almost intolerable.

The case is different at Nuremberg; and it was certainly a happy thought to preserve through these drawings, some few of the very beautiful figures of the Madonna which still adorn the antique houses of that venerable city, before modern innovations and improvement have banished and dispersed them. The superior grace and workmanship of these figures show the influence of that excellent school of Art which flourished at Nuremberg during the fourteenth, fifteenth, and down to the middle of the sixteenth, century; the

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period in which Schonhofer, Peter Vischer, Beham, Burgmaier, Adam Kraft, and Albert Durer, and many admirable artists with less celebrated names, lived and worked, and gave to this particular school that strong impress of individuality, truthfulness, and deep feeling which make amends for the want of knowledge in some instances, and the want of grace in others. But it seems to me that the interest attached to these charming Nuremberg Madonnas, consists not alone in their intrinsic beauty, but in the sentiment in which they were created, and yet more in the feeling through which they have been preserved. That which the religious piety of one church had reared, the religious zeal of another church has spared. In England, and far more in Scotland, our Puritan or Calvinist progenitors—our Cromwells or John Knoxes—had inevitably demolished these graceful figures, or with painstaking and most ignorant barbarism have defaced in them every trace both of the human and the divine. The Nurembergers, among the most zealous Protestants of Europe, have thought fit to respect these and other monuments of the faith of their fathers. Not that the good city of Nuremberg, Catholic or Protestant, was ever very remarkable for its tolerance. When it was Catholic and prosperous, it banished and burned the Jews, after the fashion of the good old mediæval times; when it became Protestant and pugnacious, it kicked, and cuffed, and oppressed, and suppressed the Catholics,—and this so effectually, that at present there are, I believe, not more than 2000 Catholics in a city with near 50,000 inhabitants.

Yet how rich is Nuremberg in the beautiful and interesting relics belonging to a banished faith! In former days, when it was wealthy and Catholic, and produced and patronised artists, it was called, not inappropriately, the gothic Athens; now it might almost be styled the Rome of Protestant Germany, so teeming with romantic, and religious, and artistic interest! When in the old churches of St. Sebald and St. Lorenz a new and simple worship replaced the grand ceremonial of the Roman Catholic Church, it was not thought necessary to desecrate altars, deface pictures, demolish shrines, or hire ruffians to break the gem-like windows, and knock the heads off saints and martyrs. And in this calm self-confidence there was more security against re-action than in all the brutal violence and cruelty which accompanied our Reformation.

But to return to our Nurembergers. Their strength and glory had been founded on the arts of peace, in commerce, and in the excellence of their mechanical inventions. It was the land-Venice, the mart, the half-way exchange between the east and the west. Like Venice, it had an aristocracy of merchants; while its populace was more like that of the Flemish cities, both in the love of splendour and art and the propensity for jollity and turbulence. After bravely defending their religion against Wallenstein during the thirty years' war, they retained their municipal rights till 1806, when Napoleon gave the death blow to their civic freedom, and handed over them and their city an *apanage* to Bavaria. Since then no royal petting, nor even new manufactures, new railroads, new privileges, seem to have quite consoled the inhabitants for the loss of their former freedom and importance; though here, as elsewhere, the slow but sure march of progress is felt and seen.

Between my first visit to Nuremberg in 1833 and my last in 1845, so many changes had taken place, that I began to feel alarmed for the fate of some of the fine antique buildings and their singular local physiognomy. I am not one of those who regard with indiscriminate admiration mediæval manners, or taste, or faith, or art. With a deep respect for all that has been produced in the spirit of enthusiasm, I have small respect for what is produced merely in the spirit of imitation. The angular draperies, the meagre limbs, the fantastic exaggeration which is so deeply interesting in the early German masters, who did their best according to their power, are repulsive and

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ridiculous when reproduced by doing our worst. But we are on the way to amend this error; there is the dawning of a truer light and a healthier spirit among our artists;—and in the meantime return we to our Nuremberg Virgins.

There is in truth no subject on which the impress of originality is more felt than in this eternally repeated group of the Virgin Mother and her Child. Nothing but the deepest feeling of faith and veneration, the highest appreciation of the pure and beautiful, can, in its endless repetition, strike out the new without bordering on the fantastic, preserve its tenderness from becoming sentimental, its grace from mannerism, and its simplicity from insipidity. First set up as a badge of belief, then cast down as a badge of idolatry; a consecration *here*, an abomination *there;* at one time elevating and softening the religious principle, at another materialising and debasing it;—it has been degraded in every possible way—morally, spiritually, artistically. But in the hands of great and good artists we may hope to see it yet nobly reproduced: as long as there is Christianity in the world, it cannot lose its sacred significance; as long as there is natural affection in woman's heart, or in man's heart the sense of the holiness of motherhood and childhood, it cannot lose its charm.

We must observe first the purpose of these beautiful images. Such a figure of the Madonna placed on a house was supposed to give at once sanctity and protection. She is here in her character of protectress. In Italy such figures are often over the doors. At Nuremberg they are affixed to the houses, generally to a corner house, where two streets meet, and just at the angle, about half way between the roof and the ground. They are, in many cases, part of the original design, the niche being hewn in the stone; in general there is a gothic canopy, and a pedestal more or less enriched.

In Italy the ancient sculptured Madonnas have more dignity, and the drapery flows in more easy and tasteful lines, borrowed from nature and the antique, which we call a classical style, though the term would not express what we find in the elegant figures by Nicola Pisano, Mino da Fiesole, and Donatello, touched as they are with a sentiment altogether different from that which prevails in Greek or Roman art. In the German virgins there is equal purity of feeling, but less grace of form; the face is rounder, the features less fine and regular, the expression more girlish. They are oftener crowned with the regal crown, than veiled, as in the Italian figures. The long abundant hair, most elaborately waving and floating on her shoulders, is also a characteristic of the German representations, both in painting and sculpture. I would advise any one who has the opportunity, to take up Cicognara's *Storia della Scultura*, and compare the Italian figures of the Virgin with those of the Germans. The editor of the *Art-Journal* would do good service if he would follow up this series, by a series of twelve taken from the most beautiful examples in Italian Art, and twelve, if they could be collected, from the English remains.

In these Nuremberg figures we must observe that we have the protecting Virgin in two different characters. Where she has the crown on her head, and the sceptre in her hand, and the Infant God-head enthroned on one arm, she is the *Regina Cœli*—the Queen of Heaven; and the *Regina Angelorum*—the Queen of angels. In the other figures, where there are no emblems of sovereignty, where she stands with her long hair flowing over her drapery, and

No. 8.

No. 7.

No. 9.

sustains the infant in both arms, or contemplates him with an affectionate expression, she is the *Alma Mater Redemptoris*, the Mother of the Redeemer. In most instances, the Infant Christ holds an apple, the emblem of the fall of our first parents, which rendered the Advent of the Divinity in the form of a child born of woman, necessary to our redemption. In Italian sculpture, she often holds a flower—a rose or a lily, emblems of herself and her own character; or the Child holds a bird, the emblem of spiritual life; or his little hand is raised in benediction — circumstances more rare in the German school, where the conception has always been more uniform.

We will now consider each figure separately.

In the *Königstrasse*, close behind the beautiful Church of St. Lawrence, stands a very ancient mansion, quite in the Gothic style, which formerly belonged to the family Glockengiesser. (It is curious and interesting to remark how many of the noble family names of Nuremberg are derived from handicrafts: Glockengiesser signifies bell-caster.) On the front of this house stands the figure of the Virgin, No. 1. She is without the crown, her long hair flowing unadorned over her shoulders, and holds the apple to which the Infant Christ extends his hand. The drapery is a good deal broken and not very graceful in its folds; the head however of the Virgin and the general *pose* of the figure are fine. Upon the pedestal is the date 1522, and a shield containing the family arms, in which the bell is conspicuous.

Of more distinguished beauty is the next figure (No. 2), which stands on the corner of a house in the *Albrecht-Durers-Platz*. She is here crowned and sceptred as the Queen of Heaven. Her long hair flows from beneath her diadem over her shoulders. The child holds the apple in his hand. In the simplicity and dignity of the *pose* there is something that reminds us of Nicola Pisano; but the modelling of the drapery is quite German and in a very beautiful style; this Virgin is one of the earliest in date, and is supposed to be of the time of Schonhofer.

Opposite to this, on the house of the family Von Thon, we find the Madonna marked No. 3. She wears a splendid crown over a profusion of hair, which streams down below her waist. The child is sustained by her right hand, and she places her left under his foot. He holds the symbolical apple as usual. The drapery is well and boldly designed, though a little too much broken in the German style. At her feet is the crescent moon with a human face. This figure is about the time of the fifteenth century.

The next figure, No. 4, is on a house at the back of the *Ægidien-Kirche*, the Church of St. Giles; it is very much in the manner of Adam Kraft, to whom it has been ascribed. The Virgin with her long hair flowing over her shoulders, and without crown or veil, holds the apple in her right hand, and seems to present it to Christ, who bends forward to receive it. There is much sentiment in the air of the head; the drapery however wants simplicity of treatment, and is too much broken up.

Opposite to the *Moritz Kapel*, or Chapel of St. Maurice, now the Picture Gallery, there is a large and ancient house, on which is the figure of the Virgin marked 5, bearing her crown and sceptre as Queen of Heaven, but looking down with a very soft pensive expression. The child, which rests gracefully on her left arm, holds the apple in his hand. On the pedestal is the date 1482, the best period of Nuremberg Art. The careful execution and fine taste of the drapery, as well as the general grace of this figure, are very remarkable.

Of singular beauty also is the figure No. 6, which belongs to an older style. It is on the angle of a house in the *Obst Markt*, behind the *Frauen-Kirche*. The Virgin wears a crown over her veil, and no hair is seen. She holds the child sustained in both arms, and bends her head as if adoring him. The calm simplicity in the pose of this figure, the formal Gothic style of the drapery, which is notwithstanding very beautiful in its way, and in harmony with the conception of the whole work, recall the manner of the sculptures at Bamburg.

No. 11.

No. 12.

No. 10.

We may contrast this beautiful figure with one at the corner of a house, nearly opposite, in the same locality. The Virgin (No. 7) here stands with her crown and sceptre. The exceeding bad taste of the drapery, which is broken up into the most unmeaning folds; a mannered pretension in the attitude of both mother and child, show that this figure belongs to a later and degraded period of Art, probably about the end of the sixteenth century.

At the corner of the *Wein Markt* stands a large and very ancient mansion, now converted into the well-known inn, *Am Rothen Ross*. At the corner of this building is the singular Madonna, marked No. 8. There is something peculiar in the attitude of this Virgin, and in the fall and management of the drapery, part of which is drawn over the child, which, together with the workmanship, show it to be of an early date, probably about the end of the thirteenth or beginning of the fourteenth century.

The next Madonna, No. 9, from the *Burg-Strasse*, is peculiar, part of her drapery being drawn over her head as a veil, from which her hair escapes, and surmounted by the regal crown. The drapery is in a large style, but not flowing, and the figure, on the whole, does not seem to belong to the best period of Art, and is probably of the 16th century.

Much superior is the next Madonna, the figure marked No. 10, and which stands at the corner of a remarkable house in the *Binder-Gasse*. This house, built before 1500, has retained, untouched and unaltered, its antique form and material. It is a beer-shop and the sign hangs out close to the beautiful tranquil Madonna. She stands holding her Child, and looking down upon him pensively, with her long luxuriant hair falling over her drapery. In the opinion of the artist, Herr Wagner, this figure is of the same date as the building to which it is affixed, that is, about the end of the 15th century.

The very German Madonna, No. 11, stands in a niche in front of one of the houses in the *Dieling Strasse*. It is not of stone like the others, but carved in wood, and has probably been coloured. It is distinguished by the peculiar drapery, or rather costume, which is national and picturesque rather than ideal. The dress and style of execution belong to the sixteenth century.

The last of the series, perhaps the most beautiful of all, is a figure over a house in the *Hirschel Gasse*. It is in quite a different style from the rest — altogether Italian in the *pose* of the figure, in the antique air of the head, and the exceedingly grand and graceful drapery which follows, without effort or exaggeration the lines of the form beneath. It is probable that this figure, which is quite in the taste of the old Tuscan school, may have come from Florence, together with bales of woollen cloth—the fine woollen dyed cloths for which Florence and Siena were as famous, as Nuremberg for its watches—in times when Leeds and Birmingham were *not*.

In conclusion, we may recommend these figures, generally, as studies in style; and, specially, as comparative examples of treatment and feeling in a particular subject. Their interest, both historical and artistic, as connected with one of the most remarkable cities in Europe, and the memorable artists who flourished there, adds greatly to their value.*

* It may be well to mention that the series of drawings here engraved, were made expressly for the *Art-Journal*, by Herr Wagner, the distinguished artist and engraver of Nuremberg.

ON WOODS USED FOR ORNAMENT AND PURPOSES OF ART.

I. INTRODUCTORY OBSERVATIONS.

So much of the beauty and comfort of the interior of a modern mansion depend upon its woodwork and furniture, that a study of the properties and relative capabilities of the various kinds of ornamental and useful woods, becomes of considerable economical and tasteful interest. To banish from our rooms the work of the turner and wood-carver, would be to deprive them of some of their principal adornments. In our climate, wooden decorations suggest the ideas of comfort and warmth, so that we could ill spare our furniture, or exchange it for the finest marbles. The roughest log is a pleasanter seat under a British sky than an elaborately carved alabaster chair. The sight of a brightly polished expanse of mahogany cheers the soul of John Bull, and fills his imagination with pictures of merry feast and hearty cheer, such as the most exquisitely inlaid round table of Florentine marble-work would fail to inspire. Naturally, in our love of Comfort, and increasing taste for elegance combined with that British household idol, we are inclined to bestow much decorative skill upon our chairs, couches, tables, and sideboards. The visitors in a drawing-room scan the furniture with a critical yet not invidious eye, to note its curves and carvings, colour, and harmony with the carpeting that is spread on the floor and the curtains that drape the windows. The inspection is for something to admire, not for something to condemn. Good taste cherishes good humour, and extinguishes envy. And as good taste in these matters of housefitting is daily becoming more and more diffused, it is not undesirable that we should make ourselves acquainted with the history of the woods to which we are indebted for so much of our beautiful furniture.

The beauty and variety of ornamental woods depend on minute peculiarities of structure. The patterns they exhibit when sliced and polished, the colours that variegate their surface and substance, their hardness or softness and adaptability for the purposes of the cabinet-maker, are all due to causes which cannot be made out unless we study the anatomy and physiology of plants, and use the microscope as well as our unarmed eyes. To give an account of the attractions and relative excellencies of ornamental woods without noticing the organisation to which their merits are owing, would be to leave out of sight much of the interest of our subject, and to treat empirically that which may be much more useful if examined into scientifically. In this, as in all other investigations of natural objects, the more we bear in mind the results of philosophical research, the more clear do our ideas become respecting the matter we seek to know and understand. There is no department of art or workmanship that cannot be regarded in a scientific as well as a popular point of view, and it often happens that when the former is made manifest, through untechnical language, to ordinary readers or persons, it proves to be as popular or even more so, than the imperfect notions of the nature of things which usually appropriate to themselves that much misused epithet. *Popular* and *practical* are two words often used to signify an imperfect sort of knowledge, that suffices to content those who will not give themselves the trouble to acquire more precise and accurate information. A brief outline of the scientific bearings of our subject is best given at commencement.

The term *wood* is commonly applied to those portions of the vegetable axis that are sufficiently hard to offer considerable resistance and solidity, so as to be used for purposes requiring various degrees of firmness and strength. Every flowering plant is composed of an axis, and the appendages of the axis; the former consisting of the stem and root, the latter of the leaves and flowers. In trees, shrubs, and under-shrubs, the axis is said to be *woody*, in herbs it is termed *herbaceous*. In the former the stems are permanent and do not die to the ground annually, as is the habit of the latter. A shrub, a tree, an under-shrub, a bush, are merely gradations of magnitude in perennial plants; woods valuable for purposes of Art and Manufacture are derived from all of them. But as bulk and dimensions are necessary to make timber available for extensive use, by far the greater part of our ornamental woods are derived from trees. There are, however, as we shall afterwards see, some remarkable exceptions. The wood of roots is different in structure from the wood of stems, and the same tree may furnish two very different kinds of ornamental wood, according as they are derived from its ascending or its descending axis. The wood of the inner portions of a stem may be of very different colour and quality from that of its outer parts. In the immediate neighbourhood of the origin of branches, it may exhibit varieties of pattern, such as to render it greatly more ornamental than elsewhere, and in some cases, when under the influence of morbid growth, reveals additional beauties, so as to be prized for qualities which in nature are defects.

If we take a number of transverse sections of wood, and compare them one with another, it will soon become evident that there are two principal types or modifications of structure. Compare a cross cutting of oak or plane with a like portion of "Palmyra" wood, and you will see the differences between them strongly contrasted. In the former, the layers of wood are ranged in concentric circles round the central pith, and are encased externally in a binding of bark, itself composed of distinct and differently organised portions. In the latter, there is an uniform appearance throughout the section, the substance not being disposed in concentric rings, but appearing as if a bed or ground of one kind was studded with specks of another order of tissue. These are not slight dissimilarities: they indicate differences of the greatest structural importance in the economy of the respective trees. Corresponding with them are peculiar modifications of every portion of the plant's organisation. The external aspect of the plants of either type is altogether unlike that of the other. The part played by the tree in the landscape; the share it has in determining the peculiarities of scenery; the sentiment, so to speak, that it gives to the living picture—are mainly the results of the modifications of external form, originating in minute structure. Were it not that among woods used for ornamental purposes, the first-named type has by far the most numerous representatives, these differences would affect still more than they now do, the operations of the cabinet-maker.

If we place a thin slice of a young oak or plane under the microscope, we see how complicated is its anatomical structure. In its central portion is the pith, composed of minute and mostly hexagonal cells,—little membranous bladders, that in the early stages of the tree's growth play a more important part than they do during its

maturity. A great development of pith, as in the Elder, renders the wood comparatively valueless. Around this central tissue is a circle, chiefly composed of very long spindle-shaped cells, each enclosing a loose spirally-coiled thread. This is the '*medullary sheath*" of botanists. It is interrupted at intervals by radiating extensions of the pith that proceed across the next element of the stem, the true wood, towards the circumference. The wood encircles in successive layers the pith and its sheath. It is composed of tough fibres, mingled in more or less orderly arrangement with vessels of various kinds, some of which give it porosity. In the first year of the stem's growth, there is but a single layer of the wood. Year after year a fresh circle is superadded, and, in temperate climates, at least, we can pronounce with certainty on the age of a tree by counting the number of annual rings of growth displayed in its transverse section. In this manner, the age of certain trees has been inquired into; and many, especially planes, cedars, limes, and oaks, have been shown to have lived the patriarchal existence of nearly, or quite, a thousand years; while yew-trees grown in our own country, have exhibited unmistakeable signs of thrice that vast longevity. In contemplating the length of life of one of these reverend and hoary elders of the forest, we are apt to forget that it is not to be measured by the standard of man or of the higher animals; for it is really not the measure of an individual existence, but, as it were, of the duration of an empire or nation. A tree is a populous community, presided over by an oligarchy, of which the flowers are the aristocracy, and the leaves the working classes. The life of the individual members of the commonwealth is brief enough, but the state of which they are members has often a vast duration; and some of those whose ages we have referred to, could they take cognisance of human affairs, would look with contempt upon the instability and irregularity of human governments and states, as compared with the unchanging order and security of their own.

Around the wood are successive layers of bark, the innermost fibrous, and investing the newest layers of wood, the middle and outer ones cellular, and often forming corky developments. Out of the inner layers of bark of certain trees, cordage and matting are sometimes constructed; the lime especially furnishes such materials. The beautiful lace-bark is this inner layer in the *Lagetta lintearia*, one of the spurge-laurel tribe. The surface of the bark is itself invested with a thin pellicle of epidermis, constituting the skin of the tree. This division into pith, wood, and bark, is characteristic of the stems of exogenous or dicotyledonous trees.

In the stems of endogenous or monocotyledonous trees—the Palmyra wood of commerce, or the section of a rattan are examples—there is no such distinction into these three portions. The central mass is, it is true, more or less cellular and pith-like in not a few of the Palm tribe, but it is so because fewer bundles of vessels and fibres stud it than are to be found near the circumference. It is not separated from the central portion by a sheath of spiral vessels, nor do medullary rays proceed from it. The stem, besides, is not invested by peculiar and distinct bark, though the densely-packed and tough fibres of its exterior often form an extremely tough case.

If we cut down the stem of an oak or plane, lengthways, and compare it with a similar section of a palm, we see that the differences so conspicuous in the transverse are equally manifest in the longitudinal section. In the former, the several parts are ranged in lines, the sections of circles, parallel to the central pith; but in the latter, the lines of tissue describe more or less evident curves manifested by the direction of the darker streaks, indicating the presence of fibrous and vascular bundles. These curves, if traced through the entire length of the stem, would be found to proceed from the base of the leaves at its summit, to run inwards towards its centre, and then outwards towards the exterior, changing their minute structure in the several portions of their course, and becoming at last exceedingly tough and fibrous, so as to constitute the hard external investment. The true structure of the palm-stem was long a subject of discussion and controversy among botanists; nor, until lately, was it made out and explained.

There are peculiarities of anatomical structure distinctive of some exogenous trees, and which materially affect the quality and properties of the wood. If we compare the section of a tree of the pine-tribe with that of an oak or elm, we shall find in the former an absence of the conspicuous pores in the annual belts of wood that are so plainly seen in the latter; and if we call in the aid of the microscope, we shall see that this difference is due to minute peculiarities of organisation. In the pine, the peculiar vessels called "dotted ducts," that give porosity to wood, are wanting; whilst the woody layers are made up of disk-marked or punctated fibres that are not to be seen in the oak or elm or in other trees than those that have cones for their fruit, and their immediate allies. So marked and constant is this feature of their structure, that sections taken from fossil coniferous trees exhibit the curious disks that decorate their fibres; thus, by the aid of the microscope, we are enabled with certainty to pronounce upon the affinities of plants that grew countless ages ago, when every living creature on the earth's surface was specifically distinct from any one now existing.

The appearance styled "silver-grain" in wood is dependent on the cellular tissue of the medullary rays, and is, therefore, exhibited by exogenous woods only. It gives the streaks of glancing satiny lustre, that are so ornamental in many kinds of wood. In the oak and beech this appearance is conspicuous. The inner layers of wood, after the tree has become aged, often become compact, and frequently different in colour from the new wood. They are then styled the "heart-wood." Botanists term them the *duramen*, and apply the name *alburnum* to the outer layers or sap-wood. In the former, the tissues have become dry and dense, and charged with solidifying deposits, so as to prevent them aiding in the ascent of the sap. Often, too, they become more or less deeply coloured, so as conspicuously to contrast with the pale sap-wood. This difference is especially conspicuous in the ebony-tree, the black portion of which is the *duramen*, or heart-wood. In the oak, the heart-wood is of a dark brown hue. In all trees whose older woody layers undergo such changes, the heart-wood is highly prized for purposes of furniture. In willows, poplars, and chestnuts, there is no difference of colour between the heart and sap-woods. Such are styled "white-woods." As a general rule, the latter are not nearly so durable as the former. The wood of coniferous trees appears to be least perishable; a quality which is probably due to the peculiarities above noticed, of their anatomical structure.

EDWARD FORBES.

THE NATURAL PHILOSOPHY OF ART.

THE popular notion of works of art is that they are wholly the result of genius or taste, and altogether independent of, and superior to, those natural laws and theoretical rules which regulate the more ordinary productions of human skill and intellect. Even among artists themselves, the degree to which their works are amenable to determinate principles and demonstrative rules, is a matter of doubt and controversy. This uncertainty arises in part, perhaps, from an imperfect appreciation of the inherent nature of genius and taste, as well as of the influence of carefully deduced precepts and correct theory upon their development; and probably, in part, from the experienced inefficiency or impracticability of the theories and rules commonly propounded on the subject of art.

The object proposed in the present series of papers is to remove this uncertainty, in some degree at least, so far as it may be due to the latter of the causes above named, by explaining the laws of those phenomena in nature which have an immediate connexion with art, especially painting, and with which the artist must be acquainted in order to produce a truthful representation of nature.

A moment's consideration of the objects and means of art will show how much it resembles the more strictly experimental sciences in its relation to both nature and the human mind.

The aim of all the fine arts is to excite pleasurable emotions; and the means of doing this is such an imitation of those more or less obvious qualities in nature,—the archetype of art,—as may at once be recognised as her image. To pursue this aim successfully, it is manifest that the artist must be acquainted with everything that may properly be included in the general term of *means* to his end. Since, then, pleasurable emotion constitutes this end, and is itself dependent on two antecedent entities,—external nature and the human mind,—the artist is required to understand both the springs of human emotion and the causes of those appearances by the representation of which he proposes to effect his object.

Without insisting, in this place, on the esthetical part of the question, it is proper to urge, with the utmost emphasis, the great importance of the more technical and practical portions. Some of the greatest masters in the best periods of art owed their eminence to their knowledge of the laws of nature, so far as their pursuits required. Many of them diligently studied these laws, and gave proofs of the efficacy of this course in the excellency of their works. Examples, too, of the employment of the same means of arriving at excellence in art may be found in more recent times.

With all the aids that science can furnish, art is sufficiently ample and sufficiently difficult to tax the most highly-endowed minds and the most indefatigable energies among its votaries.

Perhaps the most difficult, and assuredly the most uncertain department of art, is colouring. In this department, too, the discoveries of science and the deductions of philosophy have done less service than in any other. This result appears to be a consequence of the philosopher's not being sufficiently acquainted with the requirements of art, to present his labours in a form capable of being made available in practice by any but those accustomed to

scientific pursuits. The philosopher was contented to explain the origin of colours, whilst that which the artist stood most in need of, at least at the first, was rules for applying these colours; in short, he wanted a theory of colouring rather than a theory of colours.

There is a broad and obvious distinction between these two things. The former is an account of the cause of the colours of natural bodies, as depending on the texture of surface, or composition of media; the latter is a system of rules for arranging these colours in such a manner as to be productive of an agreeable effect.

For the purposes of art, colours may be considered under two classes, absolute and relative. The absolute colours are those which bodies possess when seen separately and uninfluenced by any other. The relative are those *apparent* colours which are *produced to the perception*, by the modifying power each has over the other when placed together. Both of these classes of colours are strictly subservient to fixed laws, which are capable of distinct enunciation.

The laws of the absolute colours have been known since the time of Newton, by whom they were discovered and explained.

It is to Sir David Brewster, however, that we are chiefly indebted for our acquaintance with the true nature of relative colours. Before his time the composition of the solar spectrum does not seem to have been accurately known. A true theory of the complementary colours was, consequently, until then impossible.

Although an acquaintance with the laws of absolute colours is interesting, and highly useful to the artist, it is the system of relative colours which chiefly concerns him, and a knowledge of which is of the utmost importance to him.

The common phenomena of this class of colours have been often stated; such as that, after looking intently for some time on a red wafer placed on white paper, we shall, on removing the wafer, perceive a green image of it in the place it occupied; and that a blue object would, in the same manner, give rise to an orange image. The power of the complementary colours in juxtaposition to enhance each other's intensity is also well known. Traditionary maxims, such as "warm lights have cool shadows, and cool lights warm shadows," are also current amongst artists. The causes of these phenomena, and the grounds of these maxims, seem to be very imperfectly understood; and in no work, professedly for the use of artists, is there, so far as we remember, any accurate explanation of them to be found.

These instances of the mutually modifying power of colours may be given as examples of the simplest forms of a wide range of effects which have the closest connexion with Art, and the knowledge of which is, consequently, indispensable to every artist.

A correct explanation of these effects may, indeed, be considered as the true theory of the laws of the harmony of colours, and when it is remembered how much colour is capable of enhancing the value of every other quality of art, the importance of such a theory is too obvious to require enforcing by argument.

The subject of colour in relation to Art has engaged the attention of several eminent scientific men. The principal of these are Harris, Mérimée, and Chevreul. The theory of the first named, an Englishman, has been well spoken of and disseminated in our Royal Academy by more than one of its professors of painting; to us, it seems not only defective but positively erroneous. "It appears from numberless observations," says Mr. Harris, as quoted by the late Mr. Phillips, "that the human eye is so constituted with respect to colour, that it derives pleasure from viewing each of the primary colours alone; yet if two of these are introduced to its view together, it requires, for its entire gratification, the presence of the third also; and that want causes a physical sensation in the eye itself, which, without mental agency, and in a manner unknown to us, produces the third colour."

This author, it will be seen, ascribes the production of the complementary colours to the "pleasure" the eye "derives from viewing each of the primary colours alone," and the "want" in the eye for some "third colour." Passing the questionable philosophy which attributes an emotion of "pleasure," or even of simple sensation, to the eye, we hope to show the manner of producing the "third," that is, the complementary colour, *is* known; and that no "colour is produced by the eye during the presence of another."

It is difficult to discover the exact nature of Mérimée's theory. He accepts the Newtonian scheme of the solar spectrum, and apparently ascribes much importance to the circular arrangement of the chromatic scale, overlooking the fact of its being wholly an artificial arrangement, and having nothing in nature to afford it countenance.

The objection we make to this theory, and several others of more recent date, is, that they assume the "circular arrangement" to be an *ultimate* fact, and then appeal to this assumption for confirmation of their doctrine of the harmony of colouring.

The true theory of harmony in colouring does not depend for its value on any formal arrangement of the chromatic scale, circular or otherwise.

The system of M. Chevreul is the most recent. Its peculiarity consists chiefly in the laws of successive, simultaneous, and mixed contrasts, on which its author conceives the phenomena of colour to be based. The advocates and expounders of this system in England, assert that these contrasts form the foundation of the practical laws of colouring, and claim the honour of their discovery on behalf of M. Chevreul. By successive contrasts M. Chevreul means the well-known facts, that, if we look steadfastly for a few minutes on a red surface, fixed on a white sheet of paper, and then carry the eye to another white sheet, we shall perceive on it a green image of the red surface; in the same way green surfaces would cause red images of them; blue objects will, under the same circumstances, give rise to orange images, and yellow objects to purple images.

The "simultaneous contrast" of this author consists in the fact, that two coloured surfaces, in juxtaposition, mutually influence each other, the complementary colours increasing each other's intensity, and the non-complementaries diminishing it.

Now as the very idea of contrast implies the perception and comparison of at least two things, and such perceptions being *necessarily successive acts*, we conceive the expression "simultaneous contrast" to be a contradiction in terms, and that consequently the alleged fact is an impossibility.

M. Chevreul's "mixed contrast" professes to explain the reason why a brilliant colour should never be looked at for any length of time if its full brilliancy is wished to be appreciated: for example, if a person look, for a short time, at any of the primary colours, the complementary colour is generated in the eye, which, adding itself to the primary, degrades its purity. Assuming the term "mixed" to mean a combination of the "successive" and "simultaneous" contrasts, and, admitting, for the sake of argument, the *possibility* of the coexistence of the successive and the simultaneous, or, in other words, of the present and the future, we question the correctness of the explanation. The fact appears to us to depend on a physiological law of vision, which we will explain hereafter. We have given this cursory notice of the principal previous theories for the purpose of justifying, in some measure, our present attempt to explain the phenomena of colour, and the principles of the harmony of colouring, which otherwise might seem superfluous.

In the following essays we shall first explain the origin of colours, both in what we have classed as their absolute and relative condition, and thence endeavour to deduce practical rules for the harmonious arrangement of them, in uniformity with what must be the standard of truth, a healthy perception, rather than as referred to any conventional arrangement of chromatic scales. We shall next attempt to show how these principles regulate shadows and reflected lights, and the various relations of chiaroscuro and tone; and lastly, we will explain some of the phenomena of undecomposed light, so far as they may bear upon the pictorial representation of nature.

JOHN SWEETLOVE.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

INTRODUCTION.

THE origin of metal manufacture is lost in the deep night of those ages into which the light of history cannot penetrate. The inspired volume refers us to Tubal Cain, and the poetic mythology of the Hellenic race points to Vulcan as the originator of the art of working in metals. We are, however, left in perfect ignorance of the period in which either one or the other lived; nor have we any indication of the place in which they pursued their metallurgical operations. That man, very early after that curse which softened the miserable consequences of sin, by the health-giving labour to which he was, by his necessities, compelled, began to melt and mould the mineral treasures which were spread beneath his feet, is evident. In the hoariest antiquity we find examples which prove the smelting of ores, the casting and the beating of metals into form to be no new thing. The earliest periods of Egyptian civilisation show us this. The records which time has spared of those yet older monarchies, which were formed on the Asian continent, prove the same, and render it very probable that it was among the people who occupied the great table lands of India—perhaps the mountaineers of the mighty Himalayan ranges—that metallurgy had its origin. We have very satisfactory evidence that the progress of the arts and manufactures has been from the east towards the west, and the indications are clear, that the commencement of civilisation may be referred to the locality which is washed by the Persian gulf and Indian seas on the south, and bounded by the line of perpetual snow on the mountain chains of the north. Amid the wrecks of that great past which are spread over this wide tract of country—here buried beneath

the desert sands, there hidden in tangled jungles, or shut out from the prying search of travellers by the pestilential morass—like that which marks the site of the mighty Babylon—are still found works in iron, in bronze, in gold, and in silver, indicating an advanced knowledge.

If we might venture a speculation on the probable accident that would lead man to a knowledge of the value of metals, (which may not be uninstructive,) it would be the following. We must place man in a country where the mineral treasures were distributed very superficially—almost spread out on the face of the naked rock. We know that in the porphyritic mountains in the midst of the Arabian Deserts, and those which formed the elevated foundation of the fire temples of the Persian Magi, immense quantities of the peroxide of iron, and the ores of copper are found. In the *débris* of the valleys which spread out at the base of these mountains, and particularly on those sides which form the line of the water-shed of the country, gold is found largely disseminated. In the fissures of the rocks metallic veins would abundantly exist, and since we find man sheltering himself in caves from the inclemencies of the atmosphere, they could not fail to have attracted his attention. Fire was, in the earliest chapters of man's progress, a well-known element; Nature, herself, being the instructor as to its use and its power. Volcanoes pouring forth their flames and smoke, bursting with the energy of heat, and deluging the plains with rivers of glowing molten matter, soon told those who surveyed these grand phenomena that an agent existed, which would, if tamed and brought within human control, be a most important ameliorator of poor humanity's necessities. Prometheus stole fire from heaven, says the Grecian Myth, and was punished for his daring. May not this point to the first bold man who dared to attempt the subjugation of this consuming power? Be this as it may, observation told to the intellectual savage that fire would melt the rock, and the application of it to the veins of the caverns, the iron sands of the hills, and the gold of the ravines, would quickly make him acquainted with the easy fusibility of the ores of the metals, compared with that of the earthy mineral, constituting the rock in which they are found. The earliest examples of metal work are evidently castings: probably the most ancient of these are to be found among the Chinese, and that this extraordinary race was acquainted with many of the physical conditions of nature at a very early period, is proved beyond all dispute. Bunsen assures us that the historical evidence and regular chronology of the Chinese go back to 2400 before our era; and in the twelfth century before Christ, Ths-cheu-ti records the measurement of the length of the solstitial shadow, taken with such exactness by Ts-chenkung, in the town of Lo-yang, south of the Yellow River,—that Laplace found that it accorded perfectly with the theory of the alteration of the obliquity of the ecliptic. This shows an advance in the exacter sciences which, according to the ordinary progress of mental operations, it required many ages to produce. The pyramid builders lived, probably, nearly 4000 years before the Christian Era, and great must have been the knowledge of those men who could dare the achievement of works requiring so vast an amount of mechanical science. "Great men were living before Agamemnon." We are too much disposed to undervalue the intellectual qualifications of those races, whose names are lost, though the works of their industry remain to tell something of their story, but every philosophical examination of their condition tends to prove that the men of 1851, A.D., are not, in many of the industrial arts, so far in advance of those who lived 4000 B.C., as they are eager to suppose themselves to be. The dim light of mythology enables us to infer that the vast hordes of the Scythians wrought in the metals, and traded through the Mæotic Gulf with, to them, distant countries. Of the discovery of gold by the Scythians, at a very early period, there is no doubt. Herodotus is clear upon this head; and the manufacture of bronze, involving a knowledge of the combination of tin and copper, in all probability was known among the nations involved under the general term of Scythians. The Arabian copper mines were, according to Aristotle, well known, and highly esteemed.

These points are adduced simply for the purpose of showing how early man began to work in metals; how long they have been employed for the formation of articles for use and ornament. It will be our object in treating of our present knowledge of these matters, to refer back to those examples left us by the ancients of the works they performed. The present is an age of reproduction—classic antiquity—the superstitious middle period of European civilisation, and the more purely oriental labours are copied with but slight variations. It thus becomes interesting and instructive, while we are considering the sources of the *forms* we adopt, to examine into the peculiarities of the materials in which these forms were originally constructed. It is our intention, from time to time, to illustrate these papers with wood-cut illustrations of the original forms, and of the modern reproductions, together with the various stages of the manufacture. The chemical and physical conditions of the metal employed will be the subject of attentive consideration, and chemical analyses of the ancient and modern alloys will be given. We hope thus to present to our readers a series of papers of some interest, embracing the history of each kind of metal manufacture, and a detailed account of the metallurgical processes at present in use. Copper and its combinations with tin and zinc will form the subject of our earliest consideration. The history of these combinations proves of much interest, from the circumstance of the probability that all the tin employed by the ancients, in the formation of their bronzes, was derived from these islands. Thus the subject at once connects itself with these introductory remarks, which may have appeared somewhat foreign to the title of these papers. The Celts, which are found in the bogs of Ireland, and also in the mines of Cornwall are bronzes, containing, all of them, the same proportion of tin, and such as very generally characterises all the bronzes, whether coins or specimens of useful or ornamental manufacture, of the Greeks and the Romans. This is a point which gives great probability to the statement that the Phœnician merchants visited these islands, especially the western parts of them, for tin. The *Cassiterides*, or tin islands of the Greeks, there is every reason for believing, were those parts of the British Islands with which the mariners of the Mediterranean Sea were acquainted. The circumstance of finding old tools—in wood, stone, and metal—in many of the *tin streamings* or washings for tin, prove the early working of those deposits, which, like the gold deposits already named, are found in the disintegrated portions of the granitic hills which have been washed by the winter torrents into the neighbouring valleys. At Pentuan Stream works, near St. Austel, a very striking corroboration of this view was afforded by the discovery, in the branches of trees which had been buried amidst the accumulated tin deposits, of human skulls, which are preserved in one of the Cornish museums. These skulls present those peculiarities which immediately associate them with the Ethiopic races of man; and hence would appear to be the remains of some of those inhabitants of the Mediterranean who visited our shores, mined for tin in our valleys, and established those smelting-works which are occasionally discovered, and known amongst the people generally by the name of "Jews' houses." We are aware that many eminent antiquaries are disposed to give them a date no earlier than that of the Roman possession; but if traditionary evidence can be brought in support of the hypothesis that an oriental people visited Britain before the Roman invasion, there certainly appears to be many corroborative facts to support it.

Mount Cassius, on the south-west of Spain, has produced tin; and it has been thought that the term "Cassiterides" may have been derived from the Nile. Humboldt has, however, shown that the term *Kassiteros* is the ancient Indian Sanscrit word *kastira*, and thus proved the oriental origin of the name applied to some islands beyond the Pillars of Hercules. We may be disposed on some future occasion to resume a discussion which involves many points of great interest. At present, we leave it, as the introduction to our proposed consideration of the more curious and interesting features of our Art Manufacture in metal, and the reproduction of the works of High Art in the same material.

ROBERT HUNT.

THE VERNON GALLERY.

THE CAVALIER'S PETS.

Sir E. Landseer, R.A., Painter. J. Outrim, Engraver.
Size of the Picture, 2 ft. 11½ in., by 2 ft. 3½ in.

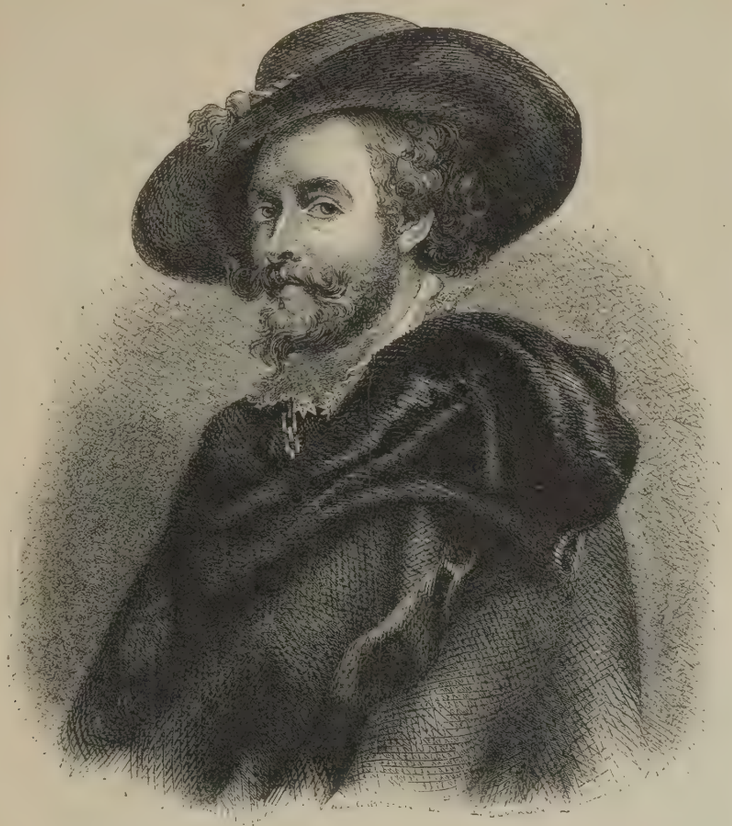
THE personal friends of Mr. Vernon will remember that they rarely saw him in his own house without two or three of these beautiful little canine companions, who were his constant associates; Mr. Vernon having no family to share with him the comforts of his elegant home.

The commission to paint the picture was given to the artist about fourteen or fifteen years ago, when Landseer had called one day to pay a visit to Mr. Vernon: the former immediately made a rough sketch of his subject, but did not proceed with the work, in consequence, it may be presumed, of his numerous prior engagements. Many months subsequently, Mr. Vernon meeting the painter in Pall-Mall, reminded him of the matter, and two days after, the picture was delivered to its owner, as it now hangs in the Gallery. We mention this fact as an instance of the rapidity with which Sir Edwin works, as he had not touched the canvas when the subject was discussed in the street.

Like many another domestic favourite, these two "pets" came to an untimely end; the white or "Blenheim" spaniel met his death by falling from a table, and the "King Charles" was killed by a fall through the railings of the staircase in his master's house, on to the marble basement below; both accidents happened within a comparatively short time of each other, about ten years since. Others were, of course, procured to supply their places, but it is not a little singular that the last spaniel Mr. Vernon possessed died only a few days before its master.

THE GREAT MASTERS OF ART.

No. XIII.—SIR PETER PAUL RUBENS.



Pet. Paul Rubens

THE marked approval with which the series of illustrated papers on this subject was received during the past year, has induced us to make further arrangements with M. Armengaud, of Paris, the editor of the "Vies des Peintres," for another supply of subjects from that well-conducted publication. These engravings are executed by the best wood engravers in Paris, from drawings by artists of eminence, and must be considered as fine examples of the Art. The descriptive text to M. Armengaud's work is principally compiled by M. Charles Blanc, whose researches have produced much valuable information respecting the lives and works of the old masters of Art, of which we have not failed to avail ourselves. This acknowledgment we again repeat, though we have frequently done so before, because one or two French journalists, who most certainly could never have read our articles, have accused us of plagiarism in not recognising the sources from which our series of notices has been obtained. We cannot plead guilty to this charge; we are indebted to M. Armengaud for the engravings, and have consulted M. Blanc's remarks for information; but we have neither translated his observations, as is alleged against us, nor have we at all times been guided by them; such explanation is due to us as well as to the conducters of the French publication, who must not be considered answerable for our opinions.

SILENUS.

We commenced last year our notices of "the great masters of Art," with the illustrious head of the Dutch school, Rembrandt; this year's series begins with the great chief of the Flemish

A VILLAGE FETE.

School, Rubens, "the consummate painter, the enlightened scholar, the skilful diplomatist, and the accomplished man of the world," characters that have rarely been combined in any other individual, and which seem in some respects to be inconsistent with each other, inasmuch as the busy world of an artist generally extends but a short distance from his own studio.

Peter Paul Rubens was born at Cologne, on the 29th of June, 1577, the feast of St. Peter and St. Paul, on which account he was baptised in the names of those Apostles. The parents of the great painter were John Rubens and Mary Pipelings, both descended from distinguished families of the city of Antwerp, where his father filled the office of *échevin* or magistrate; but in consequence of the civil wars which prevailed in the Low Countries about 1570, he was compelled to take refuge at Cologne, where he died in 1587. His widow shortly afterwards took advantage of the restoration of Flanders to the Spanish rule, and returned to Antwerp. With every means at command for receiving the benefits of a sound and liberal education, the mind and intellect of her youthful son, at an early age, were cultivated with great care and attention, while his natural disposition was of

VENUS NOURISHING THE LOVES.

that quick yet docile character that it imbibed instruction with more than ordinary facility. In his sixteenth year young Rubens was appointed page in the household of the Countess of Lalaing, but the occupation was unsuited to his tastes, and he soon returned home. He had a great desire to become a painter, and having made known his wishes to his mother, she placed him under Tobias Verhaegt, a landscape painter of some celebrity, whom, however, he shortly quitted to study under Adrian van Oort, a painter of history, and distinguished as a good colourist, the bent of Rubens's genius inclining him more to the latter class of Art. But the private character of Van Oort was calculated to disgust the mind of one for whom vice and folly had no attractions, so that his pupil soon exchanged his preceptor for Otho van Veen, or, as he is commonly called, Otho Venius, at that time considered one of the most accomplished artists of the Italian school, and who had been appointed court-painter to the Infanta Isabella and the Archduke Albert. Venius was a person of polished manners, and had received a liberal education, qualifications which rendered his society and instruction doubly valuable to the young student, who knew how to estimate them.

Rubens remained till his twenty-third year with this painter, when the latter assured him that his lessons could be of no further use, and recommended him to visit Italy. In fact, Rubens was already thoroughly conversant with all the technical and general knowledge which would ensure his reaping ample benefit from such a journey, and he had painted several pictures with considerable success. Accordingly he proceeded first to Venice, passing some little time there, and then to Mantua, where his letters of introduction from the Archduke gained him a cordial welcome from the Duke Vincenzio Gonzaga, who offered him the post of Gentleman of the Chamber. This was the more acceptable as it afforded him the best opportunities for studying the works of Giulio Romano, an artist whose frescoes especially were held in high estimation by Rubens. Two years after he had taken up his residence in Mantua, Rubens obtained permission from the Duke to revisit

THE DESCENT FROM THE CROSS.

Venice, that he might get a better insight into the colouring of Paul Veronese and Titian than his former visit had enabled him to do. It has been said that, by studying the best principles of colouring at the fountain head, he acquired that splendid style which is so much admired in his works, and on his return to Mantua, he evinced how much he had profited by his studies in Venice, in the three magnificent pictures painted for the church of the Jesuits, which may be regarded as some of his finest works. The Archduke Albert, about this time, commissioned Rubens to paint three pictures for the Church of St. Croce in Gerusalemme, in Rome, representing "The Finding of the Cross by St. Helena," "Christ bearing his Cross," and the "Crucifixion;" he accordingly repaired to the imperial city for that purpose, and while there, copied some famous pictures for his other patron, the Duke of Mantua; it is also supposed by some writers that he visited Florence on his way back.

The painter was now, however, about to appear in the character of an ambassador. In

1605, Gonzaga having occasion to send an envoy to the court of Spain, directed Rubens to return from Rome and prepare himself for the mission.

A FETE CHAMPETRE.

He set out for Madrid, carrying with him costly presents for Philip III. and the Duke of Lerma, the King's favourite minister; after executing

THE RAINBOW.

the object of his embassy with entire satisfaction to all parties, and painting portraits of the King and his courtiers, he returned again to Mantua.

ON THE HARMONY OF COLOURS,

IN ITS APPLICATION TO LADIES' DRESS.

BY MRS. MERRIFIELD.

Part I.

One of the most important advantages of the Great Exhibition has been the comparison which it enabled us to make between our progress as a nation, and that of our continental neighbours, in those various useful and elegant arts which contribute so much to the comfort and enjoyment of life. In many branches of industry the English need not fear competition with any nation; in others we must admit our inferiority. Since the opening of the Exhibition, the public journals have abounded in censures on the arrangement of colours in the British department, which was said to be far inferior to that of the foreign contributors. It has also been asserted that the dress of the English ladies is, generally speaking, chargeable with the same defect. Our own impressions, and subsequent observation, induce us to think the charge is not without foundation. Colours, the most heterogeneous, are often assembled on the same person; and on the same figure may sometimes be seen all the hues of the peacock, without their harmony.

The same incongruity may be frequently observed in the adoption of colours, without reference to their accordance with the complexion or stature of the wearer. We continually see a light blue bonnet and flowers surrounding a sallow countenance, or a pink opposed to one of a glowing red; a pale complexion associated with canary, or lemon yellow, or one of delicate red and white rendered almost colourless by the vicinity of deep red. Now, if the lady with the sallow complexion had worn a transparent white bonnet, or if the lady with the glowing red complexion had lowered it by means of a bonnet of a deeper red colour, —if the pale lady had improved the cadaverous hue of her countenance by surrounding it with pale green, which, by contrast, would have suffused it with a delicate pink hue, or had the face

> "Whose red and white
> Nature's own sweet and cunning hand laid on,"

been arrayed in a light blue, or light green, or in a transparent white bonnet, with blue or pink flowers on the inside, how different, and how much more agreeable, would have been the impression on the spectator!

How frequently again do we see the dimensions of a tall and *embonpoint* figure magnified to almost Brobdignagian proportions by a white dress, or a small woman reduced to Lilliputian size by a black dress! Now, as the optical effect of white is to enlarge objects, and that of black to diminish them, if the large woman had been dressed in black, and the small woman in white, the apparent size of each would have approached the ordinary stature, and the former would not have appeared a giantess, or the latter a dwarf.

It must be confessed that we English have always been more remarkable for our partiality to gay or glaring colours, than for our skill in adapting them to the person, or arranging them so as to be in harmony with each other.

If we look back to the history of British costume, we find this remark applies to our ancestors as well as to ourselves. Indeed, so much were certain colours esteemed formerly, that the aristocracy endeavoured to establish a monopoly of them for their own use to the exclusion of the "city madam" and other less privileged persons. Scarlet, and crimson, and purple, were, in the opinion of our early legislators, fit to decorate the persons of nobles only, and many sumptuary laws were from time to time enacted—and as constantly evaded—with a view to restrict the use of these colours to the higher orders, and to restrain the taste, which successful mercantile transactions, and the effects of commercial intercourse with other countries, was everywhere diffusing, for extravagant personal decoration. Cloth of gold and silver, embroidery and jewels, silks and velvets, especially the imperial colours, scarlet, crimson, and purple, were forbidden to be worn by persons of inferior station, on pain of forfeiture of the forbidden dress or ornament. It will easily be understood that as colour was thus become an indication of the rank of the party wearing it, it was seldom adopted with any reference to harmonious arrangement. The dresses of the sovereigns were, however, as appears from contemporaneous records, frequently elegant, and the colours well assorted. In the time of the early Plantagenets green was the favourite colour; it was generally contrasted with red. Purple and green were also frequently worn together, and crimson was often lined with black or white. In the costume of persons of lower rank, however, we find the most extraordinary arrangements and combinations of colours. Merchants and serjeants-at-law are described as dressed "in motley" (parti-coloured dresses); and Chaucer represents the parson as complaining of "the sinful costly array of clothing" of his contemporaries. Their hose, he says, "which are departed of two colours, white and red, white and blue, white and black, or black and red, make the wearer seem as though the fire of St. Anthony, or other such mischance, had cankered and consumed one half of their bodies." In the History of British Costume, by Mr. Planché (to whom we are indebted for much valuable information on this subject), mention is made of an illumination representing John of Gaunt sitting to decide the claims on the coronation of his nephew Richard II., dressed in a long robe divided exactly in half, one side being blue and the other white, the colours of the house of Lancaster. "The parti-coloured hose," Mr. Planché observes, "renders uncertain the fellowship of the legs, and the common term *a pair* perfectly inadmissible." The dress of the ladies was characterised by similar extravagances. The same author tells us a writer of the thirteenth century compares the ladies of his day to peacocks and magpies; "for the pies," says he, "naturally bear feathers of various colours; so the ladies delight in strange habits and diversity of ornaments." In the reign of Edward III. ladies appeared at tournaments and public shows in parti-coloured tunics, one half being of one colour, and the other half of another. At a later period (the reign of Henry VI.) the same strange taste for "motley" extended to the armour; the breast-plate being frequently covered with silk of one colour, while the placard was covered with silk of another.

During the middle ages the best kinds of coloured textile fabrics were imported, frequently from Venice and Florence, both cities being then famous for their red dyes. The foreign manufacture of their articles of dress probably attached a value to garments of these colours beyond their actual worth; and for this reason, the privilege of wearing them was of itself a kind of distinction, and carried with it an appearance of rank and wealth. The colours worn as badges by political parties were also another source of the prevalence of motley colours. It has been before observed, that blue and white were the colours of the house of Lancaster; it may now be mentioned that murrey and blue were those of the house of York, and blue and scarlet those of England. These few instances are sufficient evidence that taste had, at the period of which we speak, little influence on the selection of colours. The fact that certain colours were worn by persons of high rank, or as a badge of party distinction, was sufficient reason for the adoption of the most incongruous arrangement of colours. Nor can we flatter ourselves that the national taste in regard to colours is, even in this age of refinement, materially improved. The sumptuary laws of which Sir Edward Coke in his Commentary on Littleton quaintly says, "Some of them fighting with, and cuffing one another," are now all repealed; there is no law to prevent men or women dressing, if they please, like harlequins. Colours have long ceased to indicate the rank of the party wearing them. Party politics, however, even now, occasionally dictate assortments and combinations of colours, totally at variance with each other, or destructive of all beauty of complexion. How frequently is the fair wife of a candidate for the honours of a seat in Parliament, with blue eyes and golden hair, obliged to appear in bright yellow or orange-coloured favours, because these are the colours adopted by her husband as those of his party, while the dark-browed lady of the rival candidate is seen in a dress of sky blue! We will venture to say that had the arrangement been reversed, the ladies would have secured more votes than they were likely to do in their discordant parti-coloured dresses.

When political motives do not dictate what colours should be worn, there is frequently no other guide in their selection than fancy or caprice. To many persons the law of the harmony of colours is a sealed book. Were the principles more generally known, the agreeable effects would soon be perceptible in a better assortment of colours in relation to dress. It is hoped therefore that the following observations relative to the harmony of colour as applied to dress, will prove acceptable to many readers of the *Art-Journal*.

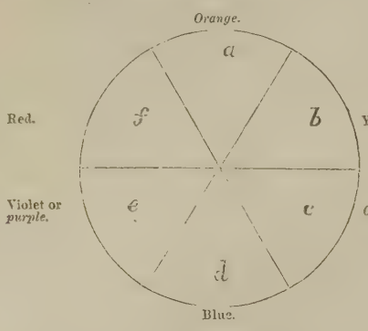
In order however to render these remarks more generally useful, it will be necessary to explain briefly the principles of the harmony and contrasts of colours.

It is now admitted that there are but three *primitive* colours,—that is, three colours only which cannot be compounded of other colours: namely, red, blue, and yellow. With these three colours every hue and shade in nature (except white) may be imitated. With red, blue, and yellow, the painter can represent the rosy bloom of health, and the pallor of disease; the verdure and flowers which characterise the "leafy month of June," and the barren landscape of December, when

> The cherished fields
> Put on their winter-robe of purest white."

It was formerly supposed that there were seven primitive colours, but Sir David Brewster has proved with regard to the colours of the prism—what has long been known to painters, with reference to the more material colours they employ,—namely, that three of the other colours are formed by the overlapping of the three primitives, and the seventh by the mixture of darkness or shade with the blue. In this manner the overlapping or blending of the red ray with the yellow produces orange, the overlapping of the yellow ray with the blue produces green, and the overlapping of the

blue ray with the red ray produces violet or purple. This may perhaps be rendered clear by the following diagram.

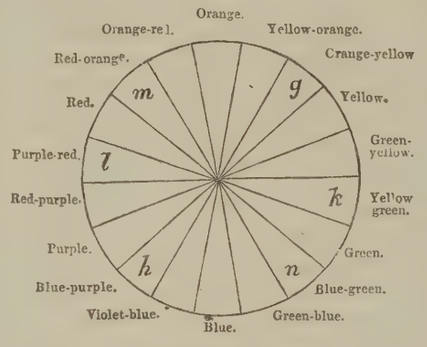


Let the circumference of the circle be divided into six equal parts, and marked *a, b, c, d, e, f.* Let the spaces *a, b, c,* be coloured yellow, *c, d, e,* blue, and *e, f, a,* red. It will then be seen that the space *a* is coloured orange by the overlapping of the red and yellow, the space *c* is coloured green by the overlapping of the yellow and blue, and the space *e* is coloured violet or purple by the overlapping of blue and red. These three colours, orange, green, and violet or purple, are called *secondary* colours, because they are each composed of two primitives.

On looking again at the diagram, it will be seen that the space opposite to each of the primitives is filled by one of the secondaries composed of the other two primitives; red, for instance, is found to be exactly opposite to green, which is composed of blue and yellow; yellow is opposite to violet, which is composed of red and blue; and blue is opposite to orange, which is composed of red and yellow.

Now, it appears to be a law in the science (for so we must call it) of the harmonious contrast of colours, that when the attention of the eye has been directed steadily upon a colour, (either primitive or secondary) there is a tendency in the organ to see the colour which in the diagram is directly opposite to it, whether it is actually present or not. If, for instance, a red wafer be placed on a sheet of white paper, and the eye is steadily fixed on it for some time, the red wafer will appear to be surrounded by a narrow and very pale circle of green, or if the eye, after looking attentively at a red wafer, be directed to another part of the paper, and the wafer withdrawn, a pale green image of the wafer will be perceived. Green, therefore, is said to be the *complementary* colour to red, because the eye, after looking fixedly at the red, (one of the primitive colours,) sees an image or spectrum composed of the other two primitive colours which together make green. In the same manner the spectrum produced by blue is orange, and by yellow is purple. Nor is this phenomenon limited to the primitive colours only, it takes place also with regard to the secondaries, and even to what are called the broken colours; thus red is complementary to green, yellow to purple, and blue to orange. This will be understood by reference to the diagram. The colours thus opposed to each other are called complemental, or complementary, and sometimes, compensating colours. In every case, these are the most beautiful and harmonious contrasts of colours.

It will readily be understood that the gradations of colour between each of the primitives may be very numerous, by the mixture of more or less of the neighbouring colours. The gradations are, in fact, so numerous, that it is impossible to name them all. Pure yellow, for instance, inclines neither to red nor blue, but if a small portion of red be added to the yellow, we call it orange-yellow; if a little blue be added to the yellow, we call it greenish-yellow, if a little more blue it will pass into yellow-green, thence to pure green, then to blue green, then greenish blue, to which succeeds pure blue, and so on. The colour which contrasts precisely with any one of these colours will be found exactly opposite to it in the circle. If, for example, it is required to find the complementary colour of orange-yellow (*g*), we shall find opposite to it blue-purple (*h*); in the same manner we see that yellow-green (*k*) is the complementary of purple-red (*l*), and red-orange (*m*) of blue-green (*n*.) By this arrangement an exact balance of the three primitives is preserved in all the contrasts, and the result is perfectly harmonious.



From the mixture, in unequal proportions, of the three primitives, or of the secondaries with each other or with the primitives, other colours are formed which are variously termed tertiaries, quartiaries, and semi-neutrals, and to which various specific names are given; such as citrine, which may be composed of orange and green, olive, composed of purple and green, and russet, composed of orange and purple. To these may be added brown, slate, marrone, straw-colour, salmon-colour, and others of a similar nature, which, from the fact that all three of the primitives enter into their composition, may be denominated, in general terms, broken colours.

Harmony of colour is of several kinds; it will be sufficient for our present purpose to allude to two kinds only, namely, *harmony of analogy*, and *harmony of contrast.* The term *harmony of analogy* is applied to that arrangement in which the colours succeed each other in the order in which they occur in the prism, and the eye is led in progressive steps, as it were, through three or more distinct colours, from yellow, through orange, to scarlet and deep red, or from yellow through green to blue, dark blue and black, or vice versâ. The same term is also applied to the succession of three or more different hues or shades of the same colour. The *harmony of contrast* is applied to combinations of two or more colours, which are contrasted with each other, according to the laws of which we have spoken. In the first kind of harmony the effects are softer and more mellow, in the second more bold and striking.

Nature affords us examples of both kinds of harmony, but those of the harmony of analogy are most abundant. Of the more brilliant examples of the last kind of harmony, we may mention the beautiful succession of colours in the clouds at sunset or sunrise. Of a more sober kind is that which prevails in landscapes, where the blue colour of the hills in the distance, changes as it advances towards the foreground through olive and every variety of cool and warm green to the sandy bank glowing with yellow, orange, or red ochreous hues at our feet. In both cases force, animation, and variety, are given by the occasional introduction of contrasts of colours. In the sky the golden colour is contrasted with purple; the glowing red, or rose colour, with pale green; the blue sky of the zenith and eastern hemisphere contrasts with the orange-coloured clouds which are floating before it, with the peaks of snowy mountains, or the lofty towers of a cathedral standing out boldly against the clear blue sky, and reflecting on the sunlit crags or pinnacles the golden glories of the western hemisphere. On the earth the broken and variegated green and russet tints of the trees and herbage are vivified and brought to a focus, sometimes by the bright red garments of a traveller, sometimes by flowers of the same colour scattered over the fore-ground.

For the sake of giving a more marked character to experiments on colour, they are generally conducted with the primitives and secondaries, which in their pure state are called positive colours.

Of the three primitive colours, yellow is the lightest, red the most positive, and blue the coldest. Red and yellow, from their connexion with light and heat, are considered as warm colours; blue, from its association with the colour of the sky and distant objects, is said to be a cool colour. Of the secondaries orange is the warmest, green the medium, and violet the coldest. The warm colours are also considered as advancing colours because they appear to approach the eye, the cool colours are also called *retiring* colours from their appearing to recede from the eye. The contrast of green and red is the medium, and the extreme contrast of hot and cold colours consists of blue, the coldest, with orange, the warmest of all colours.

Neither black nor white is considered as a colour; black may be formed by the mixture of the three primitives; grey consists of an equal portion of black and white. When black is placed in contact with any colour, it ceases to be neutral and acquires by contrast a tinge of the compensating colour; if, for example, a green dress is covered with black lace, the black assumes by contrast a reddish tint, which makes it appear rusty; for this reason the mixture of black and green is not pleasing. In the same manner small portions of white assume the complementary colour of that to which they are opposed, but the general effect of a large mass of white is to make colours appear more vivid and forcible.

These fundamental principles of the harmony and contrast of colours being understood, we have next to consider their application to dress, and especially the effect of the different colours when in contact with the skin, in order to afford certain grounds for judging what colours may or may not be advantageously opposed to it. Articles of dress are too frequently purchased without any reference to their appropriateness in point of colour to the individual who is to wear them. A momentary fancy, an old predilection, a party prejudice, will induce a lady to select a dress or bonnet of a colour which not only does not increase the beauty of her complexion, but actually makes it worse than it really is. What for instance can be more unbecoming to a lady with a countenance the colour of parchment—we are putting this by way of example, not supposing there ever was or ever will be a lady of this appearance—than a pale yellow dress

or bonnet? If the colour operates by the effect of contrast, her face will look blue, and how becoming soever blue may be for ladies' stockings, it is far otherwise when their complexion is tinged with it; every one knows that it is no compliment to a lady to say she looks *blue*. If reflexion has any influence, and not contrast, then will the face seem "fall'n into the sere and yellow leaf." Yellow is gay and lively everywhere but in the complexion, and then it reminds one of

> "Jealousy suffused with jaundice in her eyes,
> Discolouring all she viewed."

OBITUARY.

MR. JOSEPH CLAYTON BENTLEY.

We briefly noticed in the month of November of the past year the death of this clever artist and admirable engraver; we are now enabled to supply a few facts concerning him, which our limited space compelled us then to postpone.

Mr Bentley was born in 1809, at Bradford in Yorkshire, where he was brought up as a landscape-painter. In 1832 he came to London, principally for the purpose of learning the art of engraving, and placed himself under Mr. R. Brandard. His progress was extraordinarily rapid, so that his name soon appeared in many of the numerous illustrated serial publications published about that period by Messrs. Fisher & Co., and Mr. Virtue. There is no doubt that his previous knowledge of painting greatly assisted his progress, and it is certain that it contributed very largely to the spirit, breadth, and variety of colour which distinguish his engravings, and enhance their value far beyond that of mere dry mechanical copying.

Although the number of engravings on which he was employed, far exceeded those that the industry of an ordinary clever engraver could have produced, (for he was remarkably rapid in his work,) he still found time, by zeal and perseverance, to follow up his favourite pursuit of painting; and his pictures appeared in the various exhibitions in London, and many of the provincial towns: his contributions to the Portland Gallery and the British Institution, during this year and the last, will doubtless be remembered by many of our readers; they consisted chiefly of views in Yorkshire, painted with great freedom of hand and with a nice feeling for colour.

For a considerable time past, Mr. Bentley had been engaged in copying many of the paintings to be engraved for the "Gems of European Art," published by Mr. Virtue, some of which he also engraved. Among these we may point to the "Fountain," after Zuccarelli, and the "Sunny Day," after Cuyp, as examples of the artistic feeling he threw into his engravings; the same remark applies to those he executed from the Vernon Gallery, for our own publication; the "Wooden Bridge," after Callcott; the "Brook by the Way," after Gainsborough; the "Valley Farm," after Constable; the "Way to Church," after Creswick; the "Windmill," after Linnell; the "Port of Leghorn," after Callcott; "Lake Avernus," after R. Wilson. At the time of his death he was occupied upon other plates for us; and it is not too much to say that his loss, in the landscape department, is one not easily supplied, both for the style of his work and his punctuality in performing his engagements; the latter qualification being one of infinite importance to a serial publication.

The indefatigable perseverance of Mr. Bentley, and his anxiety to attain excellence in whatever he undertook, operated prejudicially, it is to be feared, on a constitution naturally weak, and for the last seven or eight years his health had become very precarious; still he laboured on, and it was hoped that a removal to Sydenham, for the benefit of a purer air, would have arrested, if not entirely removed, the tendency to consumption which his constitution exhibited. Such, unfortunately, did not prove to be the case, though it was not until the approach of autumn that any immediate apprehensions of the result were entertained. During the three months prior to his decease, the unfavourable symptoms rapidly increased till the day of his death, on the 9th of October. He was a man of quiet, unobtrusive habits, and highly esteemed by all who knew him, for his amiable and obliging disposition and rectitude of conduct.

Mr. Bentley has left a widow and two children to deplore his premature death.

SCENES OF ARTIST LIFE.

No. IV.—FRANCOIS GÉRARD.

This very excellent artist and amiable member of society was born in 1770, at Rome, in the Palace of the Cardinal de Bernis. His father was a Frenchman, his mother a native of Italy; and his nature combined and inherited the most desirable qualities of both countries; the conversational powers, the tact, and love of society of the French; the love of Art of the Italian. This last-named love of Art came forth in Gérard when a child, and he was early in life sent to study painting with David, the revolutionary artist of France. Those were stirring times for both hearing and seeing: they were no drawing-room speculations then, and Gérard made the most of his opportunities as an artist, for at the early age of five-and-twenty he painted a good picture on the story of Bélisaire, bought afterwards by Eugene Beauharnais, and now in the gallery of his family at Munich. This was followed by a painting that increased the European reputation of Gérard, "Napoleon by the watch-fires before the Battle of Austerlitz," well known from the engraving. Recognised as the favourite artist of Napoleon and of his son-in-law, all the royal Bonapartists sat to him for their portraits, and he acquitted himself well in representing the grace of Josephine, the beauty of Pauline Borghese, and all those *Adams of their race*, the newly made Marshals and Chamberlains, founders of the new nobility of France, who sat to Gérard, or to Gérard's scholars, in their magnificently embroidered uniforms, covered with orders and decorations. Living in great friendship with Madame de Stael, after her exit and her death he was induced by her friend, Madame Recamier, to paint the picture of Corinne—a complete failure—a subject requiring a genius as great in Art, as was that in literature of the extraordinary woman who wrote the book. Corinne and Madame de Stael had engaged the attention of all Europe; and better had it been for the artist never to have attempted such a work. Gérard is now best known at Berlin, where, in the house of the family of Blucher, may be seen the portraits of those kings and queens of a moment in the history of the world. These works are the only plunder that Blucher would accept after the battle of Waterloo, and on those walls they appear in their royal robes, to be for ever a monument for the Blucher family of the events of 1815.

Gérard painted the coronation of Napoleon and Josephine, and not many years after was called on to paint, for Marie-Louise, an oval picture of the little King of Rome, a most beautiful performance—a lovely picture of a lovely child, but doubly interesting as that boy. The destiny of this painting, now known only by the engraving, was curious; it was sent to Napoleon when in Russia. He hung it up outside his tent, and called his soldiers to look at it: it was lost or destroyed in that disastrous retreat shortly after. The print is scarce and rare that now makes known this clever picture. Gérard attempted to paint a portrait of Marie-Louise that should please; it was, however, found to be impossible; and Napoleon remarked to Baron Denon how extraordinary it was, that a woman so well formed should have so little grace. His thoughts probably returned to Josephine, who was grace itself, and the stiffness of the character and manners of the Empress surprised both the Emperor and the French people.

At the restoration of the Bourbons, when the allied army entered Paris, Gérard was there; the Emperor of Russia, the King of Prussia, and all those foreigners whom Gérard's talents or his conversation fascinated went constantly to his house. The kings and conquerors sat to him under his own roof—an honour that had never occurred since the days of Titian or Leonardo da Vinci.

The Bourbons being restored, Louis XVIII. at the first meeting of the Royal Academy, Aug. 2, 1817, said, "je suis fâché de ne pas voir ici Gérard; je lui aurois appris en présence d'Henri IV. que je l'ai nommé mon prémier peintre." The Duchesse de Berri sat to him at the same time that she sat to Sir Thomas Lawrence. His painting is stiff, Bourbon-like, and royal, representing the Duchesse de Berri as she probably looked, very well dressed by Herbault the celebrated milliner, and exceedingly cross. Sir Thomas's picture is graceful, but not like her.

In the succeeding reign Gérard was not less in favour. He accompanied Charles X. to Rheims, and made a picture, which is now at Versailles, of the coronation; it was an extraordinary destiny that caused the same man to paint the coronation of the Emperor Napoleon and that of Charles X.: also for Charles X. he painted a very interesting picture, from historical paintings and traditions of Philip V. taking leave of Louis Quatorze to become King of Spain. It is an amusing illustration of the court of Louis Quatorze, and contains the portraits of the ministers, courtiers, of Bossuet, and of various persons named in the memoirs of those days.

We now turn to Gérard in his home, where he makes not only a very brilliant but a very amiable appearance—it was a Parisian home, distinguished for good nature and kindness, and the resort of talent. He received every Wednesday, artists and sovereigns flocked there, and were equally anxious to be present. In that house was seen every person distinguished by any talent, and all the young artists, who were grateful for the kindness of the painter, who often left the royal person or the greatest talent present, to go and speak to a rising painter, or some young person to whom he thought he could be of use. During forty years his house was thus open; amid all the vicissitudes of revolutions Gérard's home never changed; the walls were covered with his own paintings, or the pictures of his artist friends. Those friends were Horace Vernet, Gudin, Krutz, Géricault, Robert, whose best performances hung around, and who were eager to show all they owed to his instructions, or to his kindness. During that long period of time, the society of Gérard changed and altered as time and the world alter; especially in France, during those forty momentous and important years, the great who *had been* appeared on the walls, represented by his pencil; and the celebrities of former days would often be compared, or would rival those of the actual moment. Those, too, of the then period were there represented, and their future remained to be guessed at, or commented upon.

During the days of the Consulate, Gérard, along with his pretty young wife, inhabited the range of rooms up high in the corridors of the Louvre. Bonaparte, once in power, brought his friend into power with him, and was often seen at his house. Ducis, the great tragedian, Talma, Madame Recamier, the Comte de Forbin, Garat, the beautiful Madame Grassini, Meyerbeer, Granet, Isabey, were all

in that favoured house where M. de Humboldt might be seen conversing with Champollion, who was talking to him of Egypt; or M. de Pouqueville, amusing the society with an account of his conversations with the Pasha of Janina. The walls were decorated with the portraits of Madame Pasta, Marshal Soult.

Mademoiselle Mars, painted by Gérard, in all the *éclat* of her beauty, enjoyed a double triumph—that of being always admired by the old frequenters of the house, and the picture being thought like, by the young persons who admired her actually. Not far off was the young poet Alphonse de Lamartine, that most beautiful and refined of portraits of the rising genius of poetry in France; further on Madame Visconti, the Princesse de Chimay, while, underneath, Ducis was conversing with Lemercier, Madame de Bawr with Madame Ancelot, and M. de Balzac with everyone, for all wished to partake of his strange fantastic recitals, and his brilliant and animated discourse. All the improvements in Art or in science were to be seen on the tables; a drawing of the last fine mosaic dug up at Pompeii; or some newly discovered process in engraving or lithography; or the work of some rising young artist whom Gérard protected. Such was Gérard's home and house: he enjoyed a reputation at Paris, for which a phrase is wanting in the English language, "*l'art de tenir maison!*"

THE GOVERNMENT SCHOOLS OF DESIGN.

With regard to the request that I should give in the *Art-Journal* some account of the progress of the Government Schools of Design—my occupations compel me to limit my remarks at present to little more than a statement of my belief in their constant progress. As to their alleged unpopularity, I can safely say, that in all my experience for the last three years with these schools, in England, Scotland, and Ireland, I have never met with one single individual who has expressed any such sentiment to me, though I have had many discussions as to the methods and processes, and certain imaginary peculiar demands by special manufactures. Upon investigation of the manufactures themselves, I have invariably found these special conditions to be unfounded; in fact, wholly imaginary. I do not mean to say that I have made those who have advanced them, in all cases come to my opinion, but they have clearly demonstrated to me that while they spoke of the conditions and application of design, they have not, for one moment, withdrawn their minds from processes of manufacture; and this confusion of the two things appears to me so essential an idiosyncrasy of some minds, that I have long given up the attempt at making them clear on this distinction of these two provinces of labour.

It may seem strange that any parties should confound designing, with practically carrying out the pattern in the fabric: but so it is; and this fact is probably a clue to our former obvious inferiority in matters of design to other countries where no such absurd confusion of ideas existed, but where designers have been a distinct class for years. A "putter-on" may design his own pattern, and a designer may "put on" his own design, but the processes are essentially distinct; a man may be a capital "putter-on," but if he has nothing to put on, wherein is his advantage, or if he "put on" only bad design, he will not much profit his employer. Now in all cases where the "putter-on" is the actual designer, and this was the rule rather than the exception in this country, before the establishment of Schools of Design, and for some few years afterwards, it is easy to perceive how the mere mechanical process of putting on the design on the block, or on the ruled paper, might appear the essential process of developing the pattern; but such a mistake could only occur under such circumstances. However, where the "putter-on" furnished his own designs, and where a *pattern* was the prepared drawing on the ruled paper, it was not very unnatural for the manufacturer himself to confound this pattern making with designing; this did occur, and one of the chief difficulties the Schools of Design met with in their original foundation, was to explain to these manufacturers and pseudo-designers, that putting-on was not designing, and that this was a totally distinct province of labour, from the reducing the finished design to the conditions of the first stage of manufacture.

The original impression on both putter-on and manufacturer was, the Schools of Design were so many Government pattern-shops. Some manufacturers were pleased at the notion of an easy supply of patterns, others dreaded the idea of too much publicity to patterns; and the designers, or rather putters-on, were equally in dread of being supplanted in their occupation. There was, then, no salvation for the Schools, but in clearly demonstrating that they were not pattern-shops; this was done and the schools plodded on as harmless institutions, and as useless ones too, in the opinions of some, to the manufacturers, until their influence began gradually to develop itself, and a new epoch of their existence commenced. From this time there was no opposition from the manufacturers, but on the contrary, that of the old putters-on gained very much; for, the new intelligence of the young blood of the schools opened the eyes of the manufacturers, and they only now began to understand that putting-on was not designing. The whole question hangs upon this distinction: had we any difficulty of putting-on, or of manufacturing? certainly not, the British manufacturer was the very coryphæus of manufacturers, but unfortunately he was much given to make very tasteless goods compared with the French and German. He did not at first understand the reason of this, but he felt that there was something in French patterns which had a fascinating power over the public, that resulted considerably to the French manufacturer's profit. The solution of this difficulty was the conclusion that the very best of putters-on himself must have something to put on, or he could not make a pattern, and that there was an absolute and independent process of designing which no skill in manufacture could either supply or supplant, and which no stage of manufacturing process could ever develop. Then for this service distinct and independent institutions were necessary, the Schools of Design were established, and were soon indicated by necessity. From the moment of the just appreciation of their object, they have been popular with all those who have not been absolutely injured by them in their avocations, or who have not had their vanity wounded by independence of their aid. These however are extremely few in number, though that such there are is a notorious fact, and we need not go too deep for an explanation of the connexion of cause and effect in this case.

The fact of the school and factory being one hitherto, is the sole cause of the admitted inferiority of English design; the design being confounded with its application or rather altogether absorbed in the mere application, which is literally the first process of manufacture. Yet the schools are to be now unpopular, because they have completely annihilated the only barrier to the success of the English manufacturer, by showing him that there is a distinct study of design or Ornamental Art wholly independent of its application. As long as the routine of the factory constituted the so-called designer's education, all improvement was hopeless and impossible. What the uneducated putter-on could learn can surely be learnt by the educated designer, if it is necessary that he should be his own putter-on; which however would be anything but an economical arrangement, for one clever designer could keep many putters-on in constant work, and the other method would be employing dear labour when cheap would answer the purpose. What is the task of learning the specific conditions of any one manufacture compared with the acquisition of a thorough mastery of ornamental design? certainly something very much—the proportion of five hours compared with five years. And what are the relative positions of the two, the educated designer who has yet to learn the process of application, or the putter-on who has yet to learn what he is to put-on?—something like the relative positions of two little boys before they are breeched, one knowing well enough how to put on a pair of trowsers if he only had them, the other having the trowsers, and requiring simply to be told how he is to wear them.

If one stage of manufacture is to be identified with designing, why not all stages? and why not require every designer to be a practical workman, skilful in every process of fabrication? if he must draw on ruled paper, why not also compel him to put the pattern upon the cards, and so on? Because this would be going back to the rudest ages, and wholly ignoring the grand principle of co-operation and division of labour—the fundamental source of modern wealth and social progress. The conditions of manufacture are far more imaginary than real as regards the slightest modification of design. No manufacture in itself involves one single specific condition of design, though some manufacturers, owing to their imperfect plant, may impose certain limits in the carrying out of a design; but these can never modify the system of education which must be competent to all purposes, and thorough in all cases: then only is the course of the designer sure and safe, efficient in all cases, for the greater will always contain the less.

A morning paper the other day instanced, as a proof of the inefficiency of the schools, that, out of seven hundred and forty-nine persons employed in the processes of design at Manchester, six hundred had never attended any school of design. This proves nothing of the kind; but it does show that only *one in five* of the designers of Manchester, except some few foreigners, have had any education in design; and such a state of affairs may well account for the general inferiority of the pattern goods of Manchester.

These matters, however, are rapidly changing; and I will endeavour by your next to say a few words on the general progress of the schools, both in efficiency and popularity.

R. N. Wornum.

THE VERNON GALLERY.

THE DANGEROUS PLAYMATE.

W. Etty, R.A., Painter. E. J. Portbury, Engraver.
Size of the Picture, 11 in., by 11 in.

In this charming little composition Etty has taken an artist's liberty with his subject, which seems at variance with the classical allusion embodied in it. A lady in the costume of our day folding in her arms the "winged boy," presents an alliance of actual and fabulous history that scarcely accords with our idea of pictorial truth.

But, leaving this out of the question, the picture is one of great beauty; the figure of Cupid is charmingly designed, with an expression of arch playfulness in his countenance, that unmistakeably indicates his mission; the soft half-shadow in which the upper part of the form is veiled is admirably managed. On the wings are a few feathers of emerald green, orange, and purple, that impart to them exceeding richness and force, and with the flesh-tints balance the draperies on the larger figure. Here the lower part of the dress is of dark green, and the upper part of pink shaded. The sky is of bright blue graduating towards the horizon into red against which the purple hills stand in bold relief. The whole is a brilliant mass of colour; it has been most carefully studied, not only for effect, but in perfect consistency with the laws of truth and the principles of harmony.

The picture exhibits a mass of light which must have cost the engraver some trouble to translate with so much effect.

Y. R.A. PAINTER.

E.J.

PATIENTIA.

THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF.

Engraved by Mason Jackson.

"The Benevolent Genius descending in a Sunbeam, waving her lily staff, and pronouncing a blessing upon those who may be worthy of it."—M. Retzsch.

"The Sylphs of the Wind sporting with two Maidens, the younger of whom endeavours to catch one with a butterfly net, to place him with others in a box, from whence, however, aided by the wind, they escape. —M. Retzsch.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

Fig. 1. Conrad Duke of Schluesselberg (who died in 1349). The design is taken from a tombstone, which I found lying neglected and almost destroyed, in the town of Haffelstein, near Bamberg. It must have been removed

either from the Monastery of Haffelstein, or that of the neighbouring Schluesselau, which had been endowed by the baron's family. Conrad was a friend of the emperor Ludwig IV., and one of the most renowned heroes of the age. He especially distinguished himself in the

battle between Ampfing and Muehldorf (28th of September, 1322), on which occasion he was honoured by bearing the imperial banner. The colour of his costume cannot of course be given, but to judge from some of the remaining documents of the day, we may conclude that the leathern surcoat was either red, green, or yellow; and its ornamental parts of gilded bronze. The most important part of the body covering of that time was the shirt of mail. The crest on his helm is the head of a bearded man.

Fig. 2. Costume of Ferdinand Alvarez, of Toledo, Duke of Alva, as worn by him in his seventy-second year, on the occasion of a review held at Badajos, June 10, 1580. The design is taken from an old painting, once possessed by the late Mr. Manfridi Romini, picture-dealer at Schaffhausen. The colouring was as follows:—The

doublet consisted of gold brocade, embroidered with silver; above this, a white leathern surcoat, fringed with silver lace, as was also the crimson hose. The hat and mantle were of rich ash grey silk, lined with white material of the same kind, the former surmounted by a large red plume. Poinard and sword were gilt, and round his neck he wore the order of the Golden Fleece.

Fig. 3. Goetz von Berlichingen, with "the iron hand," on horseback, from a fine drawing in

the possession of Count Hexknell Guellenbrand, and of which I took a copy in 1810. The drawing bore the superscription, "Goetzen's Ritt im Bauernkrieg" (Goetz on horseback during the peasants' war, 1525.) From the *Pagina* being marked in one corner of the drawing, I am induced to think that it must have originally belonged to an historical MS. account of the peasants' war.

MORNING

THE ORIGINAL BAS-RELIEF BY THORWALDSEN

OF THE DUKE OF DEVONS-

At the foot of the page there is the following comic verse*:—

"Rusticus in Stifflibus† non habet cocum in coelibus."

probably said in defence of Goetz, who would have preferred leaving the peasants' camp if he could have done so without peril to himself;—he having been made prisoner by the peasants, and forced to command them in the struggle against the nobility, their feudal lords. Goetz's dress is exceedingly simple and picturesque, and quite in keeping with his knightly character, which has been sketched with so masterly a hand by Wolfgang Goethe. It is to be regretted that the original being in single tint, does not enable us to judge of the colouring of the costume, but from other designs of the same period, we may presume that his slashed doublet and tunic were grey, the latter bordered with black; under the doublet he wore a complete suit of armour, which was only perceptible round his neck, arms, and legs, and through the slashes on his doublet. He wore close-fitting boots of yellow leather. Such sober colours agree well with his coat of arms, which consisted of a silver wheel on a black field, his crest being a grey wolf with a lamb in its jaws. In his "iron hand" he holds his helmet, which was attached to it by a hook. His plume was of dark feathers.

Fig. 4. Costumes of a male and female on horseback, of the year 1579, the original superscription being

Varium et mutabile semper foemina
Haec suo quem amat scripsit.
Göergius Wolfgang Von Kaltenthal.
1579.

A picturesque group representing the above named young knight, with his youthful wife taking a ride. She wears a blue silken dress, with a boddice of gold brocade trimmed with fur, and a rose-coloured silk scarf; the head-dress is quite plain, the hair being fastened with a golden dagger set with jewels. The knight's dress consists of a light green doublet, with dark green stripes, slashed hose edged with white; yellowish leather surcoat without sleeves, riding boots of untanned leather, and grey felt hat, with red and white plume, dagger and sword. The accoutrements of the horse are simply black, with some metal ornaments. The young lady is the beautiful Leonora of Caimingen, who was at that time a great favourite of the Court at Wurtemberg. In travelling thus (which was at that time the only mode), females of the higher rank only were accustomed to make use of masks or veils, for the preservation of their complexions, that custom being generally unusual. The ancestral castle of the knights of Kaltenthal was situated between Stutgard and Boeblingen, on the summit of a rock overhanging the valley of Hesslach. It exists no longer.

ART IN THE PROVINCES.

SHEFFIELD.—The Annual Report of the Sheffield School of Design for the year ending in September last, is before us; from it we learn that the number of pupils during the preceding twelvemonths has been greater than in any former year, and the average attendance has been greater on the increased number than it was when the pupils were fewer. This fact may be regarded as a proof that the school progresses satisfactorily. But still further evidence, and still more conclusive, is supplied by the readiness with which, as the report informs us, the advanced pupils of the institution are received into the workshops of the manufacturers, who are ready to take advantage of the talent which they see springing up around them; the practical results of the efficient working of the school are thus brought fairly into operation. We should be glad, however, to see a more liberal spirit exercised by the manufacturers towards its support; the annual amount of subscriptions, including those of several of the neighbouring nobility and gentry, does not reach 200*l.* for the past year, while the expenditure exceeded 1100*l.* There is still a heavy debt upon the school, which ought at once to be discharged by such an opulent community as Sheffield contains.

ALNWICK.—A monument has recently been placed in the new Church of St. Paul, Alnwick, which merits particular notice from the successful manner in which it has been treated by the sculptor, Mr. Carew, who has adopted the prevailing style of mediæval altar-tombs, without sacrificing modern realities. The tomb is to the memory of the late Duke of Northumberland, whose effigy is clothed in the robes of the Garter, his feet resting on the lion adopted as the crest of his noble house; the shields of the various members of the family appearing round the base of the tomb, which is surrounded by a Gothic railing. The form and style of the fifteenth century is thus the prevailing idea, but the costume is truthful and modern, the attitude of the figure easy and graceful, and a proof that a proper direction of thought can overcome many of the so-called "difficulties" which beset statue-memorials of modern men.

LEEDS.—The statue of the late Sir R. Peel, which has progressed so far as to be cast and exhibited in the studio of the sculptor, Mr. Behnes, has been transferred to the works of Messrs. Bramah & Co., to be cast in bronze, and we believe that it is proposed to cast the figure in one entire piece. It has been customary to cast piecemeal. Chantrey's bronze statues were cast in pieces and welded afterwards. The Duke of Wellington's statue at Hyde Park Corner, was cast in many pieces; we remember seeing the head of the man, and we think the head of the horse lying about the studio for many months, perhaps a year before the other parts were cast. We saw last year the pit from which parts of the great Bavarian and other Munich castings had been removed, after having lain there some weeks to cool; and upon Rauch's Great Frederick, in its newness the junctions were yet very apparent, notwithstanding the exercise of the file. Chantrey was accustomed to have his moulds formed of plaster, with a preparation of brick-dust to admit of the expulsion of the air on the infusion of the metal. But Messrs. Bramah presume a large casting of bronze to be no other than a large casting in iron, and accordingly prepare the mould by means of the sand commonly used in iron foundries. We await with some curiosity the result of this experiment, though experiment it can scarcely be called, because the result of such means is sufficiently well known.

STOKE-UPON-TRENT.—The annual meeting of the Potteries School of Design was held in the month of November, at the principal seat of manufactures—Stoke. According to the report of the head master, Mr. J. C. Robinson, the number of pupils attending the schools at that time, showed a considerable increase over the corresponding period of last year. The books for the month of November, 1851, contain a list of 69 male students, and 42 females, at the Stoke School; and 75 male students, and 23 female, at the Hanley School. We see that the Government has made an additional grant for two assistant masters, which will materially aid the efficiency of these establishments; and that a third school has recently been established at Longton, which hitherto progresses favourably. Allusion was made at the meeting to the high position held by the British manufacturers of pottery-ware, at the Great Exhibition; and much of their success was referred to the intelligence and industry of the pupils in the Schools of Design. We have little doubt that the stimulus they have received will work out much beneficial results in the future.

LIVERPOOL.—The Academy of Arts located in this important commercial town, has procured for itself a somewhat unenviable notoriety, by awarding its annual prize of 50*l.* to Mr. W. H. Hunt for his picture of "Valentine rescuing Sylvia from Proteus;" Mr. Hunt, it is scarcely needful to remind our readers, belongs to the *clique* of young men who practise what is already called "Pre-Raphaelitism." This act of the Academy has already thrown dissension among its members, so much so as already to cause the withdrawal of one of the principal names upon the list, an example not unlikely to be followed by others. And this is not the worst result likely to follow; for there cannot be a doubt that many of its best friends and supporters will be alienated from the institution, by the perpetration of such folly on the part of a few only of the Liverpool academicians. The whole number of these gentlemen is, we believe, thirteen, four of whom, we are informed, were absent when the decision was made, and of those present, two voted against it. The award, therefore, can only be considered as the act of a moiety of the Academy, although the entire body is responsible for it, and must bear whatever opprobrium attaches to the act.

* At least it is meant for *Latin* verse; it is given in the wretched sort of doggrel Latin which was then in vogue amongst ignorant monks, &c., and which was not inappropriately called "Kuechen Latein" (Kitchen Latin.)

† Meaning *caliga*, instead of which the German word *Stifel* is introduced, with the Latin termination, *ibus*.

"NIGHT."—"MORNING."

FROM THE BAS-RELIEFS BY THORWALDSEN.

FROM the announcements we put forth during the latter part of the past year, our readers will be prepared to see, with the commencement of the present volume, the first instalment of the promise made, with reference to the engravings from the Chatsworth Gallery of Sculpture, which the courteous liberality of his Grace the Duke of Devonshire enables us to place before the public. This collection contains some of the *chef-d'œuvres* of the most distinguished British and foreign sculptors, placed in a gallery erected expressly for the purpose, and to which reference is made in another part of the present number of the *Art-Journal*. It redounds greatly to the honour of the Duke of Devonshire that he should stand almost alone in the patronage of an art which, unfortunately, finds too few, among individuals, to foster and encourage it. We are perfectly aware that the acquisition of a sculpture gallery is not within the means of many, but the possession of some two or three examples is attainable by a very large number of our moneyed classes, who, nevertheless, seem generally most unwilling to expend their surplus wealth on such objects; hence sculpture in England, except for monumental or honorary purposes, is infinitely less patronised than the merits of our artists deserve it should be. The British school of sculpture at the present time is unquestionably on a par with any in Europe, notwithstanding the discouragements it has met with and still meets.

It has been our custom to present to our subscribers, with the commencing part of each year, an extra plate; and for this reason, as well as to avoid the separation of two subjects so closely united in character, we have selected for this purpose "Night" and "Morning," from the famous bas-reliefs of Thorwaldsen, now at Chatsworth.

The genius of the great Danish sculptor is developed more, perhaps, in his bas-reliefs, than in his full figures: indeed we are of opinion that it must be far more difficult to design and execute the former, so as to win the admiration of the popular mind, than the latter: the eye is attracted and charmed by the beauty or the majesty of a statue exhibiting the dignity of man's nature, when no such feelings are experienced in the contemplation of what appears as simply an object placed against a wall. In the year 1849, we gave some examples in outline, of several of Thorwaldsen's finest bas-reliefs, from a work then preparing for publication by Mrs. F. Rowan, and we then took occasion to remark, when drawing a comparison between the relative merits of the two classes of sculpture, that Thorwaldsen "was the greatest master of basso-relievo; how great soever the excellence of his statues, they are yet surpassed by the learning displayed in low relief, confessedly the most difficult of sculptural composition. To excel in anywise in sculpture is an enviable distinction, but a superiority in basso-relievo is a transcendent pre-eminence."

"Night" and "Morning" are among the most exquisitely poetical conceptions of a mind whose constitution was eminently of a poetical order, as evinced in nearly the whole of its productions.* The former is symbolised by a winged figure bearing two infants, floating rather than flying through the air; they are asleep, and an air of repose is felicitously given to the composition by the quiet attitudes assumed by the figures, even to the lower limbs of the principal one, crossed as at rest; the companion of their shadowy flight is the "bird that loves darkness." "Morning," on the other hand, is full of life and light—

"Scattering bright flowers on the jewelled earth."

Every limb of these two figures shows activity and motion: the "torch-bearer" does not "rest" on his associate, although poised on her shoulder; his own wings are bearing him onward through the freshening air, which expands and moves the draperies by its gentle influences. Equally poetical with Flaxman, more elegant, but with less of classical severity, Thorwaldsen must ever be regarded as one of the great lights of an enlightened age.

* There is little doubt that Thorwaldsen borrowed his idea of these bas-reliefs from a portion of a ceiling, painted by Albano, in the Veraspi palace at Rome. Engravings from this ceiling, by Hieronymus Frizza, dated 1704, are still in existence; and also, as outlines, in an edition of Landon's Life and Works of Albano, published in Paris in 1804. Albano died in 1661. Thorwaldsen's designs differ materially in composition from Albano's, but we find in the latter, the figure scattering flowers, with the boy bearing the torch, as well as the other figure carrying two children and accompanied by the owl.

CORRESPONDENCE.

ART IN INDIA.

SIR,—Should no abler pen than mine have been taken up in an attempt to offer some modification of the grave charges brought against Europeans in India, that they have not kept pace with the attainments of their more fortunate brethren of the western world; that they, in common with the natives themselves, are indifferent to the cultivation of those arts which humanise our nature, those sciences which have for their object mankind's special benefit, and those manufactures which involve the practice of both, and make the result of their combined efforts patent to the world; allow me to offer a few remarks on an article which appeared in your journal for May, 1851, entitled "The Arts in India."

That our share in the great work devolving on us as representatives of an enlightened country has, according to that infallible standard, instituted by universal consent, in the Palace of Industry, been weighed in the balance and found wanting, our warmest advocate cannot deny: that a lamentable indifference, nay, almost a repugnance to a study of these matters, important as they are in the present age, does prevail throughout our eastern possessions, no one can gainsay: that that font, from which once flowed pure springs of science, has been lost in the blind sand of Oriental languor and Anglo-Indian apathy, to reappear with fuller and brighter streams in your more favoured climes is, or at least ought to be, matter of deep and thoughtful consideration to those whom destiny has placed near the spot where the fountain-head once was—to the keepers of that garden, amidst whose secluded bowers it once welled up in all its brightness and purity. That they have despised this privilege, sufficient proof exists, were it wanted, in the scantiness of their works. "By its fruits shall a tree be known."

Having thus subscribed to the justice of your observations, there are, I think, some extenuating points in our favour, a few of which I propose to consider. Setting aside as valueless (for artists have been known, in pursuit of their calling, to "face death i' the cannon's mouth") the so-often quoted disadvantages of climate, affecting not only the health of those who are called to labour in it, but also the materials of art, which science would fain place in their hands to her own advancement, I pass on to the first point that presents itself—the entire absence among us of galleries, institutions, and academies. This want can only be fully appreciated by those who are deprived of the opportunities for improvement afforded by such "refreshing places of the mind." It is a principle laid down by Sir Joshua Reynolds, and re-echoed by every subsequent writer, "that whatever is done well, is done by certain rule, or it could not be repeated;" and how are we to find this rule but by a careful consultation of the great masters, past and present, and the *modus operandi* employed by them as shown by their works? Though they may be "sterling" in England and on the continent, we cannot "command a mirror hither straight," and have these works reflected to us in India. True is is that good engravings act most beneficially towards supplying this want, but much remains which can only be furnished by a contemplation of the pictures themselves.

Worthy of all admiration are such periodicals as the *Art-Journal* and *Illustrated News*, at home, and Mr. Hunt's *Madras Journal* in this country, for their energetic efforts in fostering a love of the arts and sciences by the efficient help of engravings; and the increasing popularity of these works proves that a just appreciation of their merits and the goodness of the cause they advocate is becoming more general among us. The amount of good already achieved by the two former is incalculable, and may be taken, it is to be hoped, as an earnest of what will yet be achieved by the latter, dimly though it now shines through the moral twilight that envelops India.

Secondly, The point that I would consider is, that in India we have few competent persons to instruct such as might be anxious to attain some proficiency in the culture of the Arts, fine and industrial; and as these competent persons are to be found principally in the capitals of the three presidencies, aspirants in the provinces are left entirely to their own resources. From a given list of paintings in a gallery, a person of imaginative turn may conjure up visions of "fascinating scenery," of "truthful and graceful combinations of all that is great and noble in Art," of "highly coloured fancies," and "clever conceptions," but however gifted he may be with that essential to perfection—Invention—it is doubtful if, in the absence of instruction, he could sit down to work out the mechanical portion of his scheme, or place on canvas even the most common-place offering of his thoughts.

Thirdly, Far from government lending a helping hand to private enterprise, obstacles are thrown in its way; the transactions of our societies must pay a tax; the difficulty of forwarding books and fragile objects of natural history, is enhanced by the duties levied on these objects; "their importers are exposed to all the trouble and vexation which the Custom House seems to rejoice in; the more delicate, rare, and tender of our specimens of natural history, are ruined by the manipulation of the Custom House officers." Can science, which like commerce, requires to be *nursed*, as Sir Charles Napier remarked, thrive on such a régime as this? The governments of continental states find their men of science frequent employment; ours offers no such inducement to exertion on the part of its servants; their efforts cease to be appreciated, and are suspended; their skill finds no patron, and sinks to the ground, destined never to see the light of publicity. A system prevails which seems to have for its object not a carrying out of the divine command "let there be light," but tinctured with some portion of that darkness which obscured the vision and contracted the intellect of our "boat-headed" forefathers, and that spirit of bigotry which prompted the Caliph Omar, worthy man though he may have been in other respects, to destroy the Alexandrine Library and add a few more to the "treasures of oblivion."

The fourth and last consideration to which I would crave your attention, bears with it more importance than you might at first sight be disposed to accord to it. With very few exceptions, those who come out to this country (men of education or not,) do not look upon it as their home. Some see in it but a field temporarily placed at their disposal for the all-engrossing work of amassing wealth—a heavy stage, whereon the actors, high and low, scramble for the coin that may be thrown among them. Others are too ready to make much of the theme that "though the moon shines more bright, still it is not their ane countrie," and to view their present position without a spice of satisfaction; they treat every thing around them connected with the country, its history and its resources, with disdain and contempt; they exalt the land of their birth at the expense of the land they live in, and look with a morbid longing to the time when they shall quit it for ever. Could the former class be persuaded to set apart a trifling portion even of their time and resources, towards the great end of promoting science and her sister arts; and the latter be taught that by industry and activity, besides securing relief for a troubled mind, they may, in however remote a degree, contribute something to the good of their fellow men, there might yet arise in the East some of that mighty spirit of research and enquiry, which formerly distinguished her among the nations of the earth, some of that love of knowledge and learning to which Great Britain herself owes so much.

I am, sir, your obedient servant,
ANGLO-INDIAN.

BOMBAY, *Sep.* 31*st*, 1851.

PHOTOGRAPHY.

SIR,—I venture to avail myself of your columns to communicate a result not unwelcome to those photographers who may not have already come upon it in their own practice. A very weak solution of protosulphate of iron (from 2 to 5 grains to the ounce of water, according to the collodion-iodide), slightly acidulated with either acetic or sulphuric acid, developes a more brilliant and powerful collodio-type picture, according to Mr. Horne's process, on glass, than the pyrogallic acid solution originally recommended. If the plate be inverted upon black cotton velvet, and secured by a little frame of pasted paper, the picture is seen direct, and constitutes its own glazing. When a negative for transfers is required, the exposure should be continued about one-fourth longer than for the best positive effect, until, indeed, the positive is weak and flat. The precipitated silver then has all the gradations of non-transparency, requisite for a most effective picture on paper. I may add that the blue tinge of the shadows, which sometimes spoils a picture, seems to arise from partial oxidation of the sulphate salt, and, in my own practice, has always been obviated by preparing the solution afresh. The effect of the hypo-sulphite fixing solution upon a picture so developed is extremely beautiful.

I have the honour to remain, Sir,
Yours very faithfully,
W. J. READ.

Collegiate House, Huddersfield.

[The use of the proto-sulphate of iron was first introduced by Mr. Robert Hunt, who read a paper on the subject at the Meeting of the British Association at York, and published in its Transactions. From that communication, it appears to be applicable to almost every form of photographic manipulation into which a silver salt enters. We have no doubt but the process recommended by Mr. Read will prove very effective.]

HIGHLAND COSTUME.

SIR,—In the *Art-Journal* for November you have given a woodcut of a Highland chief, which is a most childish forgery—the learned Professor has been grossly imposed upon; such a modern antique is only worthy of a very minor theatrical tailor. But how did Professor Heideloff imagine that a weaver could produce tartan woven diagonally, or on the bias? There never was such a garment as a "Scottish *tunic* or *blouse;*" *steel breastplates* were never worn. The Gael Albanich never wore any armour but *mail* and *leather*; nor were they ever conquered by the Romans; they never passed the *Moor* of *Ardoch* where they were defeated by the natives under a Celtic leader named Galgacus. A head-piece of steel, of conical form, called "Clogaid," was worn, but quite unlike the Sioux head-gear of the German Professor. Basket-hilted swords were not known until the time of Queen Mary; they superseded the claidhmor. Steel shields were not used in the Highlands since the days of Fingal; they were always made of wood, and were only two feet in diameter. The Professor ought to know that the plaid of a Highland dunieuasal was the other end of his philabeg, and inseparable from it, consequently, if an "esquire" carried his master's plaid, said master must have been minus his kilt. The brogues are as unlike anything ever seen on the Braes of Lochaber, as the whole figure is unlike a Celt of any period.

I am, Sir, yours, &c.,
R. R. M'IAN.

[Our readers will doubtless remember the announcement that we gave both figure and description precisely as we received them from Professor Heideloff. As several communications on the subject have reached us, we may look upon our own words in introducing this very description, as in some degree prophetic:—"Many of our northern readers will doubtless demur to the early date assigned to the Scottish chieftain engraved in our present series." The antique costume of Scotland is an exceedingly difficult subject to treat satisfactorily; and we have not yet been made aware of a concurrence of opinion on the subject, even by Scottish writers themselves.]

COLOURS EMPLOYED IN MURAL PAINTING,

IN THE THIRTEENTH CENTURY.

A MURAL painting (representing the Annunciation) of the date of the thirteenth century, having been discovered in the Sainte Chapelle, at Paris, the Minister of Public Works requested MM. Dumas and Persoz to examine it, with the view of ascertaining the nature of the colours employed, and the means used in their application, &c.

MM. Dumas and Persoz have recently communicated to the Paris Academy of Sciences the result of their investigations. These are as follows:—A coating, composed of a mixture of fatty, resinous substances, was first laid on, hot; over this coating was applied an orange-red cement, most probably composed of a mixture of "drying plaster" and red lead, the object of which was to heighten the effect of the gold leaf which was next laid on, and which formed the ground of nearly the whole of the painting. An analysis of the *white* colour employed, showed it to be a preparation of lead, analogous to white-lead, if not identical with it. The *blue* colour was of two different kinds. That employed in the draperies of the figures was ascertained to be phosphate of iron; probably the native phosphate was used. The other blue proved on analysis to be ultra-marine. The bright *red* used in painting the aureola encircling the head of the Virgin was found to consist of vermilion, the effect of which was heightened by the gold leaf. All the *browns* and *yellows* were painted with ochres. The *greens* were composed of a mixture of these ochres with phosphate of iron. The *rose* and *violet* colours were found to offer peculiarities worthy of attention. At first sight they appeared to be madder lakes, but analysis showed that they contained neither alizarine, nor any rose or red colouring matters at all analogous to the colouring principles which chemists have hitherto detected in madder. The result of combined chemical and

microscopical examination led MM. Dumas and Persoz to the conclusion, that the rose colour employed was obtained by simple mechanical pulverisation of the rose-coloured shells of the *Tellina fragilis*, which are found in great abundance on the coast of France; and that the violet colour was obtained by detaching the violet spots from the shells of the *Neritina fluviatilis*, and similar shells, and rubbing them into fine powder.

An attentive examination of the painting, resulted in the inference, that the colours were not ground in oil and laid on with a brush or pencil, as in the ordinary practice of the present day, but that the surface to be painted was first covered with a mordant of drying oil, and then dusted over with the colour in the state of a dry powder, in much the same way as that now employed in the manufacture of flock papers. Lastly, a coating of wax was applied to the whole surface of the painting, by which a somewhat brilliant aspect was given to the colours, whilst the painting itself was at the same time preserved from the injurious action of air and moisture.

PHOTOGRAPHY.

THE importance which the practice of photography is now obtaining, as an auxiliary to the artist and engraver, induces us to give a short sketch of the progress which has been made in this beautiful application of simple chemical laws; and we do so the more readily, because it is impossible to quit the careful study of these wondrous creations of the pencil of the sun, without being clearly and most faithfully instructed in the great leading principles of light and shade.

There are two processes in photography. 1. The production of a negative picture, in which the lights and shadows are reversed. 2. The production of a positive picture, in which the former inversion is corrected. This latter image has the appearance of a highly finished drawing, and may be obtained in unlimited numbers from the negative impression.

A negative picture may be taken either upon paper or glass; and it is to this point that all the efforts of skill are now directed.

The negative paper may be prepared in the English or French method, with the aid of albumen, or by previously waxing it. The albuminous process, with Turner's paper, gives much beauty of detail, and is well adapted for copying sculpture or architectural subjects; but the latter method is the striking improvement, as it allows the paper to be kept for several days after being rendered sensitive to light. This is a remarkable fact. A tourist may simply stock his portfolio with sensitive paper, and without the encumbrance of drugs and dishes, may secure his views, and develop them at the close of some day's travel.

It is, however, in the processes on glass that the greatest advances have been made; so great, in fact, that it is generally believed that in this branch the infant art has escaped from the control of its Patent nurse, and can move free and unshackled.

Photographs on glass were first taken by M. Niepce, by the aid of albumen, which formed a coating for the reception of the chemical substances employed.

In practice it has been found most difficult to spread the albumen smoothly on the glass; but at present this is easily accomplished by a small apparatus for keeping the plate in motion, or, better still, by a steam-bath. The albuminous process is, however, tardy, and not applicable to portraits, and is generally superseded by the use of collodion, which makes a varnish on the glass, and is so sensitive to light, that a really good portrait may be taken with it in two or three seconds.

The collodion pictures offer this peculiarity: when partially developed, an exquisite positive picture is found to exist on the glass, and is very visible if the plate be held over a piece of black cloth. On the development being suffered to continue, the positive image becomes nearly obliterated, and the plate gives a negative of the usual character, though perhaps softer than that obtained by albumen.

In this country, we have to contend against the disadvantage of a faint light during a great portion of the year, and it has, therefore, become important to discover some agents which will give a greater power of developing proofs which have not been sufficiently exposed in the camera. Such agents are pyrogallic acid, ammonia, and certain salts of iron. The merits of pyrogallic are at last appreciated. Hitherto, we have pointed out the beaten tracks in the art; we shall now say a few words on an entirely new path which is opening out, and through which a fresh impulse will be given to the labours of scientific photographers.

Mr. Talbot and Dr. Woods in England, and Mr. Muller, at Patna, in Central India, appear to have made the contemporaneous discovery that iodide of iron possesses some remarkable properties with reference to the action of light; and we proceed to give a summary of their operations.

Mr. Muller prepares his paper by floating it on a solution of fifteen grains of nitrate of lead in an ounce of water. It is then placed on a solution of ten grains of iodide of iron to an ounce of water—left for two minutes, and blotted off. The paper, while moist, is rendered sensitive by a solution of nitrate of silver (one hundred grains to the ounce), and is placed in the camera. After exposure, the image gradually develops itself without any further application, and is fixed by hypo-sulphite of soda. This is a most striking discovery, as it supersedes the necessity of any developing agent after the light has acted on the paper.

Mr. Talbot has lately published a method which he justly styles "instantaneous," and which is closely allied to the one already enumerated. We give his directions in a compressed form:—

1. Coat a plate of glass with a mixture of albumen and water in equal proportions.
2. Dip the plate in a solution of three grains of nitrate of silver to an ounce of a strong mixture of alcohol and water, and wash it with distilled water.
3. To a saturated solution of prot-iodide of iron, add, *first*, an equal volume of acetic acid, and then ten volumes of alcohol. Keep the mixture for two or three days, and dip the plate into it.
4. Make a solution of seventy grains of nitrate of silver to one ounce of water. To three parts of this, add two of acetic acid. This is the sensitive mixture, and the plate must be rapidly immersed in it.
5. Develop with one part of a saturated solution of proto-sulphate of iron to three parts of water, and fix with hypo-sulphite of soda.

By these means, Mr. Talbot obtained, at the Royal Institution, the image of a printed paper made to revolve upon a wheel, and lighted up, during the fraction of a second, by a powerful electrical discharge.

It will be observed that Mr. Muller's process rests upon the same basis with that of Mr. Talbot, viz:—the employment of iodide of iron, in combination with nitrate of silver. Mr. Talbot notices a singular fact; as yet we have seen negative pictures by looking through the plate towards the light, and positive pictures by looking on the plate which itself should be held over a dark ground—in other words, we have seen them by transmitted and reflected light. But now, for the first time, a positive image may be seen by transmitted light. The plate must be held at an inclination to the rays which illumine it; and the curious part of the matter is, that in this new image, the brightest objects are entirely wanting, and that in those places where they ought to be given, the plate appears pierced with holes, through which are visible the objects which are behind.

Of course Mr. Muller's plan of operation is applicable to glass, and it will be a matter of interest to observe its effect on Mr. Talbot's patent.

We have left but little space to comment on the production of the positive image, upon which, however, much depends, as it requires considerable skill to obtain a pleasing impression of a good negative picture, and this branch of the art is now the subject of much attention. Every possible variety of tone and tint results from the experiments which are in progress, and it is upon albuminised paper that the most striking effects are to be observed.

In conclusion, we would remark that all the operations of photography are being simplified, and placed within the reach of those who take it up as an occasional amusement, and who cannot make any long-sustained efforts to overcome its difficulties.

THE ROYAL PANOPTICON OF SCIENCE AND ART.

WE have already noticed the effective progress made by this new and important institution, and the great success which has hitherto marked the formation of its body of shareholders. This preliminary movement being satisfactory, and funds being ample, the building in Leicester Square has been commenced; it is now proceeding with great rapidity, and is intended to be opened to the public in May or June next: security in every way has, however, been insured, and the whole of the enormous building possesses a strength and durability quite commensurate to its requirements. Its external effect will be exceedingly striking, inasmuch as it is constructed in the Saracenic style of architecture, and will be an almost unique specimen of this character in the metropolis.

Although no servile copy of any existing edifice, the architects of the Panopticon, Messrs. Finden & Lewis, have chosen with much judgment their models from among the beautiful remains in Cairo; and the two towers which, crowned with minarets, form so prominent a feature in this design, will be rendered more striking as they may be made the means of affording an illumination to the surrounding neighbourhood. The care which has been bestowed upon the more minute details will, we believe, warrant the degree of praise which we are inclined to bestow upon the whole conception, which will thus form one of the most striking of the modern metropolitan erections.

The internal arrangement of the building will be found by no means unworthy its magnificent exterior; and will consist principally of a large circular hall of ninety-seven feet diameter, which will be surrounded by three galleries raised above each other, and lighted by a stupendous dome, the model of which has been constructed from the actual daguerreotype of one of the most important of the Eastern mosques. Passing through this principal hall, the lecture-room, chemical laboratory, workshops, &c., will form the rear of the building, and in size and convenience will yield to no apartments of this nature in London.

The arrangement which has been made by the directors of the institution with Messrs. Hill & Co., will enable them to produce an organ of extraordinary power, which will occupy a space in the great circular hall, and form one of its most prominent ornaments; and it will accompany the exhibition of the patent dissolving views. It is confidently anticipated that the Panopticon will be one of the most attractive exhibitions of modern times, inasmuch as it is the desire and intention of its managing directors to make it the grand centre for the exhibition and elucidation of modern progress in Art and Science.

ART IN CONTINENTAL STATES.

PARIS.—The French papers announced last month, at considerable length, the imposing ceremonies adopted on the delivery of the prizes awarded to French exhibitors at the late Great Exhibition, and one cannot but contrast the way in which such things are done in Paris, with our own paltry and undignified proceedings in the same matter. There the President of the Republic, surrounded by a brilliant retinue, distributed the gifts with his own hand, and bestowed suitable words of approbation and encouragement on the successful recipients; but here the medallist may receive his reward if he chooses to take the trouble of applying for it. One half of the *prestige* attending the award is hereby lost to the British manufacturer, who might possibly consider the medal in some way worthy of his acceptance, if presented in a manner that, in some degree, recognises his merit. The whole thing, so far as we are concerned, wears a shabby appearance, and looks as if those having the management were desirous of getting rid of the affair as quietly and as unceremoniously as possible. How truly has the end been unworthy of the beginning of an affair that has set half the civilised world in commotion for the past year and longer.

M. Ingrès, one of the most celebrated chiefs of the modern French School of Painting, has determined to bring out in the book form, and with descriptive letter-press, engravings of the complete collection of all his productions, from the commencement of his career down to the present time. Simple designs and rough sketches are to be given, as well as great and laboured paintings.

Perhaps in no one thing are England and France more dissimilar than in their public records of great men. The few statues exhibited by

ourselves, are generally the "illustrious obscure," who have title only; or a very small number of warriors and senators. Our great public benefactors in art, literature, science, and the useful arts, are totally unrepresented. How different the feeling on the other side the Channel! Even such a man as Parmentier, who first introduced the potato into France, has had a monument recently erected to his memory, in the form of a small obelisk, on the piece of land granted him by Louis XVI. for his experiments in growing the root. Such a monument vividly evinces the national desire to honour all who "do the State some service."

BERLIN.—The Royal Academy of Fine Arts announces that it will open in that capital an Exhibition of the works of living artists on the 1st of September in next year. The Exhibition will be continued for a period of two months; and the artists of all nations are invited to contribute their works.

The painter to the court at Berlin, Carl Rundt, has made a series of drawings, representiug the colleges at Oxford in England, which afford an interesting series of views of these venerable institutions.

A remarkable alto-relievo in plaster, an oval, of the size of seventeen feet, representing the "Landing of the Crusaders, under the command of Louis the Saint, in Palestine, and their encounter with the Saracens," by G. Eichler of Berlin, draws the attention of amateurs in a high degree, because the whole surface is coated with a metallic layer, so that it looks like a work of pure silver; and it is not known by what method this has been effected; perhaps by magnetic electricity.

In the workshop for electrotyping (Galvanoplastic Institute), superintended by M. Winkelmann, is a statue of Christ, twelve feet high, after a model by Thorwaldsen. It was made in a wax mould, and looks like bronze.

Professor Kiss and German Sculpture.—A Berlin correspondent of the *Athenæum* has given an interesting account of the various works of sculpture which are in progress in the Prussian capital. Professor Kiss has returned to Germany but is not engaged on any work of importance. The Baron von Printz, one of his pupils, is occupied upon a work intended as a companion to the "Amazon" of his master. Report speaks of it very highly. It is called the "Lion Slayer." The only work recently executed by Professor Kiss is a series of fox-hunting scenes in alto-relief after a picture by Kruger.

MUNICH.—There is being exhibited here a very excellent model of the Crystal Palace, thirty feet long, seven feet wide, and two feet in the height of the transept. It is executed faithfully in all its details, inside and outside, from top to bottom, with the glass roof, and the 3842 pillars, beams, &c. The Munich people run in crowds to see it. The name of the artist is Lipp, who has already executed some works of the highest credit.

The Industrial Union has opened its permanent exhibition, containing all kinds of furniture, porcelain, glass, bronzes, and miscellaneous objects, comprehending ecclesiastical furniture, but only of works that have been pronounced worthy of exhibition. The exertions of the Union are directed to develop the characteristic and the beautiful, and to diminish the influence of insipid and spiritless fashions. The first essays promise well, and we shall soon have to report most favourably of Bavarian art-industry. This Union also publishes a Journal, the editor of which is Dr. Ernst Förster. The first number has appeared. It contains the cabinet which the artisans of Munich presented to King Louis; an altar; a gas-burner; a table and glass; all in characteristic forms borrowed from the mediæval period.

DRESDEN.—The catalogue of the Exhibition of works of Art, now open, contains 425 numbers. It would exceed our limits to describe the pictures, which show great talent and improvement in colouring, on the part of the younger artists especially. In sculpture Professor Reitschel has been prevented, by long indisposition and other circumstances, from exhibiting; so also has been Professor Haenel; the latter is occupied with his bas-relievo for the new museum at Dresden, that most exquisite work of modern architecture. The sculptor Knauer of Leipsic, exhibits a well-executed Madonna, and statuettes of Goethe and Schiller. Wittig of Rome, a pupil of Reitschel, sent a group in plaster of "Charity," a work of great merit. A little group, "Cupid and Psyche," by Schilling, a pupil of Reitschel, is to be cast in bronze at the expense of the Art-Union at Dresden—a proof of its merit.

The committee for the erection of a monument to the memory of the celebrated Carl Maria von Weber, notwithstanding that the necessary funds are wanting, has been so bold, confiding to the patriotism of the Germans, as to order the execution of the statue of the great musician, by the hand of Professor Reitschel, which will afterwards be cast in bronze. Will England not join in the subscription?—England, to which country Weber devoted his never forgotten "Oberon!"

LEIPSIC.—The monument of the celebrated founder of homœopathy, Hahnemann, was unveiled on the 10th of August; it consists of the figure of the old doctor sitting on a chair. The model is by the sculptor Heinshäuser of Rome, and it is bronzed by the electro-process by Dr. Emil Braun of Rome. The pediment is of Silesian marble; the iron railing around the place is very beautiful.

Some idea of the quantity of literature "manufactured" on the Continent, may be gathered from the Catalogue of the Leipsic book fair, comprising works published between the Easter Fair to the 30th of September last. The new books amount to the extraordinary number of 3860 for Germany alone.

KŒNIGSBERG.—At the late visit of the King of Prussia here, an exhibition of richly ornamented pieces of amber was opened. The king was much pleased with it, especially as in his youth he was inscribed as an apprentice in the corporation (Innung) of the artists in amber; he learned the art and was afterwards declared journeyman according to the statutes.

The statue of Shakspeare, carved in wood, shown at the Great Exhibition, not far from the Christ of Reitschel, is the work of a pupil of Rauch, named Fanda. He is a peasant boy from Upper Silesia; and spent his leisure time in carving small objects in wood; he is now reckoned one of the most gifted wood-carvers in Germany.

SALZBURG.—It may afford some interest to English travellers to know that in this town has been discovered an old Roman bathing-room in the yard of St. John's Hospital. The bath is at present used as a fountain for domestic purposes. The Romans used it as a Nymphäum.

ROME.—Extensive excavations have been made within the last few months, with the permission of the Papal Government, in the famed *Via Appia*. As might be expected, a large number of most interesting relics have by this means been exhumed, the majority being sepulchral; a circumstance easily to be explained, when it is remembered how usual it was for the Roman patricians to erect their costly and ostentatious tombs on both sides the road which approached the Eternal City. Among the mortuary relics, are many of the highest interest; bas-reliefs, urns, and inscriptions abound; and but for the unnecessary manner in which the excavators are restricted from pursuing their researches beyond a narrowly-prescribed limit, it is certain that much more might be done towards resuscitating these long-buried mementos of "the masters of the world."

A curious discovery has recently been made in the Dungeons of the Castle of St. Angelo. It is a rough sketch, upon one of the walls, of a crucifixion, drawn with charcoal, and believed to be by the hand of Cellini, when he was confined here by order of Pope Paul III., in 1539, as he relates the circumstance in his very curious "Autobiography."

ATHENS.—The Berlin journals mention that Baron Humboldt has announced the discovery at Athens of the building in which the Council of Four Hundred held its sittings in the earlier days of Grecian history. Numerous statues, inscriptions, and other devices, are said to have been dug up.

AMERICA.—Mr. Elliott an artist of New York has received a commission from one of the merchants of that city to paint twenty portraits of the first settlers at Syracuse, to be placed in one of its public buildings. He is to have 2000 dollars for the batch.

MEMPHIS.—We have already directed the attention of our readers to the labours of M. Mariette, and we have now to announce the grant to him of 30,000 francs by the French National Assembly, to enable him to continue his researches. M. Mariette has discovered a great number of bassi-rilievi, several statues, and about five hundred bronzes; but his *opus magnum* has been his bringing to light the Temple of Serapis, one of the most extraordinary, as well as magnificent edifices of the old world. Its most remarkable feature is that its sculptural decorations are in both the Greek and Egyptian style, having been executed at the time when Greek idolatry was first introduced into Egypt. This temple is said to contain twelve colossal statues of deities mounted on symbolical animals; two sphinxes of similar size, and two enormous winged lions. The sanctuary, which is not yet explored will, it is expected, yield a rich harvest to the investigations of M. Mariette. Whilst our own government is granting a tardy and insufficient aid to our enterprising Layard, the French are assisting by every means in their power the discoveries of their archæologists.

THE ROYAL ACADEMY.

DISTRIBUTION OF PRIZES.

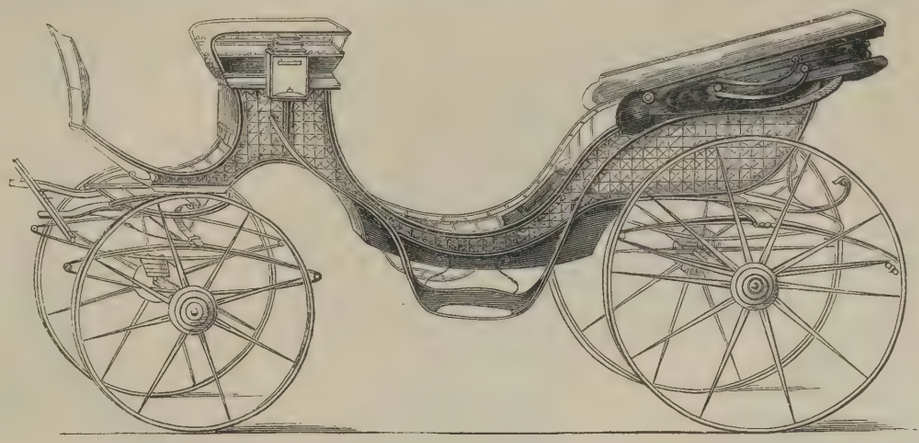
ON the evening of the 10th of December, the biennial distribution of prize medals took place in a full assembly of the President, members, associates, and students. The sculptural designs, drawings from the life, and antique models from the life, and architectural drawings and designs, were, as usual, exhibited by themselves, and the pictures behind the chairs of the academicians in the Great Room. There were but two sculptural designs, the subject being "Mercy Interceding for the Vanquished." The simpler of the two consists of three figures, and their relations reminded us much of Etty's picture of the same subject. The subject in painting was "Dalilah supplicating Pardon of Samson," of which there were many various versions. Some of the drawings from the life were highly meritorious, as were many of the drawings from the antique. The architectural subject was "A Design for a Marine Palace;" and the subject for study was the Tower and Spire of Bow Church. The chair was taken at nine o'clock, when the President spoke briefly of the merits of the works submitted in competition, in which every class was represented, with the exception of die engraving. In alluding to this subject, he passed an encomium on the memory of the late Mr. Wyon. He then adverted to the pleasing duty of rewarding those students who had distinguished themselves by talent and industry; the premiums being such as might serve during life as mementos of their early triumphs. He alluded regrettingly to the unfinished state of the models from the antique, and to the absence of life models. But the drawings from the life afforded a satisfactory evidence of advancement—careful study from the life, executed after a sufficient course of preparatory study of the antique, is the most substantial and available principle of Art-education. If every class be not particularised, the students who have competed in those which were not spoken of, must not consider themselves neglected. In the distribution of the medals: to W. S. Burton the gold medal was awarded for the best picture from the subject "Dalilah supplicating Pardon of Samson," and with the medal, the Discourses of Reynolds and West. For the best sculptural composition Charles Somers received the gold medal and the Discourses of Reynolds and West. For the best design in architecture, John Robinson secured the gold medal and the Discourses of Reynolds and West. For the best painting from the life, to F. Clark, was awarded the silver medal and Discourses: and to J. P. Burgess was awarded the silver medal and the Discourses of Fuseli and Flaxman. For the next best drawing, J. E. Tuson received the silver medal; and for the next best, James Duncan the silver medal. To Charles Somers was awarded the silver medal for the best model from the life, with the Lectures of Fuseli, Howard, and Flaxman. Thomas Christopher received the silver medal for the best drawing of the tower and spire of Bow Church; and for the next best drawing of the same subject, James Rowney secured the silver medal; and for the next best drawing of the same subject, H. S. Snell received the silver medal. For the best copy in painting, G. E. Tuson received the silver medal; and for the next best copy, W. Cooper was rewarded; as also were W. O. Williams, D. Bateman, and G. H. Bacon, for drawings from the antique. The medals having been distributed, the President delivered to the students an address, founded upon the general principles of Art, without trenching upon the provinces of the professors of sculpture, painting, architecture, or perspective; but speaking briefly of the acknowledged precepts of each branch. He spoke particularly of form, and the necessity of unequal quantities in composition on flat surfaces, such being the essence of the picturesque. He insisted on minute finish in drawing, but of course condemned minute elaboration in painting; and, after citing various authorities in support of his precepts, concluded his address amid enthusiastic applause.

THE

PROGRESS OF ART-MANUFACTURE.

[*We commence a* SERIES, *to be continued monthly, of engraved* EXAMPLES OF MANUFACTURED ART—*British and Foreign. This series will, from time to time, exhibit the progress of the Manufacturer, and the advance of manufactured Art; representing (aided by engravings) the interests of both, as directly as, and more emphatically than, Literature and the Fine Arts are represented in the various publications devoted to them. We shall thus assist in obtaining for the producer, that publicity, and consequent honour, which is at once the worthiest incentive to merit and its surest reward.*]

Our introductory engraving is from an elegant light PHAETON, manufactured by Messrs. HOLMES, of Derby, whose contributions to the carriage department of the Great Exhibition attracted so much attention by the taste and novelty displayed in them, especially one or two vehicles of which the woodwork was merely varnished and polished, so as to show the material in its



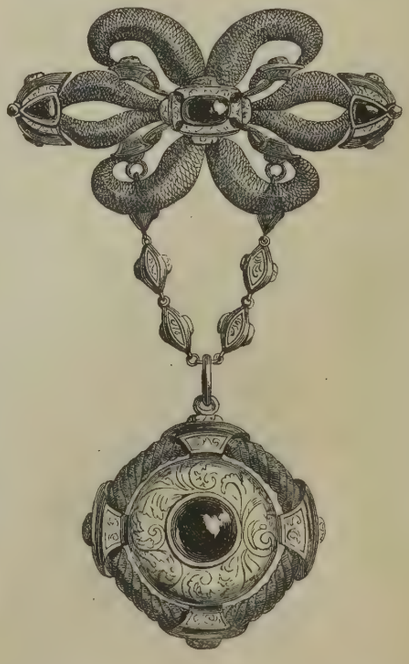
natural state. This phaeton is manufactured of dark walnut panels, carved on the surface, the trimmings are tastefully contrasted, and the springs and iron-work are painted, grained, and relieved in an appropriate style. There is no doubt of Messrs. Holmes having introduced to the public a novelty that admits of much pleasing variety, and one that must expose the defects which paint and varnish are too apt to conceal.

The above engraving exhibits the pattern of a square SHAWL, designed for, and in process of manufacture by, MR. E. T. BLAKELY, of Norwich, for the spring season of the present year. The corners are exceedingly rich and elaborate, showing groups of foliage and flowers of great variety of colour, disposed with the utmost harmony and freedom of arrangement; the centre of the shawl is covered with spots of gold.

The appended engraving is of a LOOKING-GLASS FRAME, manufactured by Mr. WILLIAM POTTS, of Birmingham, for the Duchess of Sutherland. It is of bronze, the figures being of statuary porcelain. The composition is entirely original; the modelling is of high excellence; and, altogether, the production may rank among the most meritorious examples of modern Art-manufacture. The naiads have just emerged from the sea, and are adjusting their "lint-white locks," seated among the foliage of aquatic plants. The several accessories will be readily understood.

The elegant Italian INKSTAND (designed in the purest style of the sixteenth century), is intended for a library; it is now in course of execution in carved box-wood, by Mr. W. G. ROGERS, of Carlisle-street, whose name and talents as an artist in wood are familiar to our readers, and whose "exhibits" at the Crystal Palace went far to uphold the national character in this Art.

Holding it to be indisputable that Art consists not in material, but in the manner in which material is used, we have not hesitated to introduce three BROOCHES, manufactured of gold and hair by M. FORRER, of London, who is, we believe, the inventor of these elegant personal decorations. He employs about fifty work-people in designing and manufacturing bracelets, chains, rings, and ornaments, many of which, when set with precious stones, and exquisitely worked, are of great value; the hair (the peculiar purpose of his Art) being always introduced into the gold work with taste, judgment, and effect.



The elegant PORCELAIN VASE, from the manufactory of Mr. ALDERMAN COPELAND, is a novel style of jewelled decoration, introduced with the happiest effect. It is a triumph of fictile Art.

The appended engraving is from one of the admirably designed, and carefully wrought, VASES of terra-cotta, manufactured by Mr. PULHAM, of Broxbourne. The design is based on one of the classic forms, which have been favourites for so many centuries; and the alterations are in harmony and good taste. The colour of the terra-cotta is light, and highly effective.

We have here another example of COPELAND'S JEWELLED VASES. The design is executed on porcelain ground in coloured enamels in imitation of gems, heightened with gold enrichments.

One of the latest and most striking contributions to the Crystal Palace was the group of Californian GOLD PLATE we here engrave. It was manufactured by the eminent firm of BALL, TOMPKINS, & BLACK, of New York, and is a tribute from the merchants and citizens of that city to E. K. Collins, Esq., the successful projector of the United States mail steamers—the "Collins' line"—between England and America. The plate is constructed from the purest Californian gold entirely without alloy; the colour being exceedingly brilliant and beautiful; and the objects are designed in admirable taste. The history of this plate supplies an example of the rapidity with which our American friends labour; the gold was discovered, brought from the mine to New York, manufactured there, shipped for England, and safely deposited in the Exhibition,—all within the space of ninety days.

A DAY AT CHATSWORTH.

BY MRS. S. C. HALL.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

DERBYSHIRE is so entirely an English stronghold of interest and scenery, that it merits and repays the attention of all who, residing in our rich Prairie counties, scarcely can imagine its variety, sublimity, and extreme loveliness. The hills, without approaching to the height or dignity of mountains, mimic Alpine scenery to perfection, in gaunt or fantastic peaks; while the exquisitely toned woods, the dales, the folded "bluffs," the winding rivers, the wide moors, the ancient castles, the venerable mansions, the mysterious caverns, the hollows filled with tufts of trees, the brawling gulleys,—the lonely villages, surprising the traveller at some unexpected turn of a defile or rocky pass—the carts, laden with shining ore, the troops of miners with their safety lamps and quaint costume—the beautiful spars—very jewels of geology—the bubbling health-springs—are so many varied sources of deep and exciting interest.

Who would not visit the sweet hamlet of Hathersage, resting in the bosom of the hills, — to seek out, in its green church-yard, the grave of Robin Hood's own bow-bearer, "brave Little John?" Who would not covet the repose of nature in Hope Dale, rich in all sylvan graces, through which generous Derwent bountifully flows? Who would not climb to where the castle of the Peverils frowned, for ages, from the rocky heights —proud, bold, and stern? Who, once having seen, would not long again to wander in Monsal Dale, the very Tempé of Derbyshire, where the foaming Wye seems to change its nature, and expands in silver sheets of living water to the loving meadows which slope to meet the kisses it bestows.

The antiquary may feed his very soul in Derbyshire. And it is never a profitless retrospect—this looking back into the past; it tends to a higher appreciation of the liberty and prosperity we actually enjoy; it deepens our interest in the beauties of nature, outliving as they do the changing thoughts and habits of the "peopled desert;" it elevates us to the threshold of that Immortality which rises above all decay.

Bounding rivers intersect the county as if they had studied how to beautify it best. The Dove rises a little distance south of Buxton, and flowing generally through rocky channels, presents us with a miniature copy of the Gap of Dunloe. The Vale of the Dove is one of the sweetest of English valleys; and the capricious character of the river adds to its charm: sometimes it inclines to the south, then to the east; then rushing from the pyramidal mountain of Thorp Cloud, it goes westward, until it reaches the vale of Uttoxeter,—when, again turning to the east, it flows beneath the bold hill which displays the ruins of Tutbury Castle. Tutbury! one of the prisons of the unfortunate Mary of Scotland. The Wye becomes near Bakewell a tributary stream to increase the beauty of the queenly Derwent. After it has added the animation of river life to the magnificence of Chatsworth, the pleasant vale of Darley is brightened by these united streams; and on they go until their channel is ingulphed between lofty rocks, which in their recesses enclose the romantic scenery of Matlock Dale—where

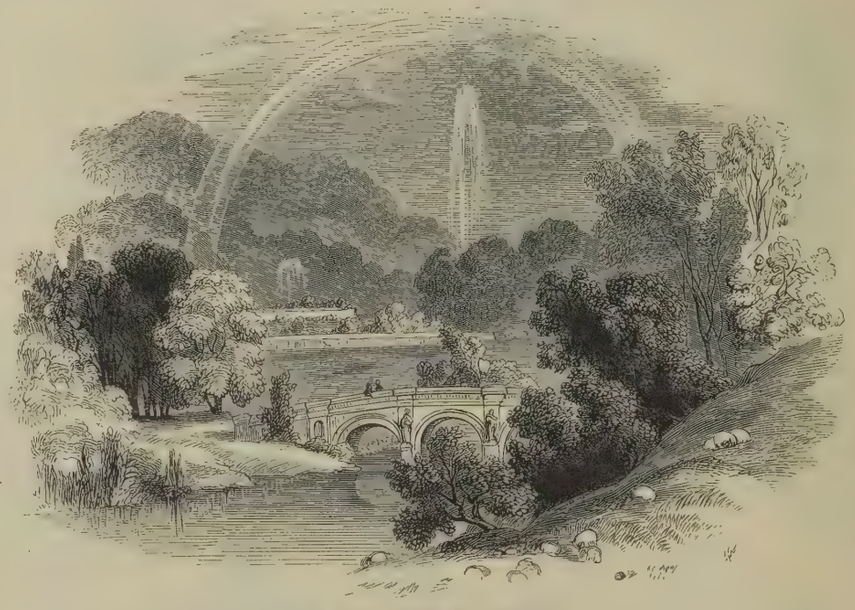
> "* * * All his force lost,
> Gentle and still, a deep and silent stream
> He scarcely seems to move; o'er him the boughs
> Bend their green foliage, shivering with the wind,
> And dip into his surface."

We are so little proud of the beauties of England, that the foreigner only hears of Derbyshire as the casket which contains the rich jewel of CHATSWORTH. The setting is worthy of the gem. It ranks foremost among the proudly beautiful of English mansions; and merits its

THE ENTRANCE GATES.

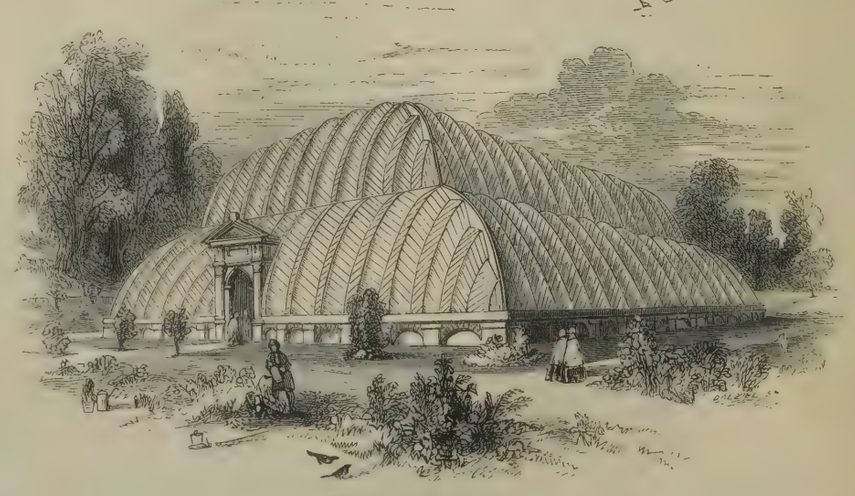
familiar title of "The Palace of the Peak." It was the object of our pilgrimage; and we recalled the history of the nobles of its House.

The family of Cavendish is one of our oldest



THE BRIDGE ACROSS THE DERWENT.

descents; it may be traced lineally from Robert de Gernon, who entered England with the Conqueror, and whose descendant, Roger Gernon, of Grimston, in Suffolk, marrying the daughter and



THE GREAT CONSERVATORY.

sole heiress of John Potton, Lord of Cavendish in that county, in the reign of Edward II., gave the name of that estate as a surname to his children, which they ever after bore. The study of the law seems to have been for a long period the means of according position and celebrity to the

family, Sir William Cavendish, in whose person all the estates conjoined, was Privy Councillor to Henry VIII., Edward VI., and Queen Mary; he had been Gentleman-Usher to Wolsey; and after the fall of the great Cardinal, was retained in the service of Henry VIII. He accumulated much wealth, but chiefly by his third and last marriage with Elizabeth, then the wealthy widow of Robert Barley, Esq., at whose instigation he sold his estates in other parts of England, to purchase lands in Derbyshire, where her great property lay. Hardwick Hall was her paternal estate, but Sir William began to build another residence at Chatsworth, which he did not live to finish. Ultimately, she became the wife of George Talbot, Earl of Shrewsbury; she was one of the most remarkable women of her time—the foundress of the two noble houses of Devonshire and Newcastle. Her second son, William, by the death of his elder brother in 1616, became possessed of his large estates, and after being created Baron Cavendish, of Hardwick, was, in 1618, created Earl of Devonshire. It was happily said of him, "his learning operated on his conduct, but was seldom shown in his discourse." His son, the third Earl, was a zealous loyalist; like his father remarkable for his cultivated taste and learning which was perfected under the superintendence of the famous Hobbes, of Malmesbury. His eldest son, William, was the first Duke of Devonshire; he was the friend of Lord Russell, and one of the few who fearlessly came forth to testify to his honour on his memorable trial. Wearied of courts, he retired to Chatsworth, which at that time was a quadrangular building, with turrets in the Elizabethan taste; and then, "as if his mind rose upon the depression of his fortune," says Dr. Kennett, "he first projected the now glorious pile of Chatsworth;" he pulled down the south side of "that good old seat," and rebuilt it on a plan "so fair and august, that it looked like a model only of what might be done in after ages." After seven years, he added the other sides, "yet the building was his least charge, if regard be had to his gardens, water-works, statues, pictures, and other the finest pieces of Art and nature that could be obtained abroad or at home." He was highly honoured with the favour and confidence of King William III. and his successor Queen Anne. Dying in 1707, his son William, who was Lord Lieutenant of Ireland, spent the latter part of his life at Chatsworth, dying there in 1755. It is now the favourite country residence of his great grandson, the sixth Duke and ninth Earl of Devonshire—his seats being Chatsworth House and Hardwick Hall, Derbyshire; Bolton Abbey, Yorkshire; Chiswick House, Middlesex; Lismore Castle, Waterford; and Devonshire House in London.

We would avoid the semblance of adulation in speaking of the Duke of Devonshire; but it is impossible to write of him without praise—as, in Ireland as well as in England, the best of landlords, the truest of men, and the most perfect of gentlemen—one who has made and retained more friends and fewer enemies than fall to the lot of most persons—gentle or simple; one whose rank, high as it is among the highest, is but "the guinea stamp."

His tastes are evidenced at Chatsworth; they are of the purest and happiest order;—and are to be found in the adornments of his rooms, the shelves of his library, the glorious Art-riches of his galleries, and the rare and beautiful exotic marvels of his gardens and conservatories.

Charles Cotton in his poem descriptive of the "Wonders of the Peak," thus wrote, two centuries ago, of the then Earl of Devonshire; and surely no language can apply with greater force or truth to the Duke who is the descendant of that Earl, and now the master of princely Chatsworth:—

"But that which crowns all this, and does impart
A lustre far beyond the pow'r of Art,
Is the great Owner; He, whose noble mind
For such a Fortune only was design'd.
Whose bounties, as the Ocean's bosom wide,
Flow in a constant, unexhausted tide
Of Hospitality, and free access,
Liberal Condescension, cheerfulness,
Honour and Truth, as ev'ry of them strove
At once to captivate Respect and Love:
And with such order all perform'd, and grace,
As rivet wonder to the stately place."

Although by the courtesy of the Duke carriages are permitted to drive from the railway terminus at Rowsley, to the pretty and pleasant

THE HUNTING TOWER.

inn at Edensor, by a road which passes directly under the house, the stranger should receive his first impressions of Chatsworth from one of the

THE ENTRANCE HALL.

surrounding heights. It is impossible to convey a just idea of its breadth and dignity; the platform upon which it stands is a fitting base for such a structure; the trees, that at intervals relieve and enliven the vast space, are of every rich variety, the terraces nearly twelve hundred feet in extent—"the emperor fountain" throwing its jet two hundred and seventy feet into the air, far over-topping the noble avenue of majestic trees of which it forms the centre. The dancing fountain, the great cascade, even the smaller fountains (wonderful objects any where, except here, where there are so many more wonderful) sparkle through the foliage; while all is backed by magnificent hanging woods, and the high lands of Derbyshire, extending from the hills of Matlock to Stoney Middleton. And the foreground of the picture is, in its way, equally beautiful; the expansive view, the meadows now broken into green hills and mimic valleys, the groups of fallow deer, and herds of cattle, reposing beneath the shade of wide-spreading chesnuts, or the stately beech —all is harmony to perfection; nothing is wanting to complete the fascination of the whole. The enlarged and cultivated minds which conceived these vast yet minute arrangements, did not consider minor details as unimportant: every tree, and brake, and bush; every ornament, every path, is exactly in its right place, and seems to have ever been there. Nothing however great, or however small, has escaped consideration; there are no bewildering effects, such as are frequently seen in large domains, and which render it difficult to recall what at the time may have been much admired; all is arranged with the dignity of order; all, however graceful, is substantial; the ornamentations, sometimes elaborate, never descend into prettiness; the character of the scenery has been borne in mind, and its beauty never outraged by extravagance. All is in harmony with the character which Nature in her most generous mood gave to the hills and

valleys: God has been gracious to the land, and man has followed in the pathway He has made.

"A Day at Chatsworth!"—a month at Chatsworth would hardly suffice to count up its beauties; but much may be done in a day, when eyes and ears are open, and the heart beats in sympathy with the beauties of Nature and of Art. It is, perhaps, best to visit the gardens of Chatsworth first; they are little more than half a mile to the north of the park; and there Sir Joseph Paxton is building his new dwelling, or rather adding considerably to the beauty and convenience of the old. In the Kitchen-Gardens, containing twelve acres, there are houses for every species of plant, but the grand attraction is the house which contains the Royal Lily (Victoria Regia), and other lilies and water-plants from various countries.

It will be readily believed that the flower-gardens are among the most exquisitely beautiful in Europe: they have been arranged by one of the master minds of the age, and bear evidence of matured knowledge, skill, and taste; the nicest judgment seems to have been exercised over even the smallest matter of detail, while the whole is as perfect a combination as can be conceived of grandeur and loveliness. The walks, lawns, and parterres are lavishly, but unobtrusively, decorated with vases and statues: terraces occur here and there, from which are to be obtained the best views of the adjacent country; "Patrician trees" at intervals form umbrageous alleys; water is made contributory from a hundred mountain streams and rivulets, to form jets, cascades, and fountains, which—infinitely varied in their "play," ramble among lilies, or—it is scarcely an exaggeration to say—fling their spray into the clouds, and descend to refresh the topmost leaves of trees that were in their prime three centuries ago.

The most striking and original of the walks is that which leads through mimic Alpine scenery to the great conservatory; here Art has been most triumphant; the rocks which have been all brought hither are so skilfully combined, so richly clad in mosses, so luxuriantly covered with heather, so judiciously based with ferns and water-plants, that you move among, or beside, them, in rare delight at the sudden change which transports you from trim parterres to the utmost wildness of natural beauty. From these again you pass into a garden, in the centre of which is the conservatory, always renowned, but now more than ever, as the prototype of the famous Palace of Glass, which, in this *Annus Mirabilis*, received under its roof six millions of the people of all nations, tongues, and creeds. In extent, the conservatory at Chatsworth is but a pigmy compared with that which glorifies Hyde Park: but it is filled with the rarest Exotics from all parts of the globe—from "farthest Ind" from China, from the Himalayas, from Mexico; here you see the rich banana, Eschol's grape, hanging in ripe profusion beneath the shadow of immense paper-like leaves; the feathery cocoa-palm, with its head peering almost to the lofty arched roof; the far-famed silk cotton-tree, supplying a sheet of cream-coloured blossoms, at a season when all outward vegetable gaiety is on the wane; the singular milk-tree of the Caraccas; the fragrant cinnamon and cassia—with thousands of other rare and little known species of both flowers and fruits.

The Italian Garden—opposite the library windows, with its richly-coloured parterres, and its clustered foliage wreathed around the pillars which support the statues and busts scattered among them, and hanging from one to the other with a luxurious verdure which seems to belong to the south—is a relief to the eye sated with the splendours of the palatial edifice.

The water-works, which were constructed under the direction of M. Grillet, a French artist, were begun in 1690, when a pipe for what was then called "the great fountain" was laid down; the height of twenty feet to which it threw water being, at that time, considered sufficiently wonderful to justify the hyperbolical language of Cotton—

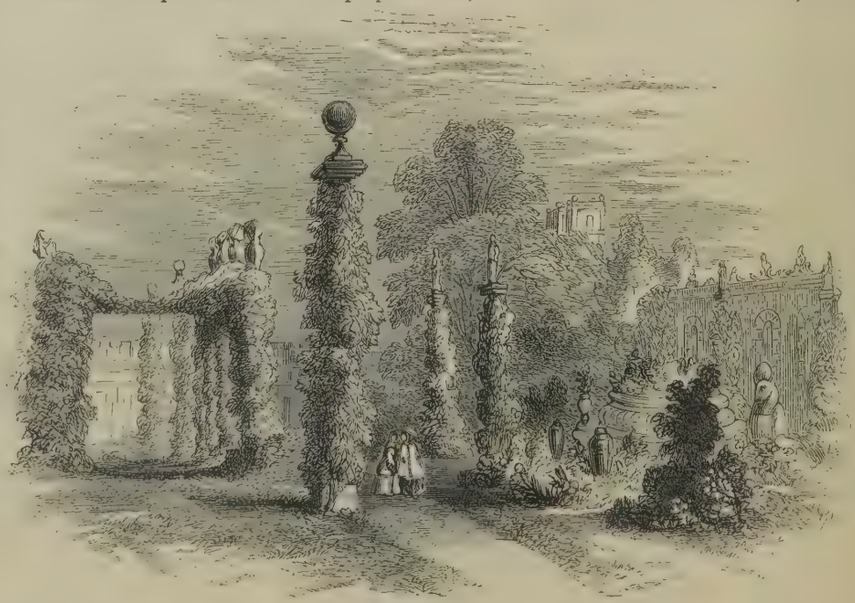
> "—should it break or fall, I doubt we should
> Begin to reckon from the second flood."

It was afterwards elevated to fifty feet, and then to ninety-four; but it is now celebrated as the most remarkable fountain in the world; it rises to the height of two hundred and sixty-seven feet, and has been named the "Emperor Fountain," in honour of the visit of the Emperor of Russia to Chatsworth in the year 1844. Such is the velocity with which the water is ejected,

THE ROCK-WORK.

THE WELLINGTON ROCK AND CASCADE.

that it is calculated to escape at the rate of one hundred miles per minute; for the purpose of supplying it, a reservoir, or immense artificial lake, has been constructed on the hills, above Chatsworth, which is fed by the streams around, and the springs on the moors, drains being cut for this purpose, commencing at Humberly Brook, on the Chesterfield Road, two miles and



THE ITALIAN GARDEN.

a half from the reservoir, which covers eight acres; a pipe winds down the hill side, through which the water passes; and such is its waste, that a diminution of a foot may be perceived when the water-works have been played for three hours. Nothing can exceed the stupendous effect of this column, which may be seen for many miles around, shooting upwards to the sky in varied and graceful evolutions.

From this upper lake the waterfalls are also supplied which are constructed with so natural an effect on the hill side, behind the water-temple, which reminds the spectator of the glories of St. Cloud. From the dome of this temple bursts forth a gush of water that covers its surface, pours through the urns at its sides, and springs up in fountains underneath, thence descending in a long series of step-like falls, until it sinks beneath the rocks at the base, and—after rising again to play as "the dancing fountain"—is conveyed by drains under the garden and park, —being emptied into the Derwent.*

But we may not forget that our space is limited: to describe the gardens and conservatories of Chatsworth would occupy more pages than we can give to the whole theme; suffice it that the taste and liberality of the Duke of Devonshire, and the skill and judgment of Sir Joseph Paxton, have so happily combined Nature and Art in this delicious region, as to supply all the enjoyment that may be desired or is attainable, from trees, shrubs, and flowers seen under the happiest arrangement of countries, classes, and colours.

The erection of the present house is thus narrated by Lysons; the south front was begun to be rebuilt on the 12th of April, 1687, and the great hall and staircase covered in about the middle of April, 1690. The east front was begun in 1693, and finished in 1700; the south gallery pulled down and rebuilt in 1703. In 1704, the north front was pulled down, the west front was finished in 1706, and the whole of the building not long afterwards completed, being about twenty years from the time of its commencement. The architect employed was Mr. William Talman, but in May, 1692, the works were surveyed by Sir Christopher Wren.

On entering—the Lower Hall or Western Lodge contains some very fine antique statuary, and fragments which deserve the especial attention of the connoisseur. Among them are several which were the treasured relics of Canova and Sir Henry Englefield, and others found in Herculaneum, and presented by the King of Naples to "the beautiful" Duchess of Devonshire.

A Corridor leads thence to the Great Hall, which is richly decorated with paintings by the hand of a famous Artist in his day—Verrio —who has been celebrated by Pope for his proficiency in ceiling-painting. The effect of the hall is singularly good, with its grand stair and triple arches opening to the principal rooms. The sub-hall behind is embellished by a very graceful fountain, with the story of Diana and Actæon, and the abundance of water at Chatsworth enables it to be constantly playing, producing an effect seldom attempted within doors.

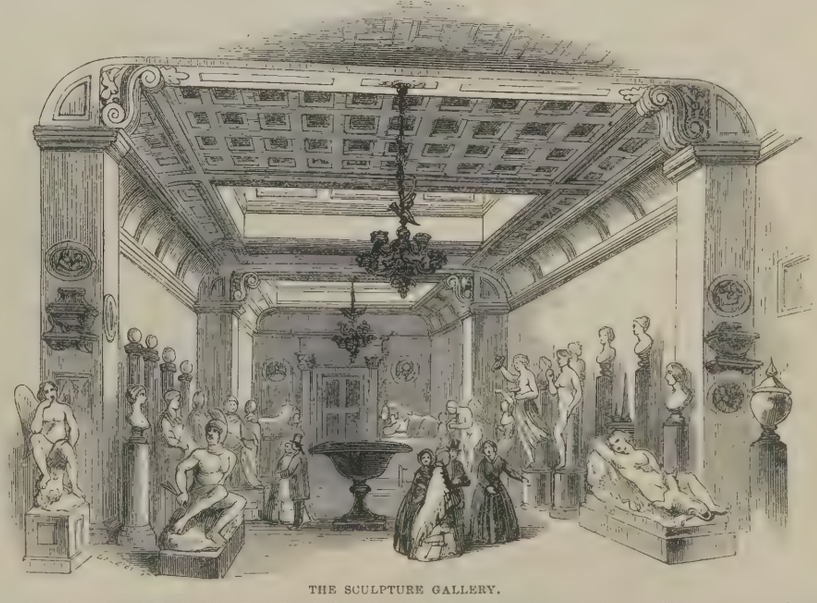
A long Gallery leads to the various rooms inhabited by the Duke, the walls being decorated with a large number of fine pictures by the older masters of the Flemish and Italian schools. In the billiard-room are Landseer's far-famed picture of "Bolton Abbey in the Olden Time," with charming specimens of Collins, and other British painters.

The Chapel is richly decorated with foliage in carved woodwork, which has been erroneously attributed to Grinling Gibbons. It was executed by Mr. Thomas Young, who was engaged as the principal carver in wood in 1689; and by a pupil of his, Samuel Watson, a native of Heanor, in Derbyshire, whose claim to the principal ornamental wood-carving at Chatsworth is set forth in verses on his tomb in Heanor Church.

QUEEN MARY'S BOWER.

Over the Colonnade on the north side of the quadrangle, is a gallery nearly one hundred feet long, in which have been hung a numerous and valuable collection of drawings by the old masters, arranged according to the schools of art of which they are examples. There is no school unrepresented, and as the eye wanders over the thickly covered wall, it is arrested by sketches from the hands of Raffaelle, Da Vinci, Claude, Poussin, Paul Veronese, Salvator Rosa, and the other great men who have made Art immortal. To describe these works would occupy a volume; to study them a life; it is a glorious collection as gloriously set forth.

THE TEMPLE CASCADE.



THE SCULPTURE GALLERY.

* A quaint whim of the olden time is constructed near one of the walks; it is the model of a willow-tree in copper, which has all the appearance of a living one, situated on a raised mound of earth. From each branch, however, water suddenly bursts, and also small jets from the grassy borders around. It was considered a good jest some years ago to delude novices to examine this tree, and wet them thoroughly by suddenly turning on the water above and around them. This tree was originally made by a London plumber in 1693; but it has been recently repaired by a plumber in the neighbourhood of Chesterfield, under the direction of Sir Joseph Paxton.

The old State-rooms, which form the upper floors of the south front, occupy the same position as those which were appropriated to the unfortunate Mary Queen of Scots during her long sojourn here. There is, however, but little to see of her period; if we except some needlework at the back of a canopy, representing hunting scenes, worked by the hand of the famous Countess of Shrewsbury, popularly known as "Bess of Hardwick."

The Gallery, originally constructed for dancing, and measuring ninety feet by twenty-two, has been fitted up by the present duke as a library. Among the books which formed the original library at Chatsworth, are several which belonged to the celebrated Thomas Hobbes, who was for many years a resident at Chatsworth old hall. The library of Henry Cavendish, and the extensive and valuable collection at Devonshire House, have also aided to swell its stores. Here the historian might revel, and the bookworm feast, during a life. Thin quartos of the rarest order, unique volumes of old poetry, scarce and curious pamphlets by the early printers, first editions of Shakespeare, early pageants, and the rarest dramatic and other popular literature of the Elizabethan era, may be found in this well-ordered and elegant room—not to speak of its great treasure, the *Liber Veritatis* of Claude.*

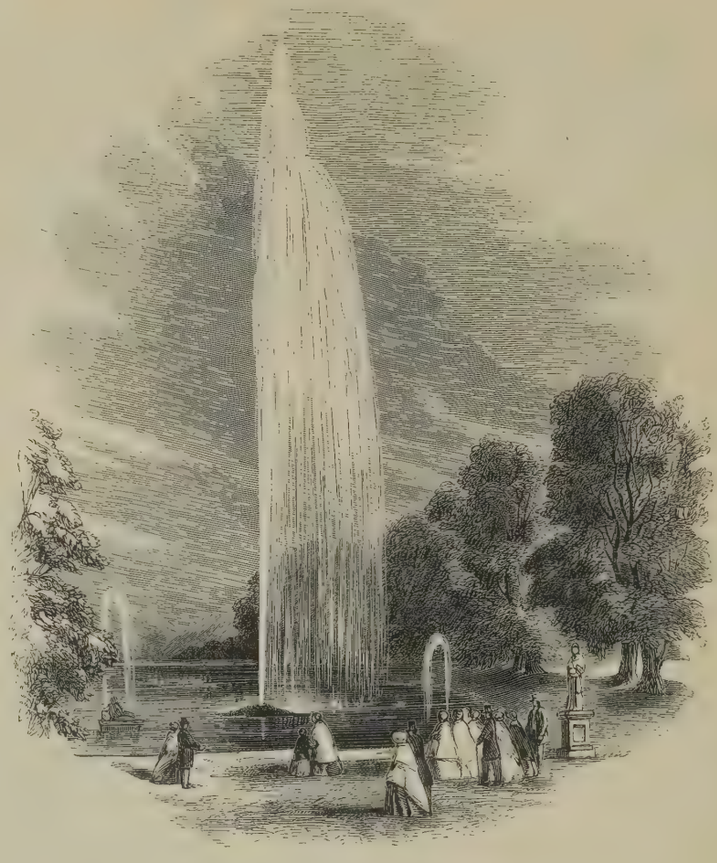
The Statue Gallery is a noble room, erected by the present Duke, and containing a most judiciously selected series of sculpture. The gem of the collection is the famous seated statue of Madame Buonaparte, the mother of Napoleon, by Canova. The same style of treatment characterises that of the Princess Pauline Borghese, by Campbell. Other works of Canova are here—his statue of "Hebe" and "Endymion sleeping;" a bust of Petrarch's "Laura," and the famous "Lions," copied by Benaglia from the colossal originals on the monument of Clement XIV., in St. Peter's, Rome. Thorwaldsen is abundantly represented by his "Night and Morning," and his charming bas-reliefs of "Priam Petitioning for the Body of Hector," and "Briseis, taken from Achilles by the Heralds." Schadow's "Filatrice," or Spinning Girl, and his classic bas-reliefs are worthy of all admiration. Our native school of sculpture appears to good advantage also in Gibson's fine group, "Mars and Cupid," and his bas-relief of "Hero and Leander" —Chantry's busts of "George IV. and Canning" —Westmacott's "Cymbal Plaery" — Wyatt's "Musidora," and many others.

It will be obvious that to enter into details concerning all the Art-riches of Chatsworth would be to occupy a whole Part—instead of a few pages—of our Journal; and our visit to the mansion may conclude with a brief notice of one of its most interesting relics.

"Queen Mary's Bower" is a sad memorial of the unhappy Queen's fourteen years' imprisonment here. It has been quaintly described as "an island plat, on the top of a square tower, built in a large pool." It is reached by a bridge, and in this lonely island-garden did Mary pass many days of a captivity, rendered doubly painful by the jealous bickerings of the Countess of Shrewsbury, who openly complained to Elizabeth of the Queen's intimacy with her husband; an unfounded aspersion, which Mary's urgent solicitations to Elizabeth obliged the Countess to retract, but which led to Mary's removal from the Earl's custody to that of Sir Amias Pawlet.

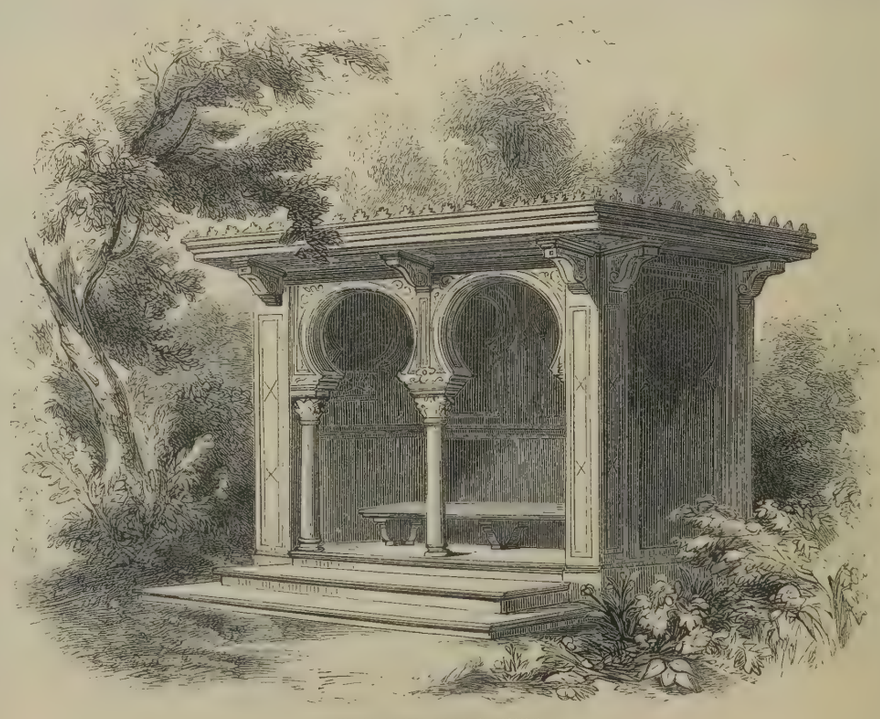
Perhaps the crowning point of our excursion was a ramble to the Hunting-Tower on the hill above the house. The ascent is by a road winding gracefully among venerable trees, planted "when Elizabeth was queen," and occasionally passing beside a fall of water, which dashes among rocks from the moors above. The tower stands on the edge of the steep and thickly wooded hill; it is built on a platform of stone, reached by a few steps; it is one of the relics of "old" Chatsworth, and is a characteristic and curious feature of the scene. Such towers were frequently placed near lordly residences in the olden time, for the purpose "of giving the ladies of those days an opportunity of enjoying the sport of hunting," which, from the heights above, they saw in the vales beneath.

The view from the tower is one of the finest in England. The house and grounds below, embosomed in foliage, peep through the umbrage far beneath your feet; the rapid Derwent courses along through the level valley. The wood opposite crowns the rising ground, above



THE EMPEROR FOUNTAIN.

Edensor—the picturesque and beautiful village within whose humble church many members of the noble family are buried. The village itself may be considered as a model of taste; it resembles a group of Italian and Gothic villas, the utmost variety and the most picturesque



THE MOORISH SUMMER HOUSE.

styles of architecture being adopted for their construction, while the little flower-gardens before them are as carefully tended as those at Chatsworth itself. Upon the hills above are traces of Roman encampments, and from the summit you look down upon the beauti-

* The Duke of Devonshire has privately printed a perfect fac-simile of this curious and valuable collection.

ful village of Bakewell, and far-famed Haddon Hall—the antique residence of the Dukes of Rutland, an unspoiled relic of the sixteenth century. Looking toward the north, the eye traverses the fertile and beautiful valley of the Derwent, with the quiet little villages of Pilsley, Hassop, and Baslow, consisting of tiny groups of cottages and quiet homesteads, speaking of pastoral life in its most favourable form. The eye following the direction of the stream is carried over the village of Calver, beyond which the rocks of Stoney Middleton converge and shut in the prospect, with their gates of stone;—amid distant trees, the village of Eyam, celebrated for its mournful story of the plague, and the heroism of its pastor, is embosomed. The ridge of rock stretches around the plain to the right, and upon the moors are traces of the early Britons in circles of stones and tumuli, with various other singular and deeply interesting relics of the "far off past."

Turning to the south, the prospect is bounded by the hills of Matlock; the villages of Darley-le-Dale, and Rowsley, reposing in middistance; the entire prospect comprising a series of picturesque mountains, fertile plains, wood, water, and rock, which cannot be surpassed in the world for variety and beauty. The noble domain in the foreground forming the grand centre of the whole:

> "This palace, with wild prospects girded round,
> Where the scorn'd Peak rivals proud Italy."

It was evening when we ascended this charming hill, and stood beneath the shadow of its famous Hunting Tower. The sun had just set, leaving a landscape of immense extent sleeping beneath rose-coloured clouds; the air was balmy and fragrant with the peculiar odour of the pine trees which topped the summit of the promontory on which we stood. We were told of Taddington Hill—of Beeley Edge—of Brampton Moor—of Robin Hood's bar—of Froggat Edge—until our eyes ached from the desire to distinguish the one from the other. There was Tor this, and Dale that, and such a hall and such a hamlet; but the stillness by which we were surrounded had become so delicious that we longed to enjoy it in solitude.

What pen can tell of the beams of light that played on the highlands, when, after the fading of that gorgeous sunset, the valley became steeped in a soft blue-grey colour, so tender, and clear and pure, that it conveyed the idea of "atmosphere" to perfection. Then, as the shadows, the soothing shadows of evening, increased around us, the woods seemed to melt into the mountains; the rivers veiled their course by their misty incense to the heavens—wreath after wreath of vapour creeping upwards; and as the distances faded into indistinctness, the bold headlands seemed to grow and prop the clouds; the heavens let down the pall of mystery and darkness with a tender, not terrific, power; earth and sky blended together, softly and gently; the coolness of the air refreshed us, and yet the stilness on that high point was so intense as to become almost painful. As we looked into the valley, lights sprung up in cottage dwellings; and then, softly on a wandering breeze, came at intervals the tolling of a deep bell from the venerable church at Edensor, a token that some one had been summoned to another home—perhaps in one of those pale stars that at first singly, but then in troops, were beaming on us from the pale blue sky.

While slowly descending from our eyrie, amid the varied shadows of a most lustrous moonlight, our eyes fell upon the distant wood which surrounded Haddon Hall; its massive walls, its mouldering tapestries, its stately terrace, its quaint rooms and closets, its protected though decayed records of the olden time, its minstrel gallery—were again present to our minds; and it was a natural and most pleasing contrast—that of the deserted and half-ruined house, with the mansion happily inhabited, filled with so many Art-treasures, and presided over by one of the best gentlemen that monarch ever ennobled and a people ever loved.

MINOR TOPICS OF THE MONTH.

The Society of Painters in Water Colours.—At the last election to this Society, there were many candidates, but only one was elected—Mr. Bostock. If those persons who intended to solicit the suffrages of either society, would but once carefully examine the quality of the works they exhibit, it would deter many from submitting to the inspection of the societies such portfolios of absurdities as are too frequently sent as examples of ability. Recently a candidate in the country submitted numerous examples of butterfly-painting!

The Portland Gallery.—This Gallery has been taken from the first of January to the first of March, by the Society of Architects for their exhibition. The exclusion of the architects from the Royal Academy renders it the more necessary that they should establish an exhibition of their own. On the removal of the architectural drawings at the end of the term, the rooms revert to the members of the National Institution, who will then prepare for their own exhibition.

The New Society of Painters in Water Colours.—This Society has not received any recent accessions. At a recent ballot for associates, there were but two candidates; and the works submitted by them were not sufficiently meritorious to justify election. The proportion of figure-painters compared with that of landscape-painters in water colour, is inconsiderable. We do not remember, while we write, any figure-painter of a certain degree of merit, who is not a member of one or other of the Water Colour Societies.

Diorama of Hindostan.—A new "Asiatic Gallery" has been opened in the Baker-street Bazaar, for the exhibition of a moving diorama of Hindostan, which displays the scenery of the Hoogly, the Bhagirathi, and the Ganges, from Fort William, Bengal, to Gangoutri, in the Himalaya. As a piece of painting, this diorama has been surpassed by none in the beauty of its execution, and the truthful and striking character of its effects. It is painted by Mr. Phillips; the figures and animals by Mr. Louis Haghe; and the shipping by Mr. Knell. The whole of the scenes of the diorama have been arranged by Lieut.-Col. Luard, from his own original and unpublished sketches, taken during a residence of fourteen years in India, and they give the most perfect idea of the manners, customs, and scenery of this extraordinary country. In fact, as much may be learned by the eye in an hour this way, as may be comprehended in a day over a book, or a twelvemonth's journey in India. A museum of Indian articles is attached, and we particularly remarked the taste and beauty of the jewellery and silversmith's work therein displayed. Descriptive detail and appropriate music combine to render this instructive and beautiful exhibition more perfect.

The Chinese Collection.—This once-important collection, after many years of travel, and many resting-places, far asunder, dwindled in its progress to less than half its original size, re-appeared in London near its former locality, for the purpose of attracting the sight-seers at the Great Exhibition. A building was constructed for it close to the Albert Gate, Knightsbridge, but the attraction of the Crystal Palace "allowed no rival near its throne," and, like many other exhibitions last year, it proved a failure. The building, which was intended to be merely temporary, was obliged to be constructed stronger, and many expenses were consequently incurred, which left the proprietor a loser. After an unprosperous season, the whole collection has been brought to the hammer of Messrs. Christie and Manson, the building which held it demolished, and a few scattered specimens in private hands comprise all that remains of this once curious assemblage of Chinese works.

Museum of Practical Geology.—The introductory lectures delivered at the opening of the institution, by Sir Henry de la Beche, Professors Forbes, Hunt, and Playfair, have been published in separate pamphlets; and we have no doubt they will be extensively read. It is to be hoped that the lectures still to be given will be similarly dealt with; for of a surety, they will be found practically useful.

The Guild of Literature and Art.—On the evening of Monday, the 10th of November, the Amateur Company performed at the Assembly Rooms at Bath. The play was that which was written for them by Sir E. L. Bulwer—"Not so Bad as we Seem;" followed by the farce "Mr. Nightingale's Diary," the joint production of Mr. Dickens and Mr. Mark Lemon; in which the characters were sustained by Mr. Dudley Costello, Mr. Charles Dickens, Mr. Augustus Egg, Mr. Mark Lemon, Mr. Wilkie Collins, Miss Fanny Young, and Miss Coe. On the 12th, the same pieces were played at the Victoria Rooms at Bristol, to a crowded audience, and repeated on the following evening for the gratification of those who could not obtain tickets for the first representation. The scenic arrangements were the same that had been employed in the representation given before Her Majesty, and at Devonshire House. The scenery is the production of Messrs. D. Roberts, R.A., Pitt, Telbin, and others.

The Colosseum.—The picture of Paris has been removed, and that of London is again to be seen in the place which it has so many years occupied; one of the great charms of the picture is its smoky-hazy effect; and this is more apparent after the clear sparkling brilliancy of the Paris picture. No two productions could be more directly opposite in character; the fountains of the *beau quartier* contrast powerfully with the wilderness of red tile house-tops in the present picture, which is now, we believe, a quarter of a century old, and will soon interest spectators as a View of London in the Olden Time.

The Diorama.—This exhibition is definitively closed after an existence of upwards of twenty years. The premises and machinery are announced for sale, either together or separately. The doors are shut, we believe, under the pressure of a mortgage, undoubtedly rendered more onerous by the growth of competition. We remember the Diorama in its palmiest days, when there was a rush to see every new picture. It then transcended everything of its class. The public was deeply impressed with the palpable substantiality of the representations, and enchanted with the dioramic changes. But another and another came with similar effects; and, lastly, came the works of the pilgrim-painters—the topographical panoramas—which proved the most attractive of this kind of exhibition, for they too adopt artificial effect. The Diorama had for many years a very extensive public patronage; and perhaps a great cause of its decadence is its remoteness from those thoroughfares judiciously chosen by other exhibitions. The interiors were always the most successful pictures, as being subjects so well adapted to the effects of artificial light. Of these, we remember with pleasure the interior of St. Mark's, of (if our memory serve us), the Cathedral of Rouen, of one of the Roman basilicæ, the Shrine of the Nativity, of Santa Croce, and others.

The Exhibition of Sketches in Pall Mall East.—We are glad to learn that the sales of sketches and small pictures has been considerable here. It was a happy idea that of so far assimilating pictures in oil and in water-colour, that they can be hung side by side. To this we are indebted for a list of contributors more extensive and varied than has ever before been seen on the same walls.

Sketches of the Crystal Palace.—A collection of sketches of portions of the Crystal Palace, by Roberts, Nash, and Haghe, are about to be exhibited by Messrs. Dickenson, in Bond-street. A few of the subjects which we have seen, are admirable in colour, and especially for the preservation of a uniform daylight effect. Many of the most striking portions have been taken; and the entire collection is being drawn on stone for publication.

The Polytechnic Institution.—On Monday, the 8th of December, the Polytechnic Institution was re-opened to the public, after the usual annual recess, with the addition of many interesting objects from the Great Exhibition, which have gained prizes. These have been deposited here, with a complete series of the means and materials of arts and manufactures, which will serve as the subjects of lectures;—as, for in-

stance, to illustrate the manufacture of silk, there is the egg of the silk-worm, the worm, the chrysalis, the moth, and the cocoon, which is followed by the process of manufacture. The variety is extensive and interesting; among the objects likely to attract some attention, is Mr. Mechi's model farm; in short, the additions and improvements of the Institution must increase its already extensive popularity.

THE NELSON MONUMENT.—It may now fairly be asked when the western bas-relief of the monument is to be fixed in its place. Trafalgar, the Nile, and Copenhagen, are commemorated, but where is St. Vincent? Years ago we saw the sketch for the work in poor Watson's studio, before his indisposition incapacitated him from work. Years have now elapsed since his death, and we know that had he been yet living, his work had before this been in its place. We abstain from speaking of individuals, since we might address to them ill-grounded remonstrance. Our public associated enterprise is proverbially fast, and accordingly uncertain. Our government works are proverbially slow, yet not the less uncertain; would that the satisfactory medium could be determined, and adhered to in this too slippery scale. We confess ourselves desirous of seeing how Watson's Nelson will look in comparison with the other impersonations, so various, of the hero—some heroic, others of the ordinary stature. The Nelson monument is a crying example of the extremity of the independence of our artists. The public is compelled to contemplate, in return for its money, an offensive absurdity, because the education of our artists has never taught them to work in concert: hence we can never hope to see a judiciously combined effect. In giving the commissions, the authorities did not establish an inevitable par for the principal figures; had good sense suggested an application to the Woods and Forests, in respect of this omission, the simplest forester of them would have answered:—"Gentlemen, with respect to your compositions, we can prescribe no conditions; only let us see Nelson uniform in size throughout the four sides of the base."

SHAKSPEARE'S HOUSE.—The government have refused to take upon themselves the guardianship of the birthplace of THE poet of England: the debt of 400*l.* still remains unliquidated by the committee who effected its purchase; affairs are therefore *in statu quo*. So they will no doubt remain until an act of public justice has been done—the production of accounts—which no protests have yet brought forth. It must be borne in mind that a very much larger sum has been subscribed than the entire purchase money, and that the Stratford branch of the committee is greatly dissatisfied with the management of affairs in London.

THE COTTINGHAM MUSEUM.—The gross sum realised by the sale of this curious and important collection amounted to 2009*l.* 13*s.* 6*d.*;—a small amount indeed when we consider the cost, labour, travel, and intelligence, necessary to collect and perfect so curious an assemblage of architectural and other examples. The value, however, of such a collection consisted much in its totality; when broken up and sold in separate lots, the interest was frittered away. We have therefore to regret, first, that the labours of an intelligent collector, during a long life, have been nullified, and the collection not secured in its entirety for public uses; and next, that this evil has probably been the result of asking too much for the collection when it was sought to have it purchased by public money.

THE HOUSES OF PARLIAMENT.—Since the close of the Session, the works have been resumed immediately around the House of Commons. Much has been said about improvements—these may be determined on—but they are not yet effectually commenced; all that is being done there at present, is the suspension of the lamps or burners. With the exception of the removal of the Speaker's chair and moveable furniture and fittings, the House is much in the state in which it was at the end of the Session. The works are resumed in the Commons' lobby, and must soon be concluded. St. Stephen's Hall may be said to be finished, with the exception of the painted glass windows, the tesselated pavement, and the frescoes. A small portion of the tesseræ are laid, and the flooring will be proceeded with until complete. In this hall, the works of art will be seen to more advantage than in any other part of this immense structure. On each side, there are four panels for frescoes, and one pointed compartment at each end. The light is at present as agreeable as it can be from two opposite ranges of windows; but when the windows are glazed with coloured glass, the light will necessarily be much reduced, and the frescoes will have to contend with every disadvantage against the brilliancy of the glass.

MR. CHARLES PEARSON'S improvements in the City and Finsbury, are certainly worthy of the deep attention of the civic authorities, who are really bound to use their power and their opportunities towards an amelioration of the public ways whenever they can. London is now so wondrously increased, and is so continuously added to, that its "mighty heart"—the City—should not be "lying still." It is a matter of astonishment to all foreigners, that self-evident improvements are neglected, dangers encountered, and discomforts continued, without sufficient reason. We conceive the best and most useful portion of Mr. Pearson's plan to be the arrangements by which the great Railway Companies north of the Thames may bring their City passengers to branch stations in Farringdon-street, by means of a trunk railroad passing along the valley of the Fleet, with additional lines for general accommodation. With so many interests to compete against, and the prejudice for things as they are, we cannot conceive that *all* Mr. Pearson's plans, however good and useful, will be carried out; but, certainly, sooner or later, they will become *necessities*. Meantime, he must take Peter Pindar's advice—

"Wait till you've been dead a hundred years;"

though we sincerely hope he may live to see the greater part effected long before.

THE EQUESTRIAN STATUE OF LORD HARDINGE.—Mr. Foley has nearly completed a small model one-fourth of the size of the intended statue. The work is now in a condition that shows the *animus* which the sculptor proposes carrying into his larger work. Lord Hardinge is represented as contemplating a field of battle; the head is uncovered, and the features express thought and anxious observation; in short, it has been the purpose of the artist to describe in the human subject an actively comprehensive intelligence, and in the animal on which he is mounted, a great degree of impatience and excitement; and in this he has been fully successful. The left arm is disposed in a manner to conceal in some degree the loss of the left hand, which was occasioned by a wound received by Lord Hardinge at Quatre Bras. The figure in the large work will ride twelve feet high. The monument is destined for Calcutta.

PRINTING IN COLOURS.—Mr. Baxter, the well-known producer of the numberless elegant coloured prints that are so attractive in the shop windows of our stationers, is desirous that we should correct an error that appeared last month with reference to the process adopted by the Chevalier Harlinger at the state printing office of Vienna. The Chevalier's prints are chromo-lithographic, or from stones—Mr. Baxter's from wood-blocks. It will thus be evident to all acquainted with the two processes, that the latter has an incalculable advantage of the former, inasmuch as they may be worked almost *ad infinitum*, while the other will scarcely go beyond two thousand. Mr. Baxter assures us he has taken millions of some of his subjects, and there is no doubt, from their great popularity, of such being the fact. Moreover his process being patented in Germany, as elsewhere, it could not be used there without his permission.

INDUSTRIAL COLLEGE.—We learn from an authority on which we can place great reliance, that the scheme of establishing an Industrial College, which is that most favourably received by the Prince Albert and the Royal Commissioners, is the following: "That the present Schools of Design throughout the country, should form the nucleus of the new establishment." It has been long felt that teaching design without having connected with it instruction which should give a knowledge of the material upon which the design was to be executed, was an error. This, it is to be hoped, may be remedied by associating with the School of Design, a college in which all the sciences shall be taught; so that, for whatever department of industry a student may be devoting his attention, the means may be afforded him of becoming acquainted with those sciences which are immediately connected with that particular branch of industry. It is thought that pupils who may distinguish themselves in the local school, may, as a reward for their industry, receive gratuitously their scientific education in the central establishment. It is also thought that the advantages of the Government School of Mines, and the Museum of Practical Botany in the Royal Botanic Gardens at Kew, may be rendered available in the proposed scheme of Industrial Education.

STEREOSCOPIC VIEWS OF THE EXHIBITION.—Professor Wheatstone, some years since, when investigating the phenomena of single vision by a pair of eyes, was led to the discovery of a very curious instrument, to which he gave the name of the Stereoscope. This instrument possessed the property of resolving two images into one, and giving to an image on a flat surface the peculiarities of a body of three dimensions—length, breadth, and thickness. This instrument has undergone some very ingenious modifications by Sir David Brewster, and it is now presented in the form of a lenticular stereoscope, which we intend fully to describe in a future number. We allude to it now mainly to direct attention to the admirable use made of it by M. Claudet, in reproducing the Exhibition with all its marvellous details, so that it stands before you in all its immensity and fullness, every object re-appearing in three dimensions. It has also been applied to the most favourite statues, and even to groups of living beings, who re-appear in the instrument in all the reality of life.

COPYRIGHT OF DESIGNS ACT.—The Court of Queen's Bench decided, during the Michaelmas term, an appeal from a conviction for printing a design for buttons, under the 5 & 6 Vict., c. 100, that two known designs might be so combined as to form a design coming within the protection of the act, and they confirmed the conviction accordingly.

"THE ADORATION," BY ROSSO.—Pictures by this rare Florentine artist, one of the early founders of the French and Italian schools, are of uncommon occurrence, and connoisseurs may be glad of the opportunity of inspecting one said to be his celebrated *chef-d'œuvre*, "The Adoration," which is now in the Portland Bazaar. It is very broadly and forcibly painted—one of those varied and crowded scenes which are characteristic of the taste in Art of that period.

FEATHER FLOWERS.—Among the wonders shown at the Crystal Palace we have been directed to some ingenious imitations of real flowers, most successfully made in feathers by Mrs. Randolph; this lady has succeeded in producing fac-similes of both flowers and leaves in undying hues. They are exceedingly beautiful and ingenious. It is impossible to do them justice by description. Perhaps, as mere imitations, nothing in any class of art has ever surpassed them. Their chief merit lies in the fact that every tint is natural: no pencil has touched any one of them. The cost of their formation has been therefore very great; for, not unfrequently, in completing a flower, a bird will contribute but a single feather. The arrangements of groups of these flowers exhibit exceeding skill, taste, and judgment.

THE GREAT GLOBE.—The premium of 50*l.*, offered by Mr. Wyld for the best design and model for galleries and staircases, for the interior of his Great Globe, has been awarded to Messrs. Aicken and Capes of Islington.

HUNGERFORD HALL.—In addition to the dioramas of M. Bouton,—beautiful and extraordinary as they always are,—and the mesmeric wonders of M. Lassaigne and Mlle. Prudence, a new theatre has been opened for the *Soirées Mysterieuses* of M. Langlois, who practises *à la Robert Houdin*, with all the success which attended that prince of conjurers. Unlike other exhibitions, which "must be seen to be believed," this can scarcely be credited when seen, so un-

accountable are the Professor's deceptions. An Indian juggler also exhibits his power in directing the inanimate articles of all kinds which he circulates around him with such extraordinary rapidity. The Chromatrope concludes the exhibition, illustrating the science of optics and combination of colours, in a very dazzling and beautiful manner. A small band of musicians enliven the performances; and the tasteful and subdued tone in which they play, is a most agreeable contrast to the noise with which a small band generally endeavours to make itself appear stronger.

The National Records.—The new Central Record Office, now erecting in Chancery Lane, will, when finished, contain not only the Records in the Rolls Office, but those at Carlton Ride, in the Tower of London, and at the Chapter House, Westminster; and it is intended that, when these important documents are thus collected under one roof, they shall be opened to the student as freely as the manuscripts of the British Museum. When we consider their curious nature, and the small use that has hitherto been made of them, it is easy to foresee the important effect they may have in modern historical literature, when freely used.

Designs for British Coins.—A very interesting addition to the library of the British Museum has been recently made; it is the original Register Book of Designs for the British Coins, formed by John Croker, who was employed during the reigns of Anne and George I. as chief engraver to the mint; at the same time the great philosopher, Sir Isaac Newton, filled the situation of Master of the Mint, and beneath each of the drawings appears his written approval. This curious volume was bought at the sale of the late Mr. S. Alchorne, the King's Assay Master, for the sum of 40*l*.

San Giovanni's Models.—A number of very beautiful models, by this artist, are at present on view at No. 91, Quadrant, comprising Turkish and Grecian figures, equestrian groups, busts, and hunting scenes; in which the knowledge of the artist in the delineation of human and animal forms is displayed to much advantage. They are all remarkable for spirit and truth.

Cleopatra's Needle.—A vessel has been at last despatched with orders to convey this famed relic of antiquity to England, so that we may soon hope to see it amongst our other relics of past times in the metropolis.

Deville's Phrenological Museum.—The very extensive and interesting collection of phrenological casts formed by the late Mr. Deville of the Strand having come into the possession of Dr. Brown and Mr. F. Rudall, the former of these gentlemen delivers illustrative lectures twice a week. We have never seen a more comprehensive classification. There are at once recognisable among the casts heads of some of our most eminent living painters: this is as it should be, every painter should be a phrenologist, and this really instructive collection may be consulted with great advantage.

Military Costume.—Rumours are current in the purlieus of the horse-guards, of important changes (not until much wanted) in the costume of the army. The heavy cavalry dress will, it is understood, undergo a complete revision at the next issue of clothing. The absurd tailless jacket, is to be exchanged for a frock coat, loosely made about the sleeves, and with no other ornament than the row of buttons destined to connect one side of the coat with the other. The brass shoulder scales, as useless as inconvenient, are to be abolished; the authorities having, at length, discovered that they press disadvantageously on the sword arm. The new helmet is to fit the head closely, and to be no larger than it need be. The "swinging horse tent at each valorous back (as Horace Smith has it), is to be discontinued as is also the huge black muff, weighing several pounds, which is at present stuck upon the heads of grenadier life-guardsmen, and which, during the dog days more especially, make them the objects of everybody's sympathy. It is impossible to conceive any costume less picturesque, or more uselessly absurd, than much of our military dress and accoutrements. If any reform be introduced it ought to be a sweeping one.

REVIEWS.

Dr. Martin Luther, der deutsche Reformator. In bildlichen Darstellungen von Gustav König. In geschichlichen umrissen von Heinrich Gelzer. Rudolf Besser, Hamburg.

This is a pictorial life of the great German reformer, set forth in a long series of vignette-like engravings, which here and there exhibit the license of masterly etchings, but are generally distinguished by the nicest finish of the rectangular method of line engraving, in which the Germans excel—that kind of work in which the shades are partial in order that they may be emphatic; and the lights are left almost white, and frequently but little removed from outline. The Faust of our friend Moritz Retzsch has given an ever sensible impulse, especially to the small plate and vignette works of Germany. After the Faust plates nothing, without impressive character, perfect drawing, and full and appropriate composition, would be at all successful. In this series there are necessarily many subjects from ecclesiastical history, and these in some degree approach the more or less uniform manner, in which these things are done by the German school. The first plate shows us the reformer as a newly-born infant in the arms of his father, who is praying that the child may justify his name (Luther, d. h. lauter, pure) by his advocacy of pure doctrine. The fourth plate is Luther's discovery of the Latin bible at Erfurt in 1501, a beautiful piece of composition. There is something truly characteristic of German story in his fainting, with the bible in his hand, and being restored by the lutes of his brother monks. Some of the figures which attend the lectures, given by him as bachelor of philosophy and theology, are admirable; and a charming picture is the subject "Luther reading the bible to the Elector John;" and "Luther sitting to Lucas Cranach" is admirable, only there is too much affectation of state in Cranach's dress and appointments: the artist should have known Cranach better, but this is amply atoned for in the plate, which shows Luther in his arbour surrounded by his family and friends. The composition, character, sentiment, and the preparation and variety of objective, are beyond all praise. Many of these passages in the life of Luther form stock subjects in the German schools, and have consequently been painted with various success. "Luther before Cajetan," "The Leipzig Disputation in 1519," "Luther burning the bull of excommunication," "Luther at Worms," are all favourite subjects. In the plate "Luther before the Emperor," the composition is extremely full, with the most perfect propriety of costume, and even the impersonations are recognisable, each figure being a portrait. We are able to name only a few of these plates, which are very numerous, and all so careful that each would justify a separate notice.

The Industrial Arts of the Nineteenth Century. Parts 3, 4, and 5. By M. Digby Wyatt. Published by Day & Son, London.

The style in which this work is continued, assures us that, when complete, it will form the most magnificent record of the Exhibition, as it certainly will be the most costly. Still, we do not mean to infer by the observation, that it will prove a dear volume, compared with the manner in which it is produced. The three parts before us, show no falling-off from those previously issued, in the beauty and interest of the subjects selected, or in the style of their execution; the illustrations of textile fabrics, as might be supposed, bearing off the palm of richness of colouring and expressive truthfulness. We would especially instance "Specimens of Turkish Embroidery," "Indian Embroidery from Dacca," "Indian Elephant Trappings," and "Specimens of Russian Embroidery." The illustrations of glass are less effective; the prints do not convey the idea of the material, nor is the porcelain ware more fortunate. The "Sèvres Vase" is rendered with much delicacy and elegance; and the "Bronze Group" of Vittoz is remarkably forcible, while the "Fountain and Ornamental Gates" of the Coalbrookdale Company are composed into a charming picture, arranged with great taste. We must pay Mr. Bedford, who lithographs the majority of the subjects, the compliment of saying that he performs his task in a highly creditable and artistic manner.

Parables of Our Lord and Saviour. Illustrated in Twelve Designs, by John Franklin. Published by J. Mitchell, London.

Favourably as we have always regarded the talents of Mr. Franklin, we were scarcely prepared for such an exhibition of them as this handsome volume discloses. A disciple of the school known as the modern German, he has combined with its high devotional feeling, severity of composition, and beautiful outline, the more free and unconventional style which belongs to our own. The work consists of twelve designs, exquisitely engraved in the line manner by Messrs. Lightfoot, Watt, E. Goodall, and Joubert, by M. Blanchard, of Paris, and M. Nusser, of Dusseldorf; and it is not too much to affirm that we have rarely seen more delicate specimens of the art. Of these designs, we prefer "The Lord of the Vineyard;" "The Wicked Husbandmen;" "The Faithful Servant," a most charming composition; "The Foolish Virgins;" "The Good Samaritan;" "The Prodigal Son;" "The Good Shepherd;" but the whole of them are of high merit. The plates are of considerable size, and the text of the "parables," engraved by Becker, in old English, is printed in red. The volume is worthy of all commendation, forming a valuable addition to our illustrated literature.

Album Seiner Majestat des Königs Ludwig I. von Bayern. Munchen, Piloty und Löhle.

We have already announced the proposed publication of the famous album, consisting of the contributions of a long list of artists to King Louis of Bavaria, and by them presented to his Majesty on the 9th of October, 1850—the day of the inauguration of the colossal Bavaria—as a mark of their grateful sense of his munificent encouragement of Art during a period of twenty-three years. The first number of this work is now before us, special permission having been given by the King for its publication. The album contains a collection of upwards of two hundred subjects. The plates of the first number are "Homage to King Louis," an etching on copper by Strahuber, after a crayon drawing by Kaulbach—"The German Artists, when studying at Rome, invited to Munich by King Louis," a lithograph by Plockhorst, after a drawing by Schnorr. In this composition a company of artists, variously employed, amid the *débris* of imperial Rome, and surrounded by the buildings of Papal Rome, are summoned by King Louis to commence their great works in Munich. The third is an engraving by Schultheis, after a water-colour drawing by Hess, entitled "The Flight into Egypt." The fourth is "a Scene at Vitry le Français, after the Battle of Arcis sur Aube." The fifth "a Herd of Cattle in Upper Bavaria," from an oil painting by Voltz. The sixth is "Pieve de Cadore, the Home of Titian," a lithograph after an oil picture by Heirlein. On looking over the list we find many well-known names, indeed some of the greatest names in German Art, but principally of those artists connected with the Art-impulse in Munich; but, in a list of contributors so comprehensive, it will be understood there is a great proportion of whom the world has never heard, and this first number of the publication does not impress us very favourably with the character of the collection.

Footsteps of our Lord and His Apostles in Syria, Greece, and Italy. By W. H. Bartlett. Published by A. Hall, Virtue & Co., London.

Had we no other evidences of the vast extent of materials supplied by what is generally known as the Holy Land, for the artist and descriptive writer, the various elegant volumes on this subject, which Mr. Bartlett has produced, are so many conclusive proofs of the fact. We are unacquainted with any author, ancient or modern, combining the two characters mentioned, who seems more at home amid the scenes that sacred history have made familiar to us all, so far, that is, as they are associated with the events referable to them. And how wide and beautiful a field is there throughout the whole range of Palestine, and those parts of Europe contiguous to it, for stirring narrative and profuse illustration! what pilgrimages have not been made thither by devout and learned men, during eighteen centuries, to retrace the footsteps of the holy Founder of our religion, and his immediate followers! And notwithstanding all that has been written and pictured, the mind does not weary with the subject, nor is the sight satiated with its thousand picturesque antiquities, for there is something to be found in them, "ever charming, ever new." Mr. Bartlett's writings are not those of a dry, matter-of-fact traveller; he observes with the eye of an artist, and describes what he sees lucidly and graphically, bringing a large amount of historical knowledge and local tradition to bear upon the subject. We can scarcely recommend a more interesting and more seasonable "Christmas-Book," or new-year's gift, than the volume which has called forth these remarks: the ground travelled over is as sacred to the classic

scholar, as to the Christian,—Greece, Italy, Syria, each and all the theatre of marvellous events, on which have hung the destiny of a world. The book is enriched with a score or so of exquisite little engravings by J. & C. Cousen, Bentley, Brandard, A. Willmore, &c., and by as many charming wood-cuts, engraved by Branston; the whole of these subjects are, we presume, from the pencil of Mr. Bartlett, whom we are always pleased to meet, both as an artist and an intelligent and agreeable writer.

ANNALES ARCHÉOLOGIQUES. Par DIDRON Ainé, Secrétaire du Comité Historique des Arts et Monuments. Tom. xi. 3e livraison. Paris.

The great Industrial Exhibition of the past year seems to have drawn closer our ties with the Continent of Europe, and has made it our duty to watch with increased attention the progress of our neighbours in every branch of Art, in its history as well as in its improvement. Of late years, many publications have appeared in France, Germany, and other countries, of great interest and importance for the history and knowledge of ancient and medieval Art, which are as yet scarcely known in this country, or which are known only to a few. Among the most remarkable of these, we must certainly class the "*Annales Archéologiques*" of Monsieur Didron. M. Didron, who has been recently introduced to the British public by the translation of his "Christian Iconography," stands deservedly in the foremost rank of the foreign archaeologists; and the work to which we are now calling attention has been, for several years, a principal organ for communicating their ideas on all subjects connected with medieval Art, especially ecclesiastical. The subjects more prominently treated in the recent numbers are church music, encaustic pavements, painted windows, and architectural detail. But other subjects—some, perhaps, of more popular interest—such as domestic architecture, medieval sculpture, the industrial Arts and the occupations of life, are intermixed. The articles are in every case written by men who are known throughout Europe for their acquirements in archaeological science, and, with the superior engravings which illustrate them, they form a series of valuable treatises on subjects which are now exciting general interest. We shall probably have other occasions for recalling attention to M. Didron's "*Annales*," as subjects present themselves in his columns which we think may have an interest for our own readers.

THE USEFUL ARTS: THEIR BIRTH AND DEVELOPMENT. Edited for the Young Men's Christian Association. By the Rev. SAMUEL MARTIN. Published by J. NISBET & Co., London.

Apart from other considerations, the motives that have called this compact little volume into existence entitle it to the regard of all who would uphold the moral and religious character of a large portion of the industrial classes. The association, under whose auspices it is published, was established a few years since in the metropolis, with the avowed object of "promoting the mental and spiritual improvement of young men, especially those residing in large houses of business, and engaged in the various departments of commercial life;" and, for the attainment of this object, various agencies are employed, among which is the diffusion of books tending to instruct the mind, and purify the heart. It was, therefore, not to be supposed that such an event as the opening of the Great Exhibition would be allowed to pass over without an attempt on the part of the committee of this society to make it practically instructive to the head and the heart—hence the volume now before us, which we have read with exceeding pleasure, and not without profit. The aim is to exhibit the origin and progress of the useful arts, to show what the industry, perseverance, and skill of man have enabled him to accomplish, and to trace these results to "Him who worketh all things by the power of his might." "We aim," says the editor in his preface, "at securing a recognition of God as present in the mill, in the factory, and in the workshop: we desire to show that the highest art is but a realisation of the Divine idea in man's constitution." The various chapters, or sections, into which the volume is divided, are written principally by clergymen of the Established Church, and by dissenting ministers, all of them names of repute for talent and piety; and these have been assisted, in the historical portions of the compilation, by anonymous contributors who have shown themselves well acquainted with the several subjects they have undertaken to elucidate. There is so much truth, earnestness, and eloquence contained in its pages, as must make the book universally acceptable.

THE QUEEN'S SCOTCH TERRIER AND MACAW, &c.—DIGNITY AND IMPUDENCE—THE LADY AND SPANIELS — THE LION DOG FROM MALTA—"THERE'S NO PLACE LIKE HOME," Engraved by W. T. DAVEY, after Sir E. LANDSEER, R.A.

GOOD DOGGIE. Engraved by T. LANDSEER, after Sir E. LANDSEER, R.A.

LAYING DOWN THE LAW, Engraved by G. ZOBEL, after Sir E. LANDSEER, R.A.

THE HERO AND HIS HORSE. Engraved by W. T. DAVEY, after R. B. HAYDON.

Published by T. MACLEAN, London.

We have classed these several engravings together, principally because they emanate from one publisher, and because, being reproductions, and consequently having passed under review before, it is unnecessary to enter again upon the respective subjects at any length. Their reappearance, reduced in size and price is, in fact, an attempt on the part of Mr. Maclean to bring within the reach of those whose means would not allow them to purchase the larger and more costly engravings, some of the most popular works that the pencil of Landseer has furnished. The project deserves encouragement, and will doubtless find its reward, for the subjects are, generally, effectively engraved, and are therefore sure to find plenty of admirers.

A TECHNICAL DICTIONARY OF ARTS AND SCIENCES. By GEORGE CRABBE, ESQ., M.A. Published by W. MAXWELL, London.

Within the compass of a thick but portable volume, we have here a large body of useful information of a kind which cannot fail to be acceptable to all who require a general explanation of the various terms in Science and Art so generally used in literature. The great merit of these explanations is their brevity; and the manner in which the compiler has done his task is most satisfactory. A few woodcuts are introduced when necessary; and an evident desire evinced throughout to make the volume an useful hand-book.

THE LAW OF PATENTS AND REGISTRATION OF INVENTION AND DESIGN IN MANUFACTURE, WITH STATUTES, FORMS, AND RULES. By THOMAS TURNER, ESQ., Barrister-at-Law, Author of a "Treatise on Copyright in Design," "Counsel to Inventors," &c.

A question of some importance has been raised within these few weeks, upon the construction of the Copyright and Design Act (5 & 6 Vict., c. 100) which illustrates the position of artists, inventors, and manufacturers, in reference to the rights they are supposed to derive under the statute law of the country. An ingenious manufacturer invented a process of weaving a figure or representation of the tail of the ermine fur on woollen fabric, and so effectually was this executed, in an artistic point of view, that, from the opposite side of a street, the imitation could scarcely be distinguished from the reality. The inventor, on seeking advice to enable him to protect his idea from infringement, is met with a technical objection, arising from the philological construction of the word "design," which, if tenable, will, in truth, repeal this important statute, upon which such large interests entirely depend. The very able work of Mr. Turner, which admirably condenses and arranges the existing law of patents and copyrights, while it contains a mass of information upon the subject, which must give valuable assistance to patentees, shows the difficulties and dangers through which an English subject has to fight his way, ere he can obtain that reward to which genius, labour, and perseverance have entitled him. Mr. Turner's treatise is prepared with great care and accuracy, and is not less valuable to the lawyer than to the man of science and the artist. The ordinary style of lawyers is dry and cramped, but the author of this little volume "lays down the law" in a manner so terse and agreeable, that we have, at times, fancied ourselves listening to conversation. The man of science is seen throughout; and we read scarcely a page without smiling at the quiet humour of the philosopher, as he tries to provoke your indignation at some exploded antique dogma. The cases which have arisen at law and in equity are cleverly interwoven with the text, so as to relieve it of the air of solemn formality, so common in law treatises. The points decided in the leading authorities are given as succinctly as possible. The statutes from King Henry VI. to Queen Victoria are collected in the appendix, which contains all the printed forms necessary for patents, and the various scales of fees, with which, we fear, most of our artists and scientific men are too well acquainted. This volume, like some of the author's previous works, contains numerous anecdotes connected with his subject. With a few of these we conclude our notice of a treatise which we can cordially recommend, as equally pleasant and profitable: — "It is sometimes urged that such rights [patent] are during these terms, unlimited monopolies. Monopolies, they, of course, are; and so is every shilling in a man's pocket. Lord Abinger, it is said, refused a musician in a copyright case 'leave to play a tune on his violin.'—'With reference to litigation, the patent has, besides the danger of technical flaws in the mode of acquiring the right, to make head against the current of thought, that leads the public to make light of accomplished difficulties; to argue that what is obvious *à posteriori*, must have been easy *à priori*. Columbus's egg ought to be suspended over the jury-box at a patent trial.' 'God forbid,' it was said (Sagre *v.* Moore, 1 E. 361) "that sea charts should not be corrected;' (i. e. pirated but improved.) 'Now God forbid the loss of life by bad geography, or for want of good medicine; but then, the patient or the parish must pay the druggist who supplies it.' 'Some pains must be spent sometimes to get at the merits of a mechanical point; the then Mr. Copley (afterwards Lord Lyndhurst) spent, it is said, ten days in getting up the action and adjustment of some lace machinery.'"

THE FINE ARTS ALMANACK. Published by G. ROWNEY & Co., London.

This "annual" has now reached its third year of existence, improving with its advancing age. There is a vast amount of interesting matter connected with the Fine Arts that seems almost indispensable to the artist, and which must have entailed upon the editor, Mr. Buss, no little research and diligence to collect. We can conscientiously recommend this almanack for its undoubted utility; which utility, we suggest, would be greatly augmented by an addition to the "contents," of the names of those whose biographies are given at some length in the work.

THE CHURCHYARD MANUAL. By the Rev. W. H. KELKE, A.B. Published by C. COX.

On more than one occasion we have found it expedient to draw attention to the memorials which, in general, disfigure the churchyards of our country, especially those of the rural districts. The subject is in every way important, as it involves the character of our national taste, not to speak of the indignity—unintentional no doubt—which is too frequently offered to the dead by what is meant to do them honour. If the suggestions contained in this little volume were followed, and the designs and epitaphs which are introduced were substituted for the unsightly and undevotional records we meet with in churchyards, the latter would prove far more impressive instructors to the living than, unfortunately, they now are. We shall be glad to know the book finds its way to all who have authority over the resting-places of the dead.

THE PHOTOGRAPHIC ART-JOURNAL. Edited by H. H. SNELLING. Published by W. B. SMITH, New York.

The science of photography has excited such general interest in America as to lead to the publication of a journal devoted exclusively to its interests. Notwithstanding all that is known of the discoveries of Daguerre and Niepce, and of the improvements which successive investigations have brought to light, we seem even yet to have arrived only at the infancy of knowledge; every year adding, however, to the amount of what we possessed, while the philosophers of the old and the new worlds are toiling in search of the principles of the art, and producing some new application of its powers. Such a publication as this must aid the man of science in the pursuit of his object; the various papers are evidently written by those theoretically and practically acquainted with the subject, and are replete with valuable information. It would greatly add to the interest of the work if specimens were occasionally given of the progress made by the American daguerreotypists.

OLIVER CROMWELL. Engraved by JOHN BURNET, from the Picture by SIR PETER LELY. Published by T. MACLEAN, London.

A suitable, and, in every way, worthy companion to the portrait of John Hampden, from the hands of the same distinguished engraver, we noticed in our last month's number. The energy and decision of character that marked the Puritan leader, and which are pre-eminently seen in Lely's various portraits of him, have been well preserved in Mr. Burnet's print. The pair of engravings may well be hung in a gallery of England's illustrious men, whatever may have been their creed.

THE ART-JOURNAL.

London, February 1, 1852.

THE GOVERNMENT SCHOOLS OF DESIGN.

In continuation of our remarks of last month, we may attempt somewhat more fully to show, that the designer has a distinct study, and a more general object to pursue in his education, than any specific conditions involved in the preparation of patterns for any individual manufacture; which must be an after consideration, when he knows his power and feels justified in attempting to apply what he has learnt. And he will acquire this power far more readily by a complete devotion for a time to ornament itself, than by at once shackling himself with the conditions any one or two manufactures may necessitate through the nature of the machinery employed in them. Hampering his mind with these conditions before he has a just appreciation of what ornamental Art is, is the surest way of obstructing his success as a designer in after-life.

If the student goes fairly to his subject, in the first instance, he will meet with no obstacle in the conditions, which he will never find any difficulty of acquiring at any moment in the schools whenever he may attempt a specific application of what he has learnt. It is surely a sufficiently established fact that an Art must be learnt before it is attempted to be applied; and to begin with modifications, or to make modifications essentials, is not only folly but annihilation.

We take it that the great function of the schools is to supersede, not to perpetuate, the old factory system, the result of which has been so extremely mischievous to the trade of England, and almost fatal to the taste of our manufacturing population. Many, or indeed most factories, have been carried on in this country, until very lately, without the aid of an educated designer; it is true such were not easily to be had before the establishment of the schools, but this state of affairs led to the general confusion of the art of pattern-making with the art of designing, which confusion has been the greatest obstacle the schools have had to fight against, under the idea that if a student is not making a pattern, he is not studying design. Some manufacturers seem to have been under the singular delusion that, these schools once established, all they would have to do would be to walk into the building and select their patterns without any further trouble on their part. No one trade, we imagine, ever supposed that the Schools of Design were established for its own especial benefit alone; therefore if it should demand that its own patterns be produced at the schools, it must suffer the patterns of all other trades to be found in them likewise; and consequently every school must, of necessity, contain much that must be useless to any one individual trade or manufacture; every school, in fact, to carry out this monstrous notion, must be instead of a nursery of accomplished designers, to be turned to any use, one vast emporium of *applied designs* for every want of man and beast that is administered to by human manufacturing skill; and this is to be done by the agency of one or two gentlemen, assisted by a parcel of youths, with the resources of some few hundreds a year. However absurd this may seem, it is the only result indicated by those who would divert the schools from the genuine educational system to what they are pleased to call the practical. The schools they say do teach *design*, but not *applied design*: here is a ridiculous confusion of terms. What is *applied design* as distinguished from *design* itself? *an* applied design can only mean a design applied to some specific purpose, a *pattern* in fact, or a design embodying some specific use. If the art of design and the faculty of designing are taught, the power of its application cannot but be simultaneously developed with them. The mere specific application is not the business of the teacher, but essentially that of the pupil who tries or exercises his faculty by its specific application, and if in this specific application certain modifications are involved as conditions by certain machinery, these conditions, if definite, are explained if not already anticipated by the pupils' familiarity with them.

This is essentially and eminently the practical system; no other, indeed, is either practical or practicable for the schools. In teaching "design, *per se*," they are faithfully and efficiently fulfilling their function. An ornamental contrivance is as positively a design, whether it be applied or not; we speak of a Greek design, a Gothic design, a Cinquecento design, and so on; by which we mean certain æsthetic varieties of ornamental expressions, based on the same invariable principles.

We may adapt the same design to several fabrics, which shall involve very different modes of preparing the patterns, which will altogether depend upon the character of the machinery employed, and not upon the nature of the fabric itself. A ribbon and an iron railing may have applied to them exactly the same ornamental arrangement; so may a piece of silk, a paper, a shawl, or a carpet, the patterns of which shall all be differently prepared. Not that this will do in all cases, but it may do in many cases; not the nature of the fabric, but the machinery involving the conditions. A designer may content himself with a sketch, or he may prepare an elaborate pattern. Foreign designs, that are purchased in this country, have seldom the specific conditions of patterns, unless produced for certain connections. Many English houses are in the habit of adapting foreign designs, to the express condition of patterns, to suit their own manufacture, and this wisely so; it would be absurd for a house of capital to reject a beautiful design in itself, because it required to be adapted to the strict conditions of a pattern; a familiar process, not of the slightest moment compared with the successive stages of manufacture, or the important acquisition of a beautiful ornamental scheme. All patterns are designs which have been applied to a specific purpose: a pattern involves a design, but it is not the pattern, but the ornamental arrangement that we admire, and from this it derives its distinctive character as a work of Art; and the whole beauty of the finished fabric arises from the same source. It is evident that there must be a design before it can be applied to a pattern; that designing and pattern-making are two distinct processes, and that also design and pattern express two totally distinct ideas. Every design may be the source of a thousand patterns—a pattern in every case representing a design which has undergone the first process of a specific manufacture.

We have now come to that stage in our discussion from which we may proceed without any further danger of confounding designing with pattern-making, and we can now examine, without hesitation, the disastrous consequences to the higher classes of manufactures of this country, through this very confusion of ideas, which we may safely assume to have been the rule rather than the exception, till within the last few years; and the dispelling of this great error, to suppose that efficient pattern-making implied efficient designing, is one important fact in evidence of the *progress* of the Government Schools of Design, for it has been done by and through them solely, through the higher Art they have brought to bear in the adaptation of patterns. As already explained, the adapting a design to a specific pattern is the first process of manufacture in all ornamental fabrics, by whatever agency, whether in the flat or in the round; and, of a necessity, every manufacturer has provided a place and labourers for the preparation of his patterns; this has never been a matter of the slightest difficulty with the English manufacturer; on the contrary, it has been so much a matter of ordinary routine, that, provided the pattern met the conditions laid down by the machinery employed, or the proper conventionalities of the trade, the design itself and its source were both matters of equal indifference; it might be taken from an old stock book, or it might, by the agency of scissors and paste-pot, have been adapted from some foreign fabric: provided the working pattern was there, what it was or how it came there was a matter of no importance.

But, while we were standing still, other nations were progressing, and our manufacturers were absolutely making themselves ridiculous by the outrageous want of taste displayed in the figured goods with which they attempted to compete with other countries in the great markets of the world. Some, wiser than others, saw wherein the defect lay, and foreign designers have long reaped a noble harvest in this country; but with the mass, pattern-making was designing, and the old system is still persevered in, because they cannot, in their minds, separate a design and a pattern, or appreciate a design in any shape but as a pattern. What is the result? Scarcely any of our manufacturing towns are without some few establishments which represent an enormous amount of capital,—a very mountain of wealth—in the shape of some of the most ingenious and powerful machinery devised by human skill. We visit these great hives of industry, and are all but astounded at the admirable order and succession of one process upon another, each more ingenious than the last; machinery grown to that perfection of operation, that we can no longer trace the rude beginning out of which it sprung, or the clue to its accomplishment; raw wool, silk, or cotton, almost instantaneously converted, as it were by magic, into the embroidered damask, velvet, chintz, or shawl, rivalling the most costly fabrics of the East in their gorgeous richness; and when we hasten to see the result of so great enterprise, of such immeasurable mechanical

ingenuity, eager to enjoy the sight of such exquisite workmanship, as cannot fail to be the result, we find the last of all is the greatest surprise, for all the labour of this great mountain of capital has been to bring forth "a mouse," a very abortion of design, such as the veriest tyro in the schools might be ashamed of. And why is this? From any mechanical difficulty, from any want of skill or ability in the application of the design carried out? Not in the slightest, but simply from the fact that the processes started from the mere practical pattern-maker, instead of the educated designer.

To make the distinction between these two classes of men more apparent, as regards their individual services towards the progressive development of an ornamental fabric, we must separate the two stages of the operations which they represent, notwithstanding both may be well performed by the same individual.

The first department in all manufactories is that where the patterns are prepared, whatever the fabric may be, provided only it be a figured or ornamental fabric. It is the same in all countries; the processes being nearly identical, and familiar and thoroughly understood as well in one country as another. Yet, notwithstanding this equality of means, we find totally different results; in one country a beautiful fabric is produced, in another a mere outrage on taste. Notwithstanding, then, the mechanical proficiency and industrial equality, there is yet a decided inequality in the result; a very inferior article was generally turned out in England when compared with the similar goods of France. The English manufacturers admitted it, and complained that they could not compete with the French for want of designers; *not*, be it observed, for the want of pattern-makers or men acquainted with the practical carrying out of the design. The deficiency was in the quality of the design itself, not in any process whatever that it had to undergo. What was wanted, then, was *not* one *knowing in the ways of the factory*, but one *knowing in ornament*, one skilled in ornamental Art, a designer in fact; and this cannot be too prominently set forth, for it is the manufacturers' *want* that the schools were intended to supply. The *education of the designer* is the great object of the schools; then, provided we understand our terms, their object is clear. They may, and do, doubtless, perform many collateral services in their attainment of this result, which all have their value as regards their chief aim—the general improvement of manufactures.

Now, if it were possible to know, on his entrance into the school, in what particular branch of manufacture each pupil was eventually destined to be employed, no matter how numerous the branches are, it would also be possible to turn his attention to any particular requisites of that particular manufacture, should such exist; but this is not possible, and therefore cannot be. And, as a general provision, would it be in any way practicable to teach every pupil every process of manufacture supposed to involve a modification of design? This is not more possible than the other; there are neither time nor means for anything of the kind, nor could any pupil submit to it if there were. Let us suppose, then, that each pupil makes a declaration that he will absolutely follow a certain class of designing, and that he expects to be educated accordingly. Now this may or may not involve a modification in his education, it will depend upon what branch he chooses; but if it does involve a specific course of teaching, he is driven of necessity to seek employment in that particular branch selected, having himself committed the suicidal act of shutting himself out from all others. This also is perfectly impracticable; the schools cannot adopt as many different systems of education as there are pupils, and such a necessity might occasionally be involved, upon this plan. But not the slightest benefit would accrue to the manufacturer under this system. It is beginning at the end. Instead of attempting to develop the ornamental Art to its utmost for the benefit of all and every trade at once, it supposes the exact nature of design required for each trade, to be already thoroughly understood, and, as if it were a straight and narrow groove, the student is pushed into it, and set on his way. Such a system is the best one possible for destroying Art, for rendering originality and variety impossible, and establishing a perpetual and uniform manner; one, in fact, for supplanting designers by mere pattern-makers, and perpetuating the very system which, by its deplorable inadequacy, made the establishment of Schools of Design an imperative necessity.

A school of design is, or ought to be, a school of ornamental Art; and, in no sense, a school of arts and manufactures. Why, a whole parish could not contain accommodation sufficient for such an establishment; nor would the whole revenue of many continental states pay even for the waste that would go on in such an institution. The English schools of manufactures are the factories of England, and the only legitimate schools. Is it possible that any institution could be established by Government (which can have at best but a secondary interest in such institution, as its own existence does not depend upon it), that can even compete with, much less be in advance of, the whole aggregate of similar institutions, spread over the length and breadth of the land, representing hundreds of millions of capital, directly superintended by the owners of this capital, and whose very life's interest is daily at stake. Yet such would be the relative position of a school of manufactures established by the Government: a school of manufactures, in a land of all others on the globe, the most abounding in factories, would be a sheer absurdity; and schools of design would be equally absurdities, if the factories had not uniformly neglected to make any provision for instruction in the one slighted element of manufacture—ornamental Art itself.

We come now to the very question, if ornament be an important element in manufacture, how comes it that the very shrewd manufacturers overlooked it? Because *they looked at it as something special, as something concerning their own immediate requirements, not as a great and independent art in itself, and capable of universal application:* they did cultivate it as far as they could see it, as far as they knew it to be applied in their own trade, and no further; as handicraft therefore, not as Art; and so they have treated it in their pattern-shops. They took exactly that view of the matter that those do who now object to the schools as impracticable; because, forsooth, the schools are endeavouring to collect the scattered sticks, and establish a firm and lasting appreciation of the whole subject of Design, and secure a lasting and inexhaustible source for every fabric, whatever it may be.

A general school of ornamental Art is perfectly practicable and comparatively inexpensive; the general education system is also emphatically the most practical, because it is universally applicable to all designers and all operatives. The principles of design developed in printed, woven, moulded, carved, modelled, cast, or stamped works are identical; they are only realised in different forms, through different channels. Now, although the ornamental idea or contrivance which permeates all these various channels undergoes so many transformations, the control of the producer or originator of the design ceases when it is made, and all the processes and transformations which it undergoes are in the hands of operatives or artisans. These are an immeasurably more numerous body than the designers, and if these men do not appreciate or understand the design entrusted to their manipulations, it is quite possible that it might become so thoroughly transformed, that the designer would not recognise his own work in the finished fabric. Is this result purely imaginary? most certainly not, it is a matter of daily occurrence—not from the want of mechanical skill of the operative, but from a want of taste.

The operative is not to be blamed for this, he never had any opportunity of cultivating his taste until the Government established Schools of Design for his especial service.

The original idea from which the schools arose was not the creation of a new class, but rather the educating the taste of the existing classes, of all the operatives engaged in the manufacture of pattern goods: the hours of the classes in all the schools are accommodated to their convenience, and they constitute the majority of the pupils attending the schools. Now, it may be asked what do these men come to the schools for?—to learn superficially in the school what they have already proved themselves to be proficients in, in the factory? The idea is an absurdity. They have come for the cultivation of their taste, for aid in the principles and general capabilities of ornamental Art.

Every weaver, founder, or moulder, however apt and mechanical he may be, will be a far more efficient workman, and turn out infinitely better work, if he is at the same time a man of taste, and capable of fully appreciating the spirit of his pattern, and the individual character of its ornamental details. Take, for instance, the silk-weaver. He cannot give a uniformity to his pattern except by paying the strictest attention to his work; some may be too close, and some loose, even with a uniform weft, but suppose he should accidentally have given to him, or carelessly take, a wrong weft too coarse or too fine, if he understands his pattern, he will instantly detect an alteration in its shape, he will find it contracting or elongating, and will stop; but suppose he cannot appreciate the figure he is working, he will go on unconscious of the change, and spoil a valuable piece of silk, or, at least, considerably reduce its price; and those who are above such mistakes are the exception. The same applies to every description of carpet-weaver, especially in the Brussels carpet, in which the pattern depends so very much on a uniform close beating up of the thread weft, the coloured warps forming the pattern, well embracing the wire.

So in the iron-foundry. The preparation of the mould in the damp sand requires considerable taste and artistic skill, the details constantly require repairing and sharpening, and the finished beauty of the work in hand depends very much upon how these matters are attended to. A workman wholly indifferent to ornamental details, would overlook these matters, while the well-informed and tasteful workman could repair any failure in the mould, or make good any recent or accidental damage that

might have happened to the pattern. It is the same in the potteries, where there is a great amount of moulding in separate pieces, and it would be extremely easy, by want of strict attention to the putting these pieces together, to deform or distort a design; and the whole matter depends entirely upon the correctness of eye and proper appreciation of forms wholly distinct from any mechanical quality whatever. The putters-on of designs on the blocks, or on ruled paper, may also convert a beautiful arrangement of forms into a rude commonplace, by the like ornamental incapacity.

The educational system is therefore essentially a practical system; and any other, to all those who visit the schools from the factories (and they are the great and chief class for whom the schools were established) would be thoroughly inefficient and impracticable.

We will examine, then, how it bears upon those who go from the school to the factory, and those who are educating themselves generally as designers. If, after a diligent study of the principles and varieties of the art, a student meets with a permanent employment in a factory, he will necessarily turn all his general knowledge to bear on the one specific application that he is called upon to develope. Once in the factory, the conditions will be soon ascertained, if there be any, or if they have not been anticipated by previous efforts; and the fact of his not having been educated for that especial line, will secure his exemption from the ordinary prejudices which a limited class-education invariably involves, and a new life is imparted to the spirit of the conventional routine-design of that particular fabric.

If the student devote himself to general design, it is clear that at least to him specific conditions must be strictly secondary to general principles, for he must make himself familiar with many conditions, which would be scarcely possible except under a general system of education.

It is quite natural for the pupil, as he enters the school, to wish at once, to turn his studies to practical account, or, in other words, to convert them into money. But on what possible pretences can this be attempted; he does not know one ornament from another, one style from another, or comprehend a single principle of design. What good end could possibly be attained by warning such a pupil that if he does not observe the practical conditions of manufacture his labours will be all in vain. Conditions are thus evidently made a mere bugbear of, and there can be no other result than that at the very outset of his career his faith is completely shaken in everything approaching abstract principles, or Art itself.

As it is very easy to misunderstand the expression "educational system," and to assume that the application of design is ignored in the schools, which would be utterly opposed to the facts, we may briefly explain, that what a true theory suggests is proved to be the most practical system in its results. The essential and characteristic business of the School of Design, by which it is distinguished from other schools of Art, is to offer instruction of the highest description to all who desire to obtain a knowledge of ornamental Art, and to supply a complete and systematic course of education in relation to every kind of decorative work; more especially to such persons as *are*, or intend to be, engaged in the preparation of designs for the various manufacturers of this country. Accordingly all the exercises of the students are required to have reference, immediately or ultimately, to the *purposes and requirements of ornamental design.* Drawing, painting, and modelling therefore, of all kinds, are taught, and lectures on the history, principles, and practice of Ornament are given, as being essential and preliminary to the acquisition of skill in the execution, composition, and invention of ornamental design. And there is an express class of ornament for the application of design, necessarily the highest and last in the school, in which the advanced pupils attempt to apply what they have learned by practical exercises in composition and original designs for decoration and all kinds of ornamental manufactures. In this class, at the conclusion of their elementary studies, all kinds of conditions are acquired and met in the practical exercises, which are encouraged by the annual offer of prizes. This is the true system: to start with conditions or to obtrude a code of conditions as important considerations involving in any way a specific course of study for any manufacture whatever, or to attempt to establish any real distinction between "teaching design and applied design," is founded on thoroughly false conceptions of the whole subject, and is practically absurd.

The knowledge of the conditions cannot be useful to any student until he attempts to apply them; and if he does not know how to design, or has no knowledge of the art he is attempting to apply, the very attempt is an unwarrantable piece of presumption; it is equally a piece of folly for the educated student to attempt to make a pattern without knowing the proper nature of such pattern, and it is a folly that no intelligent student would ever commit. To "look before you leap" is an old adage; and the student has only got to ask the master, or a manufacturer, or, as it may be, perhaps, the pupil on his own left hand, or upon his own right hand in the school, who may happen to be employed upon the very kind of fabric for which he wishes to design. In those provincial schools, established in towns distinguished for certain manufactures, the conditions are matters of common notoriety; but in London, or in other towns of great populations, there are, of course, many pupils who have never come in contact with factories, or those employed in factories, and if the staple manufactures were few and fixed, and the processes uniform in all factories of the same manufacture, nothing could be easier than to make schedules of the specific conditions, and post them upon the doors of the schools. But nearly every factory of any extent has different modes of preparing its patterns, according to the exact nature of the article to be produced, even when working from the same design; the "repeats" undergo divers treatments,—and also whether the article is to be a fine or a coarse texture is a matter to be decided upon at the very outset of the preparation of the pattern in woven fabrics.

A "paper-pattern" defines nothing exactly; a "carpet-pattern" defines nothing exactly; a "lace-pattern," or a "shawl-pattern," are all equally indefinite. There are twenty ways of manufacturing lace, most of which are new, and the processes are constantly changing; and every change of process involves a modification of the pattern. On one occasion, as we were examining and enquiring about the machinery of one of the most extensive lace-manufacturers in Europe, at Nottingham, we were told, "You have nothing to do with processes, that is our business; they are always changing, it is our constant effort to economise and increase our power; furnish us with men capable of producing beautiful designs, and we will carry them out." This was said in reference to the school at Nottingham; and might be construed into an exclusive allusion to men regularly employed in the factory as designers; but it was not so: it referred, of course, to designing for lace, and only took for granted that a man knew what lace was. Any design can be adapted by the pattern-maker; and one sketch is constantly so adapted to different articles, differently produced in the same factory, printed and woven.

A design for a carpet is even a more vague idea than a design for a piece of lace. Carpets are manufactured in very many ways: in some the pattern is in the weft or shoot, in some in both warp and shoot, and in others exclusively in the warp, as in the Brussels carpeting. Yet a Brussels carpet pattern is not a definite expression, for Brussels carpets are made in different ways, each variety involving a modification of the pattern. It is because the pattern is developed in the warp in a Brussels carpet that it has been usual to limit the number of colours, commonly to five; no colours could be introduced with the shoot as in the old Scotch carpeting; the wools are arranged on bobbins in *rows* or warps in parallel frames at the back of the loom, one above another; all meeting in one constitute the woven warp. In fact, there must be an entire warp for each colour that is spread over the pattern. It is quite impossible with only five frames to have more than five colours within the same parallels of the warp. Colours may be substituted, but their number in any one part of the carpet, and therefore of the pattern, must be limited to the number of frames. You may have any combinations of five in the *breadth*, but in the *length* the colours are invariable. We have, however, here no fixed condition for a carpet, or even for a Brussels carpet, but for a five-frame Brussels carpet, that is, the condition involved by a certain machine. This is the common number, because five worsteds are all that can be conveniently worked in the loom. More choke it; and if a greater number of frames be introduced, the worsteds must be finer in proportion; but this, though it multiplies the colours, diminishes their effect, and is more expensive. This machinery would be clearly an obstruction to the full development of ornamental design in Brussels carpeting, and constitute a fixed condition, supposing this were the only machinery disposable for the purpose; but some manufacturers do work looms with six or seven frames, and admit thus six or seven colours, so that here at once a condition learnt one day in one factory may be found to be an obstruction the next day in another. A manufacturer with looms with five frames might object to a design containing seven colours, though of the orthodox twenty-seven inches in width, and call it an impracticable design; by which he would mean simply that *he* could not work it out, neither could he, without substituting two of the first five colours for the sixth and seventh. The twenty-seven inches of width too are but a general condition for the pattern, not for the design, for the *repeat* may be a half or a quarter of twenty-seven inches, this depending entirely upon the nature of the design. All this machinery however, and all its conditions, have been exploded by the ingenious invention of Mr. Whytock, colouring the worsteds in the warp, already extensively had recourse to by carpet manufacturers, as was evidenced by the Great Exhibition, where many of the most costly specimens were woven on this plan.

To enumerate all such conditions, however, would be endless, if possible. They

are constantly changing, as new ones are arising daily with every patent process; and why perplex and worry the student's mind with such utter trivialities, which they are, compared with the great labour of acquiring his art, before he has made himself master of his profession, or before he knows what line he may follow? They may safely be left to his own time, discretion, and experience; but if any are more fixed or more important than others, nothing is easier than to have them written upon the door-posts, and so be proclaimed to all, at once, and as often as they please. Surely, the comparatively ignorant factory boy has little cause to crow over the accomplished ornamentist, for his incidental knowledge of some of these facts which the latter may yet not have had occasion to inquire into.

A knowledge and appreciation of the value of simplicity of design, is of far more consequence to all than any mechanical condition, and this is purely a matter of skill and taste, or of artistic ability. The accomplished designer will produce a better effect by the aid of a few lines and colours, than a less skilful artist would by any multiplicity of materials; and this involves consequences of the most essential importance. It is generally understood that the more complicated a design is of any kind, the more expensive it must be to carry out; but this is more decidedly the case in figured woven fabrics perhaps than in any other class of manufacture. The great immediate agents of developing a pattern in the fabric, are the cards. These vary from three or five hundred to thirty or fifty thousand; and when it is stated that for each card there is a distinct movement of the loom, it is evident that every card, by adding to time and labour, must add to the expense. A bouquet of flowers may constitute a rich design, but it does not follow that it will be a beautiful one. Beauty depends on the arrangement, not on the materials; and a very skilful designer might produce a really more beautiful effect with a mere trail or simple colonnade in light and shade; but the first may require forty or fifty thousand movements of the loom to effect it, the other not one-hundredth of the number.

A festoon of flowers in silk, exhibited by Messrs. Mathevon and Bouvard, in the Great Exhibition, last year, required forty thousand cards to accomplish it. In manufactures of this kind, where the colours may be put in with the shuttle, it is the expense which prohibits them from being matters of ordinary occurrence, not any peculiar mechanical condition. This festoon, however, had nothing to recommend it but its multiplicity of parts; and though it may be a curiosity of manufacture, it is anything but a creditable design. A very superior work was exhibited by Messrs. Campbell, Harrison, and Lloyd,—a brocaded silk, containing fifteen colours. This was effected by thirty thousand cards. Another extraordinary specimen, in all respects good, was the Coventry town-ribbon, which required ten thousand cards.

The "putting on" and "reading off" such designs as these necessarily involve great skill and experience, but they are especially mechanical processes; still they must be executed with more efficiency if the operative combines with his mechanical skill a refined and educated taste in ornamental Art.

Having so far sketched the system of the Schools, and endeavoured to show that it is the only justifiable system, some reference to their results will show in how far they merit the stigma of a "generally admitted failure," and how preposterous is the charge that they are purely and exclusively drawing schools; though, were they even so, they might still exert a beneficial influence on the manufactures of the country, for the operatives generally require little beyond a moderate skill in drawing, and they would be no failure in this extreme case.

It has been universally admitted that England, ten years ago, would not have made comparably so good a display as she did make in the Great Exhibition last year. We claim this immense improvement in taste and manufacture generally as the result of a direct and an indirect influence of the schools.* The mere agitation of methods and modes of study has involved a general revision of the quality and systems of design carried out in the factories; and, besides the fact of having educated some of the most skilful designers in the country, they have given some instruction to thousands of operatives now spread over the land, and are now constantly imparting instruction in all the elements of design to nearly 4000 pupils. Many manufacturers in many towns admit the very palpable general improvement in apprehension and efficiency of those who have visited the schools. Designers and operatives have carried out ideas of the manufacturer, which, before their introduction to the schools, neither one nor the other could even form a definite notion of.

At Nottingham, Coventry, Birmingham, Manchester, Sheffield, Spitalfields, and the Potteries, extraordinary progress has been made within the last few years. For an evidence of direct influence, we need only refer to branches of manufacture in the Exhibition, many of the most beautiful specimens of each being the immediate work of the pupils of the schools, as the prints exhibited by Dalgleish, Falconer, & Co., the work of pupils of the Manchester school; some of the specimens by Elkington & Co., of Birmingham; the Coventry town-ribbon, already mentioned; the lace flounce, exhibited by Mrs. Treadwin, of Exeter, superior to anything of the kind in the Exhibition; the sideboard and cabinet from Sheffield; some of the most conspicuous silks exhibited by Spitalfields; damasks from Belfast; specimens in pottery and glass: indeed, many of the most striking examples of all the chief classes of manufacture, were the immediate productions of the schools, and all of a far higher class as works of design, than the best average specimens ever produced hitherto in this country, whether genuine English works, or effected by the aid of foreign designers. Another, though indirect influence which must establish the efficiency of the schools, is their exposure of the comparatively disgraceful character of the standard ordinary specimens of decoration in almost every branch of ornamental Art, which have hitherto been tolerated, even by people of education, and in which fact we have perhaps the fulfilment of their most important function—the elevation of the public taste; for the greater must comprise the less, and with an intelligent public to supply, the manufacturer is necessitated to keep pace with the general advancement, and he will thus, in his turn, be an important agent in securing its permanence.

In a future article we will examine all the mysteries of conditions in every one of the most important branches of manufacture.

R. N. WORNUM.

* In reference to the indirect influences of a complete revolution of taste in this country, we must award to the *Art-Journal* certainly one of the highest places among the direct agencies, both for its general efforts to disseminate an appreciation of Fine Art, and for its unceasing labours in the cause of industrial or ornamental art, more especially in its great crowning effort—its "Illustrated Catalogue."—R. N. W.

THE ARTS IN MUNICH.

THE cousin of the late Ludwig Schwanthaler is in possession of all the designs and drawings of this great artist, and is preparing a series of them for publication. "The Theogony of Hesiod" has recently appeared in seventeen plates, accompanied by letterpress. Schwanthaler made these designs for a room in the new Palace at Munich, where they were executed in the old Greek polychrome style. They embrace the entire poem of Hesiod, and, like the designs of Flaxman, are conceived in the style of the ancient Greek vase compositions, but free, bold, and beautiful. I think this work will be esteemed by your countrymen. I also direct your attention to another work, which has greatly distinguished itself, as well by its contents as its execution. I allude to "The most beautiful Ornaments and most remarkable Pictures in Pompeii, Herculaneum, and Stabiæ," by Wilhelm Zahn, published by D. Reimer, Berlin. This number, the fourth of its series, contains "The Marriage of Cupid and Psyche," from the Casa delle Suonatrici at Pompeii; "Chiron, as instructor of Achilles," from Herculaneum; a Bacchant and Bacchante from the Casa della Caccia at Pompeii, &c. &c.

Kaulbach has finished another cartoon for his stereochrome works in Berlin; it is his "Homer," in which his object is to show the connexion between Homer and the development of Greek civilisation; old writers having said that he gave to Greece her gods, and to Greek poetry its substance. Such a representation can be, from its nature, only a mixture of dramatic and symbolic conceptions. The artist represents the arrival of the Ionic singer, whom he attires poetically, but, in order to assist the effect of the incident, he brings forward, without respect to the period, impersonations with whom Homer could have no connexion. We see, accordingly, Homer with the lyre standing in the fore part of a ship, which is steered by a sybil, the oracular priestess of the ancient gods and heroes. Thetis, the mother of Achilles, rises from the sea, borne and accompanied by Nereids, in order to mitigate her sorrow for the loss of her son by a proclamation of his immortal fame. At the same time there appear enthroned in the clouds, Jupiter, Juno, and the other Olympian deities, and, above the seven-coloured bow of Heaven, the Muses, led by Apollo, Cupid, and the Graces, entering the newly-built temples of Greece. Thus the artist does not admit that Homer did not know, and therefore could not be introduced with, the nine Muses. On the strand are standing and sitting, in varied groups, the representatives of Greek life and civilisation, as hunters, fishermen, husbandmen, sages, and lawgivers, as Bacis, who writes upon the rocks, and Solon; poets, as Æschylus, Sophocles, and Alcæus; architects, as the builder of the Propylæum, Mnesicles; sculptors, as Phidias, who is working at a statue of Achilles, and observes the appearance of the gods above. The composition is not free from caprice, and one-sided, and even false conception of history; but there are everywhere prevalent so many beauties, that we have no time for antiquarian considerations, and can only admire the richness of fancy, the grace and perfection of the drawing, with which the whole has been executed. There are figures, as that of Alcæus, which will bear comparison with the best of the Roman cinquecentists, and single youthful figures which attain to the perfection of the antique. But Kaulbach is not distinguished by the beauty of his forms alone, but also by the moderation, refinement, and harmony of his movement. Nowhere is there communicated to the body an unusual disposition, and yet each movement has a suprising effect, and so entire is the harmony in the whole that even the position of a finger could not be changed without injury to the whole: and throughout the entire natural harmony of form, there reigns an apprehension of the beautiful, which keeps the beholder entranced in the region of the highest poetry.—E. F.

THE PROTECTING ANGEL.

FROM THE BAS-RELIEF OF ERNST RIETSCHEL.

WE must content our readers this month with a mere notice of this work, to accompany the engraving; in our next, the subject of Rietschel's genius will be treated by the pen of Mrs. Jameson. The sculpture we have here engraved will be remembered by many in the Great Exhibition; the subject is founded upon an ancient German tradition, which says that, on Christmas Eve, our Saviour, in the form of an infant, revisits the pious families of the earth.

THE GREAT MASTERS OF ART.

No. XIII.—SIR PETER PAUL RUBENS.*

SHORTLY after the return of Rubens to Mantua he visited Rome for the third time, where he was joined by his elder brother Philip, having received a commision to ornament the tribune of S. Maria, in Vallicella, in which he painted three pictures after the manner of Paul Veronese. On leaving Rome, in 1607, he passed through Milan to Genoa, whither his reputation had long since preceded him: here he executed several pictures; the most remarkable of which were two in the Church of the Jesuits, the subjects being the "Circumcision," and "St. Ignatius working a Miracle."

A circumstance now arose which recalled Rubens to his native country, from which he had been absent eight years: in 1608 he received tidings of his mother's illness; and, though he hastened to Antwerp with all possible speed, he did not arrive in time to find her alive. There being no special inducement for him to remain in the Low Countries, he would have returned to Italy, had not the earnestly expressed wishes of the Infanta and the Archduke induced him to abandon his project and remain in Antwerp. Here he built himself a magnificent house, with a saloon in the form of a rotunda, and enriched it with a choice selection of antiques, and works of art; and in this house many of his finest pictures were executed. We have in our possession an old engraving of the mansion, which seems a fitting abode for the Archduke himself. A portion of it still exists. In this residence Rubens passed several years in the quiet pursuit of his profession; and the fruits of his labours at that period may still be seen in the various edifices of the Low Countries which are decorated with his numerous pictures.

THE CHASE OF DIANA.

One is greatly inclined to wonder from what sources Rubens acquired the vast amount and variety of subjects that his works exhibit; for he seems to have exhausted alike the mythology of classic writers and the narratives of the sacred historians, without reference to other productions, which may be termed purely ideal: but this astonishment ceases when we know that he never painted without having read to him some passage of history or poetry; and that the works of ancient and modern writers were equally familiar to him, as he perfectly understood and spoke with fluency seven different languages. The fact is, Rubens was not only a great artist, but his mind was stored with an immense stock of general information, acquired by extensive reading, by observation, and by intercourse with the "wise men" of his time. This accumulation of knowledge enriched the mind of the painter with inexhaustible resources.

We must not pass by, however, an event in Rubens's life, which happened shortly after his settlement in Antwerp; this was his marriage with Isabella Brandt, the daughter of a rich senator of that city. There are several portraits of this lady still in existence, the finest of which, perhaps, is that in the Royal Gallery of Munich; the picture represents Rubens and his wife seated in a garden.

There are few men who have risen to eminence by their genius, that have not thereby become the subjects of jealousy and malevolence, and Rubens was no exception to the number. The favourable impression he made on all who held his acquaintance, the admiration with which every one spoke of him, the high favour he enjoyed at court, and his elevated position, all contributed to excite the ill-feelings and envy of his contemporaries. Among those whose reputation was likely to be overshadowed by the greater glories of Rubens were Janssens and Koeberger, artists of undoubted talent, but far below the standard of the other. The former had the boldness to challenge Rubens to a trial of strength, by painting in competition a picture from a given subject, to be submitted to the best judges in the country. Rubens, instead of accepting the challenge, replied pacificately—"For a long time my pictures have been subjected to every possible criticism, both in Italy and Spain, where they are still exhibited, nor have I yet received any tidings of their condemnation: when you have submitted yours to the same judgment, I shall be ready to accept your challenge." Theodore Rombouts

THE MARCH OF SILENUS.

* Continued from p 12.

manifested no less animosity towards him; Rubens replied to his sarcasms by exhibiting his famous "Descent from the Cross:" and Cornelius Schut, another painter of no mean talent, accused him of poverty of invention; the latter was himself at that period out of an engagement, and Rubens returned his injustice by finding him more profitable employment than that of vilifying his brother painter.

And now having mentioned the picture of "THE DESCENT FROM THE CROSS," the noble work which still forms the altar-piece of the Cathedral of Antwerp, it may be as well to offer here a few observations upon this and the other subjects of which engravings appeared in our last number. There is a curious story related by biographers respecting the former picture, referring its origin to the building of Rubens's house. He had, in the first instance, purchased one, but as the style and arrangement of the edifice pleased neither his taste nor his convenience, he caused the greater part to be pulled down and reconstructed on a new plan; this was in the year 1610. While he was having the trenches dug for the foundations, between his garden and that of his neighbours—the corporation of gunsmiths of Antwerp—the latter perceived that a portion of the land belonging to them had been encroached upon. A complaint was lodged against the painter; and, after due deliberation among the fraternity, it was decided a deputation should wait upon him, to remonstrate against the injury alleged to have been done to their property.

THE FLIGHT INTO EGYPT.

Rubens received the deputation with his accustomed courtesy, but insisted upon his right to maintain the disputed possession. The matter was becoming serious, when his friend, the burgomaster, M. le Rockoc, to conciliate matters, proposed, in the name of the corporation, that the artist, as an equivalent for the land, should paint a picture, representing a scene from the life of their patron saint, St. Christopher, for the altar of the chapel of the guild, in the cathedral. Rubens at once assented to the proposition rather than forego his favourite plan; and, following the etymology of the word "Christopher," which in the Greek (*Χριστον φερειν*) signifies "to bear the Christ," Rubens conceived the idea of illustrating, in a triptych, three passages from the history of Christ that might have such a construction. One of the laterals, or wings, represented the Virgin paying a visit to Elizabeth, as described by St. Luke; the other, Simeon presenting the Infant in the Temple; and the centre, the grand picture referred to. As the work has a world-wide reputation, it is the less necessary to fill up our space by any criticism. If it lacks the powerful management of light and shade apparent in Rembrandt's picture of the same subject, it wonderfully surpasses the latter in sublimity of conception, in pathos, and devotional feeling; while it is in no way inferior either in drawing, in expression, or in rich colour; and is almost unrivalled, by any work of art, in its masterly grouping. At the commencement of the eighteenth century, Marshal Villeroy offered a very large sum of money for this picture, at the request of Louis XIV., but was unable to obtain it. A copy was, however, made by the Dutch painter, Van Opstal, in 1704. When the French, under Marshal Gerard, bombarded Antwerp, in 1832, strict orders were given to the attacking troops that no firing should be directed against the cathedral, for fear of damaging the *chef-d'œuvre* of the great Flemish painter.

The small picture of SILENUS, a subject the artist treated variously on several occasions, is in the Royal Gallery of Munich.

The VILLAGE FÊTE adorns the Louvre of Paris. It is one of the very few works of this class which Rubens painted, and bears, consequently, a proportionate value. This was estimated, at the Restoration, according to M. Silvestre, in the "Vies des Peintres," at one hundred thousand francs, or upwards of four thousand guineas. It is a wonderful composition, full of life, energy, and joyous merriment; more free from vulgarity, and more inspiriting than any by the elder Teniers or Ostade.

We have searched various authorities to endeavour to ascertain where now exists the picture of VENUS NOURISHING THE LOVES, but without success. We know, however, that it has been engraved by Galle and by Suragne. The composition is highly graceful; but the Venus, like most which Rubens painted, is a Flemish Venus, —not one of Titian's glorious conceptions.

The picture entitled A FÊTE CHAMPÊTRE, is in the Imperial Gallery of Vienna. In the centre of the composition, is a château, surrounded with water. To the right, is a group of trees upon a slightly rising ground, whose banks are

HENRY THE FOURTH.

traversed by a winding stream. The foreground is occupied by a rustic bridge, and by a company of dames and cavaliers enjoying the beauties and amusements of a lovely summer's evening.

The Louvre, in Paris, contains the picture with THE RAINBOW introduced. It is a sweet representation of Flemish pastoral life, treated with wonderful breadth, and showing the utmost transparency of colour. It has been valued at upwards of fifteen hundred guineas.

At the commencement of the year 1620, Maria de Medici, the widow of Henry IV. of France, having, at Angoulême, become reconciled to her son, Louis XIII., returned to Paris, and being desirous of decorating the grand gallery of the Luxembourg Palace, where she resided, she gave the commission for the work to Rubens. He accordingly went to Paris, and received instructions for a series of twenty-four subjects, illustrating some of the principal events in the life of the royal lady. The sketches being completed, Rubens returned to Antwerp, and with the assistance of his numerous pupils, finished the task, with the exception of two, in the short space of about three years. The two omitted, were painted in Paris when the artist revisited that city to arrange the gallery. And, while speaking of his pupils, we may as well mention the names of some who owe the high position they have attained, to the instructions received in the school of Rubens. The most distinguished are Van Dyck, Van Egmont, Snyders, Schut, Jordaens, Van Mol, Van Uden, Van Hoeck, Van

der Horst, Diepenbeck, De Vos, &c. The original sketches for the Luxembourg pictures are now in the Munich Gallery, and are certainly far superior to the finished works.

It is almost like crowding the events of a great and protracted life into a day, to compress the biography of such a painter as Rubens into the brief space we can afford to it in our columns. We are thus compelled to pass over much that is interesting in his history, though not essential; and still can only glance at a few of the most remarkable facts we find connected with it.

During the last visit of Rubens to Paris, he was introduced to the Duke of Buckingham, then staying in that city for the purpose, it is supposed, of negotiating the marriage between Charles I. and Henrietta Maria of France. Buckingham so far ingratiated himself with the artist, as to induce him to part with the collection of pictures he had got together at Antwerp, for about ten thousand pounds, as we are informed by Walpole.

In 1626, Rubens lost his first wife, and he shortly afterwards made a tour through Holland, visiting the principal Dutch artists of that time.

The favour with which the Archduke regarded Rubens, continued to be exercised towards him by the Infanta when she became a widow. On her return from the siege of Breda, in company with Spinola, in 1625, she visited the painter at his own residence; and, in 1627, when Charles I. declared war against France, Rubens was entrusted with some negotiations with Gerbier, Charles's agent at the Hague. In the autumn of the same year, he was sent on a mission to Madrid; and, during his stay there, he executed several important pictures, gaining the esteem of Philip IV. In 1629 Rubens was sent by the Infanta on an embassy to England; here also his success as a diplomatist was once more achieved, and his merits in procuring Charles's acquiescence in the peace were recognised by the court of Spain. The English monarch, a man of unquestionable taste, and an ardent admirer of the fine arts, felt great interest in the artist ambassador, who speedily won the monarch's favour, and painted for him the allegorical picture of "Peace and War," now in our National Gallery. "The Apotheosis of James I.," painted for the ceiling of the reception-room, since converted into the chapel, of Whitehall, was also sketched by Rubens while in England, but was painted in Antwerp at a later period: he is reported to have received 3000*l.* for the work, which Cipriani repaired in 1780. The King bestowed the honour of knighthood on the painter, presenting him at the same time with a splendid sword, and a costly collar of diamonds. Upon the dispersion of Charles's collection, the "Peace and War" was transferred to Geneva, but was purchased during the first French revolution from the Doria family, and thus found its way back to this country.

An anecdote is told of the artist, that while he was employed one day at his easel, an English nobleman of high rank accosted him with the sarcastic remark:—"And so the representative of his Catholic Majesty sometimes amuses himself with painting!" "Truly," replied Rubens, "and sometimes the painter amuses himself by playing the ambassador."

In 1631 Rubens married his second wife, a lovely girl of sixteen, named Helena Forman, or Forment, whose portrait appears both singly and in some of the groups in his pictures.

Rubens was again employed in a diplomatic character in 1633, by being sent to Holland; and, in the end of the same year, he lost his friend and patroness the Infanta Isabella. In 1635 he became subject to gout in his hands, which disabled him from painting on a large scale; still, at the request of the authorities of Antwerp, he executed sketches for the decoration of the arches to be erected in honour of the entry of the new regent of the Low Countries, Don Ferdinand. But the disease under which he had been long suffering was hastening on his end; he died on the 30th of May, 1640, in the sixty-third year of his age; and was buried in the church of St. James, at Antwerp.

Reserving to another opportunity our remarks on the genius of this great painter, we must confine ourselves at the present time to a few observations on the pictures from which the engravings on these pages are taken.

THE TWO ELDEST SONS OF RUBENS.

The small picture which, in the "Vies des Peintres," whence our illustrations are taken, is called "THE CHASE OF DIANA," seems to be a misnomer: we have adopted the same title, but the subject is certainly Diana and Satyrs. We can find no description answering to such a picture as this in any life of Rubens in our possession: it may possibly have escaped the notice of former biographers.

"THE MARCH OF SILENUS" is in the collection of Sir Robert Peel; the picture is remarkable for its powerful expression of intoxicated pleasure, for the depth and cleverness of its colouring, and, especially, as Dr. Waagen observes, "for the beauty of a nymph painted with the most fascinating freshness and fulness of the bright golden tone." It was sold in 1642 to Cardinal Richelieu; and, having passed through the hands of Lucien Buonaparte, came into the possession of the late Sir R. Peel, at the price of 1100*l.*

"THE FLIGHT INTO EGYPT" ornaments the Louvre, in Paris: the picture exhibits a moonlight effect; the figure of Mary is evidently painted from a Dutch model; it is coarse and ungainly; but the remainder of the group is finely composed, and the whole shows the artist's admirable arrangement of chiar'-oscuro.

The engraving which bears the title of "HENRY IV.," is from one of the series of pictures formerly in the Medici Gallery, in the Luxembourg of Paris, to which allusion has already been made: these productions are now in the Louvre. We cannot precisely fix the historical event to which this picture refers; it is, however, evidently an interview between Henry IV. and his consort, Maria de Medici; possibly that, treated somewhat allegorically, wherein he confides to her the government during one of his warlike expeditions.

The picture of "THE TWO ELDEST SONS OF RUBENS" is in the Royal Gallery of Dresden; the younger of the two is amusing himself with a bird attached to a string, in the manner of a falconer; the elder holds a book, and has thrown his left arm over the shoulder of his brother. There is a fine effect of light cast on the faces of the two boys, who are grouped with the skill of a master. Rubens painted numerous portraits of himself, his two wives, his children, and other members of his numerous family.

SOME REMARKS ON THE

SKETCH-BOOK OF LEONARDO DA VINCI;

NOW IN THE QUEEN'S PRIVATE LIBRARY AT WINDSOR.

BY DR. KNOX.

SIR,—Permission having been obligingly obtained for me, by Mr. Glover, the Queen's librarian, to inspect personally the Sketch-Book of the great master, I have thought it might be to the interest of Art to submit to artists and amateurs an opinion respecting the value and nature of that work, more especially as elucidating a subject hitherto much disputed—namely, the true relation of Anatomy to Art.

R. KNOX.

LONDON, *Dec.* 21*st*, 1851.

WHEN I first (in 1810) commenced the study of anatomy, I was startled at the outset with the difference between the external Forms of man when finely and fully developed, and the shapes and configurations of his internal organs, as they show themselves on dissection. In these shapes and configurations I could never, from that moment to the present, discover anything beautiful; but, on the contrary, instinctively viewing them as emblems of dissolution, and as structures not intended to meet the gaze of the world—displeasing in colour, antagonistic of all our sympathies, they seemed to me interesting only to the scientific mind, and to those who practise the useful arts of surgery and medicine.

These being my instinctive feelings, I concluded that however useful a knowledge of anatomy might be to the painter and sculptor—and I am not disposed to question this opinion—it was clearly incumbent on them to avoid representing *through the external forms*, in a recognisable shape, that hideous interior, composed of bones and sinews, of muscles and viscera, which nature had taken so much pains to conceal; and from that moment to the present I objected to the present *modes* of teaching anatomy to artists.

I was also fully aware of a fact which admits of no dispute—namely, that the antique sculptors of Greece and Rome were wholly unacquainted with the anatomy of the interior of man.

An inspection of the works of Art in the British Museum, and more especially of the Elgin Marbles, and finally of the works of Art contained in the Louvre, which I first examined in 1820 and 1821, and subsequently on two or three occasions, strengthened me in my opinions, and convinced me more and more that artists ought not to draw the interior in such a way as to confound it with the exterior. I felt convinced that by so doing they represent dead *shapes* for living *forms*—forget nature, abuse science, destroy Art. But it was always objected to me by my esteemed friend, Charles Bell, that Michael Angelo was an anatomist, and so was Da Vinci, and that they owed their excellence to their profound anatomical knowledge; and this, I think, was also the opinion of Mr. John Bell, from which opinion he recoiled when, towards the close of life, he saw the great works of the ancient artists collected in Florence and in Rome.

I have already observed that I became first acquainted with this objection to my views, by Mr. Bell and others, in 1811-12, and lost no time in inspecting for myself the only remains of Da Vinci to which I then had access,—a copy, namely, of Chamberlayne's imitations, selected with little or no taste or judgment, copied, as it turns out, from the identical work now in her Majesty's Library at Windsor. Chamberlayne's work, if it can be so called, I found in the Library of the University of Edinburgh. It gave me little information as to the anatomical studies of Da Vinci; and the only inference I could venture to draw from it, was that Da Vinci had dissected and drawn with the utmost care all the moveable joints of man, for the purpose, seemingly, of avoiding in his great works the representing the human limbs or those of the horse in impossible attitudes. I inferred that to him all the osseous, ligamentous, and muscular checks regulating the movements of the joints, were perfectly known, but further than this, I could draw no inference. Chamberlayne's poorly-selected fasciculi give no information as to the extent and object of Da Vinci's anatomical studies bearing on Art.

I need scarcely observe to you, that anatomy may be cultivated with a variety of objects and views; and questioning, as I did, and still do, not merely the utility of the deep knowledge of the interior of man to the artist, but objecting *in toto* to the present method of teaching anatomy to artists, I persisted in the view I had originally adopted: namely, that if Da Vinci was the minute anatomist he was reported to have been, he must have studied anatomy with other views than artistic; and, moreover, presuming that he had that profound acquaintance with anatomy conceded to him by Charles Bell, I felt it to be an additional proof of the astonishing taste and judgment of the immortal painter of "The Scena," of a mind which no misdirection of studies could pervert; not even the prosecution of anatomy beyond its true application to Art.

Now this great problem touching the very essence and history of Art, could be solved only by an inspection of Leonardo's Sketch-book, (which, after much inquiry, I at last ascertained to be in the possession of George IV.); and to obtain an inspection of this book, I made various efforts at different times when in London. In 1821, for example; again in 1825, 1827, and in 1830. It is unnecessary here to mention the circumstances which prevented me seeing the work. The author of the critique on my translations of Fau, and to whom I am obliged for some kind observations on my views on Art, seems to think that I was not aware of the existence of Leonardo's work, and recommends me strongly to examine it; but, in point of fact, as I have now shown, I was well aware of the existence and general character of the work as early as 1811; that I had made repeated efforts to inspect it, and that it was my own fault that I had not done so six months before the publication of Mr. Fau's work, having received by that time Mr. Glover's kind invitation to come to Windsor and examine the work for myself. I have now done so, and beg leave to trouble you with a few observations as to the real character of the anatomical studies of Da Vinci, which may, I think, be fairly deduced from this inspection.

The folio of manuscript, and of chalk and pen sketches now in the Queen's private library at Windsor Castle, is unquestionably the production of one whom I may now call (after having examined that work) one of the greatest men of his own or any other age. How this volume came to England, is not for certain known. I lean to Mr. Glover's opinion that it was brought to England by William, Prince of Orange, to whom it probably descended as a part of the property of that ancestor who conducted a war in Italy during the lifetime of Da Vinci, and who, if I mistake not, took and plundered Florence, expelling Da Vinci and the party with whom he acted. Or the work may have been offered for sale in Holland at a subsequent period, and purchased by the Orange family. However this may be, and the circumstances are but of little importance except in a historical point of view, our business, after all, is with the character of the work itself, and its intrinsic value. I learn by an extract from the "British and Foreign Quarterly Review," that Cowper (whom I at first supposed to have been the Cowper who published the "Myotomia Reformata") had anticipated Chamberlayne by publishing some figures of Da Vinci's of the different motions of the human body, with his annexed explanation. But I have since learned that a George Cowper, a bookseller, also took it upon him to pilfer George's book! I have not been able to put my hand on Cowper's works. William Cowper, who published some anatomical engravings, was a London surgeon; and, if I have been rightly informed, was a most unscrupulous person (like a few others of the same class) as to the literary labours of their contemporaries. He, I think, also saw Leonardo's Sketch-book. I mention this solely with a reference to the present condition of Leonardo's Sketch-book, which I found, to my infinite mortification, had been mutilated, and that in a very clumsy manner, by the abstraction of several leaves, containing an unknown number of sketches or drawings. If it be true, then, that both the Cowpers published some of Da Vinci's drawings, the natural inference is, that the work must have been in their hands and in those of their engravers. In such hands, the entire work might have shared the fate of Mr. Hunter's manuscripts; and another inestimable work might thus have been lost to Britain and the world by the carelessness of public trustees. However this may be, we find that Dr. William Hunter, brother of the celebrated John Hunter, had seen and examined the work, and even proposed at some future time to publish it with his Majesty's sanction. My opinion coincides, for reasons I shall afterwards state to you, with that of William Hunter, namely, that the work should be published without delay, lest by accident or malevolence (as in the case of the Hunter MSS.) the world might be deprived of the private studies and labours of a genius unequalled before his time, and unsurpassed since.

The person whose attention was first drawn to Leonardo's Sketch-book was Blumenbach. He wrote to a friend in London requesting further information regarding these drawings: the answer was that the manuscript or sketch-book consisted of two hundred and thirty-five large folio leaves, the drawings being variously disposed, and many mounted on blue paper; that the descriptions were written in Italian, from right to left, sometimes in straight lines, but not always. The volume was then at Kensington Palace. Not long afterwards, Blumenbach, being in London, took the opportunity of inspecting it himself. He published a notice of the manuscript in his "Medicinisch Bibliothek," band. 3, p. 723, and an anatomical engraving at Lunaeburgh, in 1803. I have not examined this notice of Blumenbach, a careful perusal of which might assist in determining the period when, and by whom, Leonardo's immortal work sustained its first mutilation. The next personage who examined the work, in so far as I can discover, was Professor Marx, of Gottingen; his work I have not yet seen. From observations made by the Editor of the "British and Foreign Quarterly Review," it appears that he coincides with Dr. William Hunter and myself, as to the great value of the work. My own opinion may be expressed thus briefly. In turning over hastily the leaves on which the drawings and sketches are pasted, I observed with astonishment that the anatomical sketches equalled in accuracy the first of the present day: 2ndly, they embrace comparative as well as human anatomy: 3rdly, that in drawing the external forms, he never confounded them with the internal shapes, but placed beside his sketch of the dissected limb another drawing of the living limb, expressed with a spirit, truth, and beauty, altogether unequalled by any modern artist: 4thly, that his drawings were not merely anatomical nor simply artistic; they were also deeply physiological, as proved by a group of outlines showing the mechanism and physiological uses of those valves placed at the commencement of the great arteries springing from the heart; it would almost seem to me that he was acquainted with the circulation of the blood; 5thly, that he was the founder of iconographic, and perhaps even of true descriptive, anatomy. He lived before the time of Vesalius, to whom the discovery of true descriptive anatomy has been assigned; and he preceded Fabricius and Hervey by many years: 6thly, he gives many beautiful and descriptive drawings of that form of the horse's head ascribed to Angelo and Julio Romano, from neither of whom he ever copied anything: Leonardo followed nature, and was no copyist. For these and other reasons I could readily assign to you, I think it extremely important to the interests of science and of Art, that her Majesty be solicited to permit the publication of this work; and should this request, coming, as it ought to do, from some influential body, be acceded to, I need not express to you the pleasure it would give me to assist in rescuing from oblivion a work which, in my opinion, stands second to none; and which places, at once, "Anatomy in its true relation to Art."

OBITUARY.

MR. J. M. W. TURNER, R.A.

THE close of the last year added a name to the list of the great men who have passed from among us during that period of time, which ought to, if it does not, excite deep regret beyond the circles with whom that name was closely associated. When a distinguished statesman or a successful commander is taken away from the living, it is long ere the popular voice is silent over the event; the death of one whose genius is of a less stirring and exciting character, is little felt out of its own sphere, and the multitude scarcely know or care

"That from the firmament a star hath fallen."

It is presumed that our readers have already heard of the lamented death of Joseph Mallard William Turner, R.A., a name so intimately connected, during the whole of the present century, with the Fine Arts of this country; and it is no disparagement to the artists of undoubted talent whom he has left behind, to affirm that we have lost in him the greatest landscape-painter of the English school; we should scarcely say too much, if we add, or of any other—ancient or modern.

Mr. Turner was born in Maiden-lane, Covent Garden, it is supposed, in 1775, for he was christened in the parish church at St. Paul's, on May the 14th, of that year. His father carried on a respectable business as a hair-dresser; and it reflects no little credit on his discernment and wisdom, that he allowed his son to follow the path which nature had marked out for him, as soon as it appeared plain and palpable. It is unnecessary, even could we afford the space, to travel over the ground which the young man took till he had established his own reputation among the artists of his earlier time; but it may be stated, that he was indebted for much sound advice, and the use of many valuable copies, to the late Dr. Munro, an amateur of high taste, and a connoisseur of no mean judgment. The Doctor possessed a large and important collection of water-colour drawings, which he liberally allowed some of the young artists of that day to copy; and among those who availed themselves of this privilege, were Turner, and his somewhat older companion, Girtin. To these two we unquestionably owe the distinguished position acquired by our school of water-colour painters; while it may be remarked, that their drawings bear so close a resemblance to each other, that it requires very nice scrutiny to distinguish between them. Turner's, however, exhibit more elaborated detail than those of the other, yet no less breadth and richness of effect. Neither of them, indeed, will bear comparison with the productions of other men of later times: the art of water-colour painting has since been carried to a height of executive power that almost rivals oil; still we have seen drawings by Turner, of forty or fifty years back, of marvellous depth and truth of colouring.

In 1789, he entered as a student at the Royal Academy, sending to the Exhibition in the following year, a "View of the Archbishop's Palace at Lambeth," executed in water-colours; in 1793, he exhibited his first oil picture. From 1790 to 1800, when he was elected Associate, he contributed to the annual exhibitions of the Academy nearly sixty works. In 1802, he was placed among the Academicians, his chief pictures of this year being "The Fall of the Clyde," and "The Tenth Plague of Egypt."

It would be occupying our columns to little good purpose, to fill them with a list of the pictures contributed by this wonderful and indefatigable painter to the Royal Academy and the British Institution during more than half a century; they have become as familiar to the frequenters of those galleries as "household words;" they have been admired or sneered at as the fancy or judgment of the visitor has dictated. Of the engraved publications which have emanated from his pencil, we may allude to the "*Liber Studiorum*," published in 1808, and now a very rare work. It consists, as its name implies, of a large number of studies or sketches, made in a remarkably free and powerful manner, in imitation of Claude's "*Liber Veritatis*." His "Rivers of England," from an exceedingly beautiful collection of drawings in the possession of the artist at the time of his death; his "Rivers of France;" "England and Wales," from a series of noble drawings belonging to Mr. Windus, of Tottenham, and Mr. Munro; "The Southern Coast;" his Illustrations of the Poems of Scott, and Byron, and Rogers; are each and all of them works that will confer immortality on the name of the artist, irrespective of the larger and single engravings from his pictures.

It is our firm conviction that the present generation must not sit in judgment upon the genius of Turner. We are too close to his pictures to see them in their right aspect, and the mind has become too unevenly balanced by the opposite opinions of his detractors and his admirers, to pronounce a clear and unbiassed verdict. Sir Joshua Reynolds had also, in his lifetime, to undergo the same ordeal of praise and calumny; but posterity has rendered him strict justice, by giving him a place among the greatest masters of Art. We have no doubt of similar honours being awarded to Turner, for we believe him to be the most extraordinary painter (and by this we mean the highest genius) that ever took pencil in hand to delineate the marvellous beauties of the world around us. It must not be lost sight of by those who would estimate the value of an artist's works, that there are two standards by which they should be judged,—their truth and their poetry; or, in other words, by the appeal they make to our natural senses, or to our imagination by their ideal beauty. There are some of Turner's works possessing each of these qualities; some that have both; and some, it will be said, though we do not think so, that have neither. It is long before one can sufficiently understand a style of painting altogether new and original, to estimate its merits. Great geniuses have ever been great experimentalists, and Turner's vast and comprehensive mind disdained to follow in the track marked out by others, however distinguished; hence, he broke away from the trammels which the dogmas of schools would have interposed between him and his genius, and hewed out a way for himself through the world of nature, which none had ever passed before, and which few can hope to follow. He saw things as no one else saw them who had not the same power of perception and analysation; where most eyes would perceive in a few acres of meadow land an unvaried mass of green, his would see it broken up and diversified by a thousand tints and tones of colour; his would detect in the clouds of a summer's sunset a multitude of beautiful and harmonious tints, where the ordinary observer would scarcely find half-a-dozen; and it was by his combination of colours, and by the arrangement of picturesque yet natural objects, that he achieved such wonderful forms of beauty and such magic effects; and however eccentric some of these might appear, so as to bring upon the painter even the charge of artistic insanity, there is "method in his madness," and beauty in his seeming extravagances. There never was an artist who so played with the elements—not in very wantonness, but with purposes of truth, and with actual sensibility, as Turner; his faculties of observation and perception were vast, and his memory must have been wonderfully retentive, for it would have been impossible for the most rapid sketcher, while seated at his sketch-book, to have caught, as he did, the variety of tints and forms exhibited in the passing clouds. The luxuriance of his pencil is its highest charm, elevated by a "subtle power of expression," as Mr. Ruskin observes, "even of the characters of mere material things, such as no other painter ever possessed." His summer evening scenes are not those of Claude, nor have his tempests the savage grandeur of Gaspar Poussin's. Of Turner's, respectively, it may be said—

"'Tis *strange* by fits, by starts 'tis wild;"

but neither are irreconcileable with the varied operations of nature; "all," to quote our former authority, "have this noble virtue—they are, in everything, his own; every faculty of his soul is fixed upon nature only, as he saw her, or as he remembered her."

The points he most aimed at in his works are light and space; their highly luminous qualities are their grand characteristics: we scarcely ever see an important object in his foregrounds, but generally in the centre of his pictures; where, also, is to be found the greatest mass of light, and opposed to the point of sight is the darkest and largest quantity of shade. We see these principles exemplified in the picture of "The Golden Bough," in the Vernon collection; while the effect of space and air in the same work, produced by the most elaborate and delicate application of touch and tint, carries the eye over miles of distance, where we can discern the exact character of the landscape before us, till it is lost in the harmonious blending of earth and sky, into which fancy only can penetrate.

But in contending for the fidelity of treatment, as regards their natural philosophy, exhibited by Turner in his landscapes, we must perhaps exclude those of the last twenty years, more especially, from that of positive actuality; in fact, many of his professed "views" are only types of realities; his Venetian and other Italian scenes are more places of his own creation than existing localities. Italy was the land over which his imagination revelled; it gave him ideas to mould into whatever form, and to invest with whatever colour, his genius might choose to impart to it; he saw beauty in her palaces, and grandeur in her ruins of departed greatness, and he invested them with a glory which might have belonged to their primitive state, and which is due to them, how low soever they may now have fallen. He revivified Italy, making her not what she is, but what it may be supposed she might have been when holding an exalted position among the nations of the earth; but he put his own peculiar stamp of beauty both on the present and the past. The fact is, Turner's mind was too poetically constituted to permit him to treat even the most common-place theme in a common way; his faculty of conception was too expansive, his power of invention or creation too fertile, and his taste too refined to permit him to become a mere imitator of Nature; the pencil of the artist is like the pen of the poet, and we seem to be reading an epic when studying one of his pictures. Look, for example, at that of "The Old Téméraire," exhibited at the Royal Academy a few years since, and engraved by Willmore in the "Royal Gems of British Art;" a picture that tells its story in a manner no poet could surpass in descriptive verse.

The works of Turner indicate three distinct periods of his practice; the first shows the closest attention to the most minute detail of nature, and a sober unaffected application of colour; having made himself perfect master of these qualities, he launched out into a bolder and broader use of his pencil, still adhering closely to form, and using the colours of his palette with amazing force and richness; in his third, or last period, he seems to have neglected form almost entirely, and made colour the only exponent of his ideas. The second class of works are those to which, unquestionably, the highest value will be attached; they will alone, we suspect, bear the test of time.

We believe that nothing herein stated will be found opposed to our previously expressed opinions; when forced to write in terms of deep regret at what we considered the erratic course of his genius, we always rendered homage to its marvellous doings—marvellous even in their very vagueness and wanderings—still more wondrous when confined within reason: at all times, however, something of truth and excellence is to be found in his falsities. It is no new thing for genius to be eccentric, even in what it most loves; and perhaps had Turner been less violently opposed, he would not have so defied public opinion, even for his own sake. His was a mind not to be written down, while his love of notoriety, for he was undoubtedly often impelled by this weakness, might have urged him to pursue a course which kept his name constantly before the public. Perhaps he was unwise to have so acted; he could not thereby add to his real fame, and most certainly his pertinacity has ended in diminishing it.

The pages of the *Art-Journal* are not the place for repeating the idle gossip respecting Mr. Turner's private life, and mode of living; we have to write of the artist, and not of the man, and whatever may be laid to his charge, we have no desire

"To draw his frailties from their dread abode."

There is no doubt he lived in a style utterly below his high position and his acknowledged wealth; there are hundreds who do the like, against whom the finger of scorn is never pointed; and what, after all, can his detractors say, when it is known that he accumulated riches, not as a miser does, for the pleasure of counting his gold, but for a noble and Christian-like object? If he preferred solitude to society, and hoarded his gains—not ill-gotten, but the fruits of long and arduous labours—denying himself the social comforts of life, the end he purposed justifies the means he adopted to bring it to pass. Professional men do not make money rapidly and largely like the speculative merchant and thriving trader, but only by slow degrees, and by thrifty habits. Turner, it is said, would demur to the overcharge of sixpence; and Guy, the founder of the hospital that bears his name, would put out his dim rushlight if a friend called in to have an hour's conversation in the evening, saying "they could talk as well in the dark as in the light;" and yet thousands have since pronounced a blessing on his name; many will hereafter do the same by Turner's. There are various motives which actuate men to deeds of charity; some like to have their benevolence the theme of admiration; others prefer to see the happiness it gives; and others, again, are contented to know that the good they do lives after them: but all have a claim to the esteem of their fellow men, whatever impulse they follow, so long as it works beneficially. Turner

has left to the nation the whole of his *finished* pictures, the number of which is not yet exactly known, but they comprise many of his noblest productions, on the express condition that a suitable gallery be erected for their reception within ten years. Of course so long a period will not be allowed to elapse ere this be done; in the mean time, arrangements will be made by Mr. Turner's executors, and by his express directions, that the public shall have an opportunity of seeing them, at his late residence in Queen Anne-street, as soon as they are ready for exhibition; this will not improbably be during the ensuing season. His funded property, and whatever may be added thereto by the sale of his vast collection of unfinished pictures, drawings, sketches, &c., is, with the exception of a few legacies, to be devoted to the erection of an asylum for decayed and destitute artists, without, we believe, any limitation as to the department of Art each one may have followed. Here is a result arising from a diligent, active, and laborious professional career, which has but few counterparts. There is no doubt that to effect such an object was the grand aim of Turner's life, and that for this purpose he denied himself what most men would consider its chief joys. Therefore, let such a life be "measured by its worth," and who would presume to limit its value?

Mr. Turner died on the 19th of December, at a small lodging he had occupied for some time at Chelsea, though his residence for many years was in Queen Anne-street, Cavendish-square, of which he held possession at his death. A very short time before he breathed his last, his attendants, believing him to be still in a state of consciousness, placed him in such a position that he might catch a glimpse of the sun, which was then shining gloriously through the windows of his apartment, thinking that a sight of the orb he had so often studied in its various aspects, might rouse him to observation; but the windows of his mind and his sensual vision were alike darkened, so that he neither saw nor understood. He was buried on the 30th of December, by his own desire, in the crypt of St. Paul's Cathedral, by the side of Sir Joshua Reynolds, whose genius he idolised. Here also repose others of our distinguished artists; the presidents West and Lawrence, Barry, Fuseli, and Opie; but among the illustrious dead now resting beneath that noble pile, no name will be more venerated by the lover of Art than his whose ashes were last deposited there. Mr. Turner's funeral was attended by the president of the Royal Academy, and upwards of twenty of the Academicians; many of the Associates were also there, but not by invitation, as it was found absolutely necessary to limit the number of invitations, in consequence of the very numerous applications made to the executors from individuals of all ranks, anxious to testify their respect for this great master of art. Several of his patrons and personal friends were present,—Mr. Windus, Mr. Griffith, of Norwood (one of his executors), Col. Thwaites, of the National Gallery, Rev. W. Kingsley, &c.

We have considerably abbreviated our own observations for the purpose of affording space for some critical remarks on the style and character of Mr. Turner's works, from the pen of Mr. John Burnet, the eminent engraver, and author of the "Life of Rembrandt," &c. &c.; which, we are sure, will be read with interest.

To form a proper opinion of Turner's position as an artist, we ought to call attention to the state of the arts (particularly water-colour drawing) at the period of his commencement; unfortunately there is no public collection by which the subject could be illustrated, without which it becomes a mere catalogue of names; but the affinity is no less striking than the works of Shakspeare are to those of his contemporaries. Turner's earliest drawings are like Hearne's, his Italian scenery resembles the works of Cousins, while those of a later period vie with Girtin in force and breadth of effect; indeed, he frequently worked, in conjunction with Girtin, at the house of Dr. Munro, in the Adelphi. We are not aware that there exist any paintings in oil of this talented young man, who, though ending an irregular life at the early age of twenty-seven, lived long enough to change the style of water-colour subjects from mere topographical views, to combinations of composition, and effective light and shade. It is observable that notwithstanding the paintings of Reynolds, Gainsborough, and Loutherbourg, the same predominance of colour in drawings of that period is not carried out; hence we see those of Farrington, Paul Sandby, and others, deficient in this respect. Not from any want of richness in the materials, for we find after Turner commenced painting in oil, that his drawings gradually left their sole dependence upon light and shade, for the more captivating charms of colour; so much are artists and others guided by what is the practice of their contemporaries. No sooner, however, were the capabilities of water-colour disclosed, than its advantages are exemplified in the drawings of Barrett, Havill, and Bonington, down to the present day. The competition between oil and water-colour painters, led to the adoption of size colour by many artists, particularly by Cousins; the paper was also made of a thick substance, and kept wet during the progress of the drawing. This gives to many of Girtin's drawings a rich, solid, appearance; many made use of a paper manufactured with a rough surface, which gives a texture to the drawing conveying the rude appearance of nature; and paper is now made, not only rough, but very absorbent, especially for sketching, and some of our best draughtsmen, such as Hunt, use a pen-knife to scrape up the lighter portions of the tints, more effectually to render the drawing a complete imitation of the luminous quality inherent in nature's works. The early drawings of Turner, though possessing little to indicate his future greatness, nevertheless contain the elements of perspective, and architectural correctness; a command of the pencil, which he retained to the last, seldom using a maul-stick. Though Gainsborough, Wilson, and Loutherbourg made few drawings in water-colour, yet their paintings influenced those of the rising artists; particularly Turner; from the first two, he learned the distribution of warm and cold colour; the noble masses of shadow he acquired principally from Wilson; witness their pictures in the National Gallery, and the magnificent sea-pieces of Loutherbourg in the painted hall of Greenwich Hospital. The early drawings of Turner gradually assumed a grandeur from the contemplation of the pictures of these artists; and his first oil picture, now in the possession of Mr. Herring, the surgeon, shows a decided emanation from Loutherbourg and Wilson. The pictures of Claude were scarce in England at this time, but the matchless engravings by Woollett were the admiration of the public; to Claude Lorraine, Turner was indebted for many of his finest qualities of composition and colour.

The early compositions of Turner are of a simpler character, and contain fewer parts than his later works; this not only arises from his being engaged in representations of extensive scenery, such as the embellishment of engraved subjects demanded, where a multitude of objects was required to be given in a small space, but his changing his conduct of light and shade from a breadth of shadow to a breadth of light, which gradually expanded to almost a want of solidity in his last paintings; this was also the reason for adopting a more brilliant style of colour, for objects to be rendered sufficiently distinct, without cutting up the breadth of light, could only be produced by the contact of hot and cold colour. In these pictures he more resembles Wilson and Claude than in his later pieces, both on account of the largeness of forms, and his breadth of shadow. We seldom find his compositions similar to those of Ruysdael or Hobbima, or even Gaspar Poussin; the grouping of his broken ground and trees is sometimes like Rubens, both in the perspective lines, and the distribution of his hot and cold colour. Cuyp, in his colour and arrangement of composition, was a great favourite, and frequently served as a basis to found a subject upon; amongst others, he spoke highly of the Earl of Ellesmere's picture of "The Canal of Dort." In his lectures on perspective, he instanced not only the assemblage of the lines in repeating the several forms to give richness of effect, but also the unison of the whole breadth of colour. In the treatment of particular objects or subjects, embracing individual places, he would give the most essential features both by their situation on the canvas, and by rendering inferior portions subservient to heighten the effect upon the eye; also where lines were disagreeable in form, he either made them disappear in the uniform colour of the background, or destroyed their consequence by the repetition of the same shapes in the lights or shades of the sky; this gives greater value to those points which the spectator is most likely to have remembered; and whatever liberties are taken with subordinate portions, the principal features are not only observed, but carefully treated in their light and shade, form and colour: and to the local situation of the several views he not only preserves the character of the trees peculiar to the place, but likewise the weeds or flowers indigenous to the spot. Nor was he less careful in choosing the characters of his figures to embellish the several scenes, for even the most trifling incident was pressed into the service that could excite or heighten the association of ideas; this it is that gives an imaginative or poetical stamp to his works. In his Italian compositions, the works of Virgil and Ovid were ransacked to people the scenes restored from the remains of ancient Roman architecture. If the sea-ports of England spring from his pencil, the heroes of Nelson, or of the songs of Dibdin, rise before the spectator, enlisting his feelings in the scene. It may be said the figures in the landscapes of Nicolo Poussin or of Claude may have suggested the first series, or those in Loutherbourg's the other class, but although hints may have been presented to his mind, his great genius stamped them as his own. And whatever similarities may be observed in the pictures of other artists, Turner's skies are peculiarly his own; if in topographical scenery, they not only adorn but render interesting the most barren subject: the variety of forms in the clouds, their perspective elongation and diminution; the bursts of sunshine from the azure openings; the rain-charged depositories, emptying their burdens through the prismatic curtains that enshroud them, tend to embody the immortal poetry of the author of the "Seasons" throughout the varied year.

With these few remarks on the composition of Turner's paintings, necessarily rendered less distinct for want of examples to refer to, we must pass on to an examination of his principles of chiaroscuro; one great test of his excellence in this branch is, that no pictures are translated into black and white of engraving with less deterioration than Turner's. Certainly no artist has been more fortunate in having the command of so great a number of excellent engravers, nor have many prints been published without his supervision and touching; yet, with all these advantages, few pictures, denuded of the charm and variety of colour, but lose much of their beauty; this arises from the happy combination of the aerial with the linear perspective, the contrast of the masses of his shadows with those of his lights, and the forms and situation of the various portions of each. The earlier pictures of Turner are his darkest, but even the darkest masses are void of blackness and heaviness; neither do we perceive harshness nor want of softness: if a mass of dark trees is brought up against a light sky, its edges are rounded by portions of trees of a more delicate colour, and in accordance with the tone of the adjoining sky, also of a thinner and more leafy character; if the dark of the picture is composed of a building in shadow, delicate grey tones are painted into it, and touches of warm colour to prevent its looking heavy. The strongest darks towards the foreground are of a warm hue, as we perceive likewise in the pictures of Wilson and Gainsborough; his strongest dark masses are cleared up and prevented from blackness by a figure or dark object coming against them; if the mass is of a cool tint, he often brings a warm dark in contact, and *vice versâ*. Callcott, who often imitated him without being aware of it, has a picture in the Vernon Gallery that gives a very good idea of Turner's dark manner; his pictures of this time have many admirers, who consider there is a greater degree of sublime poetry in them than those of his later period, such as "The Lake of Thun," in Switzerland, "The Seventh Plague," and "Fishing-boats going out to a Wreck." There is certainly a solemnity in the absence of bright and gay colour, and a grandeur in a breadth of dull tones; and we question whether "The Old Guard Ship at the Nore," painted upon this principle, now in the collection of James Wadmore, Esq., of Upper Clapton, is not more impressive than the picture, in his own gallery, of "The Old Fighting 'Téméraire' towed to her last moorings," where hot and cold colour revel in bright opposition. While we are on this subject we will notice his treatment of water, and the great excellence he displays in his sea pieces: looking at the works of Backhuysen, Vandervelde, and even Loutherbourg, we perceive a defined edge to each wave, as if the sea had been instantaneously converted into ice; under the pencil of Turner it assumes the peculiarity of the watery element—motion, the outline of each wave hurrying into oblivion; this may be noticed in comparing the picture of Vandervelde with that of Turner, in the gallery of the Earl of Ellesmere; the smallest incident partakes of this character; Backhuysen, Vandervelde, and others, throw in a piece of board, on which to write their names, Turner writes his in the trough of the sea, but in such a style as nature would present, every letter flowing into motion, reminding one of the words of Shakspeare, "their good deeds are written in water." This character of agitation he sometimes carried to extreme, as in the picture of Lord Yarborough's, where fishing-boats are endeavouring to save the crew of a wreck; when this picture was exhibited lately at the British Gallery, Admiral Bowles remarked to a friend of ours, that "nothing could exist in such a sea." Turner's feeling was to exemplify the intrepidity of English sailors, and he considered nothing

was too dangerous to depict. A strong feature is observable in his treatment of troubled water, that, however multitudinous and broken the waves are represented, they are, nevertheless, congregated to produce magnitude and grandeur by largeness of form and masses of shadow. Whatever was the characteristic feature of any circumstance, his mind could comprehend, and the dexterity of his pencil could execute it. Thus, his picture of the Eddystone Lighthouse is not a tame topographical representation of the architectural structure in a summer's day, but its beacon light is exhibited glaring up against a dark, stormy sky, with a sea breaking up on its column, that, but for its warning, would ingulf everything. Hail, rain, or sunshine, were made use of as best suited his purpose; in his picture of "Hannibal Crossing the Alps," a bold undertaking under any circumstances, Turner has not only shown the enemy throwing down stones, or other missiles, to add to the difficulty, but he has represented the passage under the horrors of a snow-storm. Had he painted Buonaparte's retreat from Moscow, he would have realised the scene in all its dreadful appearance: or the burial of Sir John Moore at the "dead of night," his work would have vied with the immortal verse of the ode.

It is in his great conception of a subject, and his mode of treating it, that his genius lies; his breadth of effect and of shadow, his brilliant representation of light, are often carried to extremities, that make "the ignorant laugh;" but even where he oversteps the modesty of nature, his pictures possess a redeeming quality in the boundless expanse of space. In the distribution of his lights, however scattered and disjointed they may appear to the eye of a common observer, to skilful investigation they exhibit a magical unity of purpose, like the followers of Lochiel, in Campbell's poem,

"Their spears are a thousand, their bosoms are one."

This arrangement in the conduct of his picture always tends to simplicity; if sunshine, he contrives the shadows shall fall in the same direction with the lines of his buildings, by placing the point of sight in or near the sun; this, it may be said, we often find in the works of Claude and Richard Wilson; but in Turner it becomes a matter of more necessity from the multiplicity of objects represented. The diminution of strength of tone, with the diminution of size in the object, is very peculiar to his manner.

Before entering upon the subject of colour, under the hands of Turner, it may be necessary to make a few remarks upon his change of style, from a dark to a lighter manner. Callcott, who was supposed to follow our great master in the treatment of his subjects, was taken up to a picture of Turner's in the Exhibition of the Royal Academy, by Sir George Beaumont, supposing it was from his own pencil: "Now," said the amateur artist, "they cannot accuse you of imitating Turner any longer." "Why," replied our late amiable friend, "that picture is Turner's." We mention this to show the fallacy of the public opinion, in imagining that Turner was possessed of a Proteus power; his style was founded on the soundest principles of Art, on which dark or light subjects must be conducted. The works of Callcott and Turner exemplify the old adage, that there is nothing new: nor is it, especially in Art, to be wondered at. A perpendicular line must be so, and a horizontal one similar, to the end of time: so, also, must be hot and cold colour; their distribution and situation have been adopted by those artists whose pictures exemplify the treatment. Lawrence said shadows ought to be cool, and the lights hot; Turner, on the other hand, insisted that the shadows ought to be hot, and the lights cool. The public imagine from these contradictory statements that there are no fixed principles in Art—it is an ignorant delusion. To the initiated, a picture is like a printed book: amongst all the excellencies of Turner, perhaps, there are none more remarkable than the treatment of the landscape, and buildings with the sky, the outlines of which, if faulty, were swallowed up in the lights and shades of the sky; if beautiful, everything was sacrificed to their predominance. What is termed the sky-line has been a stumbling-block to thousands, and without examples it is difficult to explain. Soon after writing these remarks we passed over Hungerford-bridge, just as the sun was setting behind Sir Robert Peel's house. The buildings of the new Houses of Parliament, jutting out from the general mass, conveyed the finest specimen to be seen in London; and we feel happy to give this tribute to the genius of Barry, whose plan was to embrace Westminster Abbey, the Hall, &c. in one general group. If Turner had been engaged to paint a picture of this scene, this is likely the spot he would have chosen, and would have said so, as his great rival in English scenery, Richard Wilson, remarked, "If you want a view of St. Paul's take it from Blackfriars Bridge."

Fuseli used to say that it would be easy to give breadth if flatness and insipidity could give it, but Turner was never guilty of such subterfuges; the lightest of his pictures have always a redeeming quality in them, the dark touches are small, which, giving solidity to the effect, never interfere with the breadth of light. We have mentioned the excellent treatment observable in the skies of Turner, compared with those of Claude; they are far more brilliant, but there is a depth and unity in Claude of a very high quality, and if their works were hung together, they would damage each other. In the seaports of Claude the setting sun is always predominant, the surrounding tints of the sky and adjoining buildings are kept of a dull flat tone, which are rendered aerial by the deep dark blue in the base of the picture. The figures and other subjects are more generally in red dresses, or warm tints of colour. Turner adopts the same treatment, but in a more vivid and powerful manner. His clouds are more agitated, and what may be observed in the exhibition of them, when fresh from the cases their light edges were bright. They are now changed in this particular, but still are faultless from the general forms being of a good shape. This colour was always founded upon the basis of chiaroscuro; hence the change into black and white of engravings is less injurious to the effect than in the works of other artists. The most retiring parts of his distance, if cool, are heightened by a strong red being brought in contact in the foreground, and his near shadows being filled with strong warm colour, are effective in black and white from its being in the right place. The pictures of Turner have a harmonious character, not only from their being painted on a white ground, but from many of them being commenced in water colour; hence his works have a strong resemblance to fresco painting. This unfortunately makes the oil portion liable to crack and peel off the canvass. His later works have much less oil in the vehicle than his earlier, which adds to the luminous character, by throwing off the light, which oily substances absorb. This may be observed by looking at his pictures in twilight.

It is worthy of observation to perceive pictures under the Daguerreotype process; warm yellow and red colours give out less light than blue and cool tints. With these few critical remarks we must conclude. Turner has given a greater separation between modern pictures, and the old masters; this distinctive feature will decline as his colours fade, but the poetical imagery of his magical combinations will increase as his pictures become more known. One more remark and we have done. Turner has translated the principles of the old masters into a more captivating style. They cannot be read or deciphered, but they have attracted more attention from the vivacity of the translation.

CORRESPONDENCE.

SIR,—Great creative power, vividness of imagination, and varied yet exquisitely minute knowledge of nature, founded evidently on direct personal observation, are so strongly exhibited in Mr. Ruskin's writings, that, when reading his criticisms,—the subject on which his pen is employed being the works even of Turner,—whom I agree with him in recognising as the greatest painter our island has ever produced, he often makes me feel, that, had the critic and the painter changed places, the world would probably, as to painting at least, have been no loser. That a man so gifted should have been content to devote his genius to the mission of imparting instruction in matters relating to the Fine Arts, appears, to me, to be one of the most hopeful phenomena of our day regarding them. But just in proportion as the importance is great which I assign to Mr. Ruskin's works, so is the regret I feel, when I find him at any time expressing opinions which appear to me to be unjust; and so impressed am I with the conviction that his treatment of engravers is unjust, that I am induced to address this letter to you, containing a few remarks on the subject, in hopes that should they come under Mr. Ruskin's eye he may be led to reconsider some of the questions which relate to engraving.

No passages in Mr. Ruskin's works appear to me more valuable than those in which he endeavours to make his readers fully realise the imperfection of the materials with which the painter works. How he makes one pity the hapless lot of a man who has such a vile substance as white lead given him wherewith to imitate the sun's living light! How he makes one realise the absurdity of supposing that even Turner, with means so inadequate as a painter's palette affords, can give more than a feeble suggestion of the lovely effects of nature, and that unless the spectator goes to a picture with sympathies ready to yield to the influence of the painter's endeavours, painting is almost powerless! But if painting has a right to such generous treatment, how much stronger are the claims of engraving, on exactly the same grounds? If the painter has a right to claim so much because of the imperfection of his colours, has not the engraver a right to claim much more, considering that his aim is the same as the painter's, and that to him are denied colours either good or bad?

The subject is one requiring to be treated in detail, and with a fulness impossible in a letter. My object is merely to indicate where the unsoundness of Mr. Ruskin's views lies. If this letter should lead him to give the matter such consideration as I think it deserves, there is no one so able to discuss it as he is.

I cannot, however, close my remarks without expressing a wish that Mr. Ruskin would give himself a little more time in preparing his works for publication. A man may be excused sometimes, for writing in a hurry, but depend upon it, he should correct at leisure. Unless he do so, his works are almost sure to lose more from the unfavourable effect of occasional excess or misapplication of force, than they gain in living vigour of diction. The worst thing is, that the unfavourable effect tells on those with whom an author's real sympathy lies—viz. those who do indeed view the subject he is engaged with, as of importance. The mass of readers view the matter in hand with no real respect, and are content to enjoy the exhibition of talent, merely as a brilliant specimen of literary gladiatorship, and have recourse to his works as affording only a refined and exquisite amusement. Though a host in number, such admirers can be, or at least ought to be, in the eyes of an author who really respects himself and the subject he treats of, but of light weight, compared with the few who heartily join him, in attaching a high importance to his labours, and give his writings a deliberate and calm consideration.

Since I sat down to pen this letter, an event has happened, which infinitely deepens interest in the character which Mr. Ruskin's writings may assume. The truly great man for whose works he has shown such warm sympathy, and done such good service to Art, in boldly challenging for them the high place they are entitled to occupy, has passed away from amongst us. No man has, perhaps, the power of doing such justice to Turner's biography as Mr. Ruskin. But to make that biography worthy of Turner and of Ruskin, it must be a deliberate work. If worthily executed it will be one, the interest of which will endure as long as the love of Art lives in British minds.

ALEX. DICKSON.

EDINBURGH, 23, Royal Circus, *2nd Jan.*, 1852.

THE VERNON GALLERY.

THE STOLEN BOW.

W. Hilton, R.A., Painter. P. Lightfoot, Engraver.
Size of the Picture 2 ft. 11¼ in., by 2 ft. 3½ in.

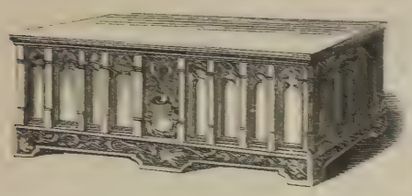
THIS is one of several pictures of Venus and Cupid painted by Hilton; two of these have been engraved in former parts of the *Art-Journal*; one, "Cupid Armed," from a picture in the possession of Lord Northwick; and the other, "Cupid Disarmed," in the gallery of J. Stewart, Esq. The latter work is very similar in composition to that in the Vernon Collection; the left arm of Venus, which holds the bow, is uplifted, but the figure of Cupid is in a more reclining position on the other. In the Vernon picture the use of the arms is reversed.

We prefer the composition and treatment of "The Stolen Bow," to either of the others to which allusion has been made; there is a peculiar grace and elegance of arrangement in the design, and a playfulness of character in the sentiment of the work, that render it truly charming. Its boldness of conception is another "point" which should not escape observation, while in colour the original is rich, brilliant, and harmonious. The picture was exhibited at the Royal Academy, in 1828, under the title of "Nymph and Cupid."

GOTHIC FURNITURE.

BY PROFESSOR HEIDELOFF.

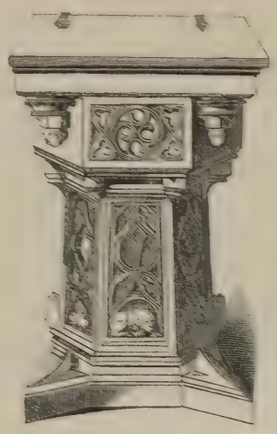
THE series of original designs for furniture, in the taste of the middle ages, combined with the



sketches from actual antique examples, which have been furnished us from time to time by

Professor Heideloff, and elucidated by his pen, have, as we can abundantly testify, been of much

use to the modern artisan; a result which might be expected from the labours of so distinguished an artist as the author of "Die Ornamentik des



Mittelalters," a work which is the result of a life-long study of the best examples of pointed architecture, in all its rich abundance of detail.

Our present pages exhibit a singularly varied assemblage of articles, selected from the patrician homes of the German "Vaterland," and

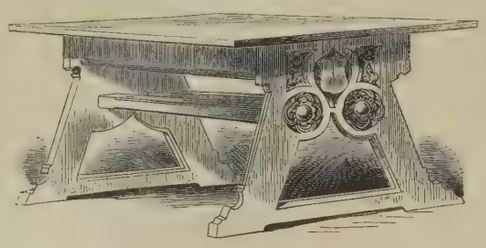
comprising many excellent examples of decorated furniture, remarkable for the quaint and characteristic beauty of their design. The carved CHEST is drawn from the original at Stockach, and is dated 1470. The CHANDELIER is also a

work of the fifteenth century, and is in the pos-

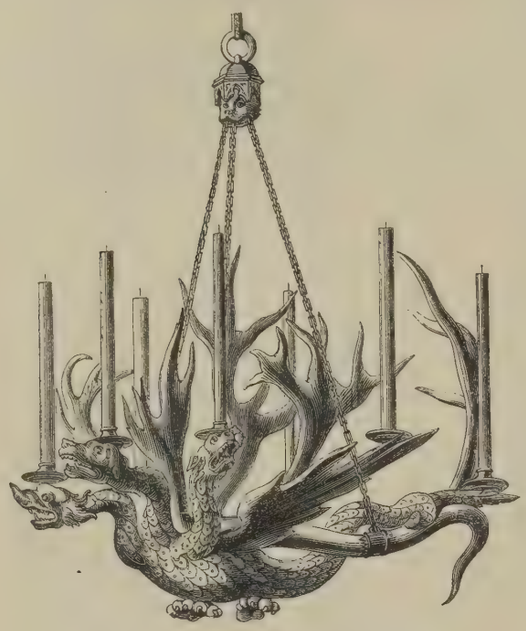
session of the patrician family of Boelheim, at

Nuremberg. The CHAIR, with READING-DESK

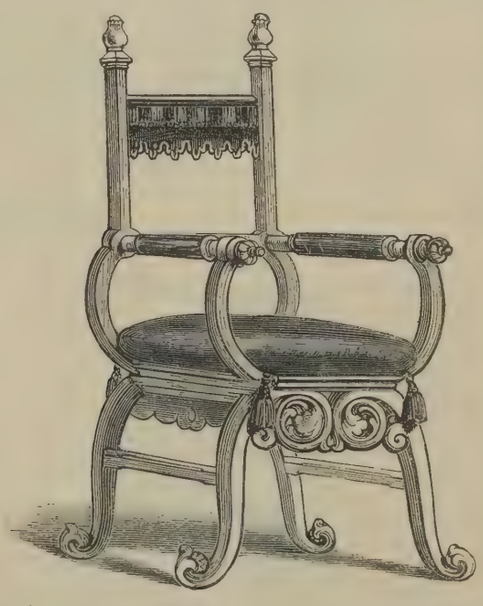
attached, is that of a Professor of the University of Freiburg, and was made in 1456. A STAND for a bason to be used in the library or bedchamber, is characterised by good taste; as also is the ARM-CHAIR from the ancient castle of Steinberg (formerly in the posses-



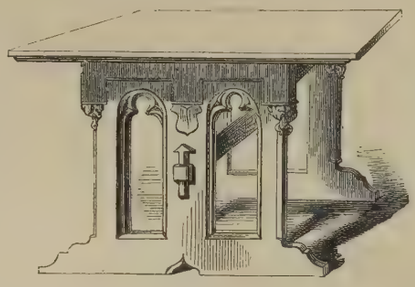
sion of the family Von Wenningen), and which was demolished in 1803. The very beautiful CLOCK is copied from a design of the fifteenth century, and may never have been executed. Not so, however, the quaint and curious CUPBOARD, copied from the original,



at the castle of Hohentuebingen; this elegant piece of furniture is of the time of Duke Eberhard I. Another STAND for a wash-hand-bason, follows, which, like the preceding, is provided with a move-able cover, and is richly decorated with carving. The BEDSTEAD

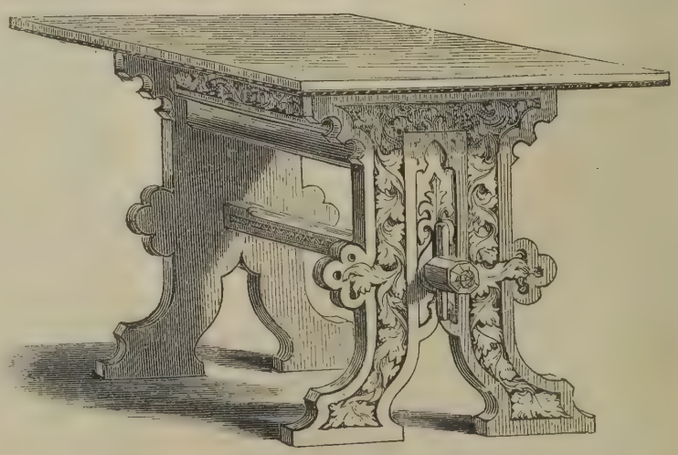


we may describe in the Professor's own words: "In the year 1810, I discovered in the loft of the ancient castle of Urach (Wurtemburg) the fragments of an antique tester-bed, which I restored, and of which I here give a design. Castle Urach was built in 1444, by Count Ludwig, and in 1474 the marriage of Count Eberhard with Barbara, Princess of Milan, was performed in this castle; and it is, therefore, not unlikely that we have before us their bridal couch." The present page is occupied by two oaken TABLES, the first from the Rhenish town of Oberkirchen, the second



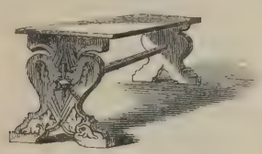
from the castle of Strassberg. A remarkable LUSTRE, of the fifteenth century, follows: it is from the ancient castle of Gleisshammer, near Nuremberg. Another LUSTRE, with a roebuck's head, is placed beside it. The stag's head is *coupéd*, and has the shield at the back of the neck, displaying the arms of Von Tucker,

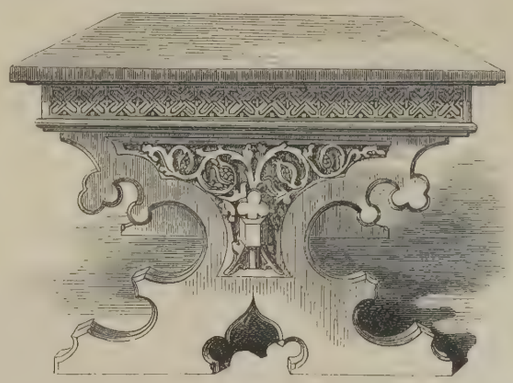
of Nuremberg. It will be at once perceived that heraldic crests might thus subserve the purposes of the decorative arts in the furniture of baronial halls with much ease and propriety, and be quite in character with due requirements.



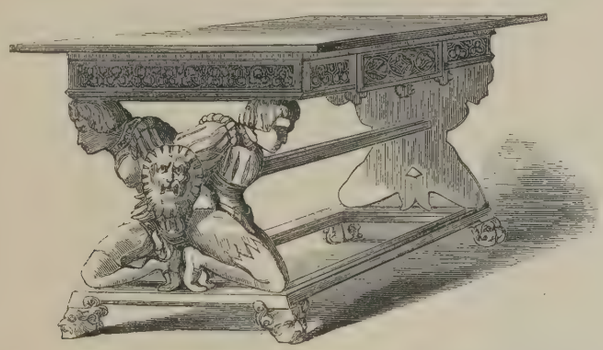
The CHAIR at the foot of the page, is designed by Professor Heideloff, in accordance with antique models, as also is the TABLE beside it; they both evince the thorough knowledge possessed by that gentleman of the quaint and picturesque style generally used about the period of the fifteenth century.

The beautiful oaken TABLE, with its tasteful enrichments, and inlaid ornament, in the centre of this page, was some time ago in the possession of an antiquary in the town of Lauingen, in Bavaria; on each side of it is placed a FOOTSTOOL, the first from the Castle of Hohenrechberg, the second from a patrician house in Nuremberg, both of the fifteenth century. The very singular TABLE supported by kneeling figures is also a work of the fifteenth century; it is carved in oak, and once belonged to the

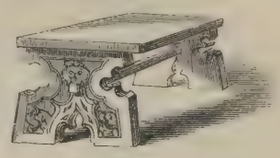




Castle of Sleusslingen. The TABLE beside it is copied from one in the drawing-room of the lofty fortress of Lichtenstein, on the Rauhe Alle (Wuerttemberg), an ancient residence, which belongs to the Count Wilhelm, of Wuerttemberg, and which has been recently restored, under the direction of Professor Heideloff, from the designs of the architect Eberlin. The beautiful oaken SIDEBOARD, with its antique plate, is from Castle Sigmaringen (Hohenzollern), the ancestral castle of his Prussian Majesty, a remarkable relic of past ages. This piece of furniture was originally in the princely banquetting-hall of that most interesting castle, whose intricate and gloomy galleries were decorated with a forest of formidable antlers, singularly contrasting with the strongly-fortified tower standing in the centre

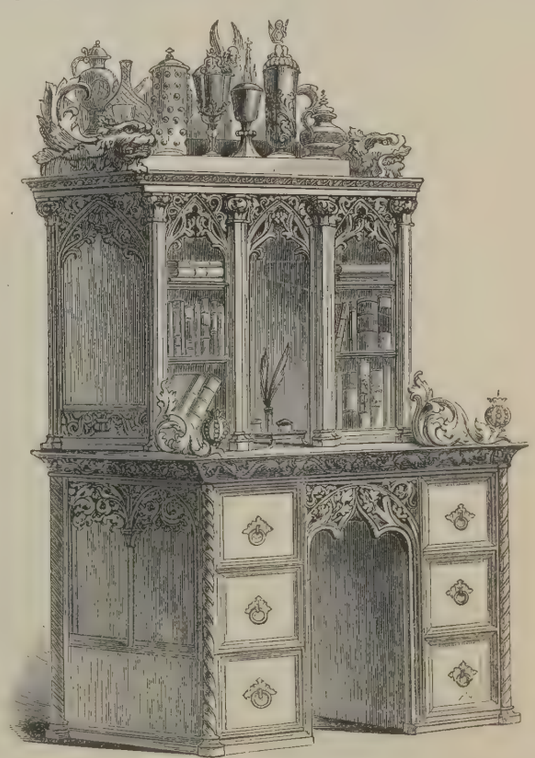


of the castle, and in which the archives are kept. Over the portal is the figure of Count Felix, of Wuerttemberg, the last of his race, carved in stone; he is represented in complete armour, with a rosary in his hand, kneeling before a picture of the Virgin Mary, apparently intent, by his prayers, on wiping away the memory of the murder which he had committed on Count Andreas von Sonnenberg. This representation might, perhaps, have been intended to counteract the influence of an inscription which, on account of this murder, was to be found written on every church in the whole county of Speor, over that porch which looked towards Sigmaringen, and which ran thus: "Rache stirbt nicht" (Revenge never dieth), and which was only effaced some sixty years ago. The castle



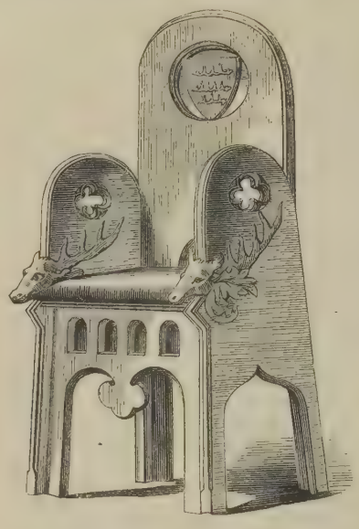
lies north-west of the town, and is placed on a very steep rock, facing another equally precipitous, between which the foaming Danube forces its rapid way. The view from this side is rugged and picturesque, although limited; on the other sides the descent towards the town is less steep, but access to the castle had nevertheless been made difficult by artificial works, leaving only one very dangerous path. It was not till very recently that the

Hohenzollern Princes facilitated the ascent. The ESCRITOIRE belongs to the princely residence, Stetten, Wuerttemberg. This piece of furniture probably appertains either to the time of Eberhard III., by whom this

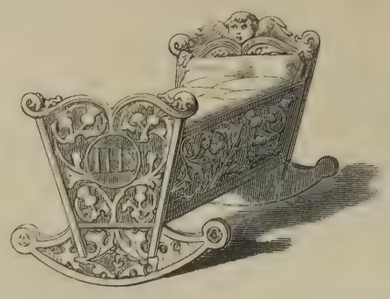


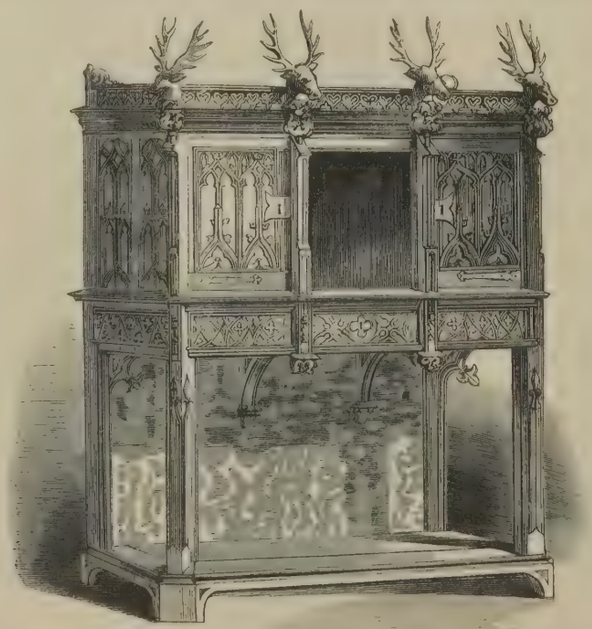
castle had been furnished in 1666; or to that of the wife of Duke Eberhard Ludwig, who rebuilt it; after which the castle as well as the furniture (which latter was lacquered with gilt ornaments), was given to the Countess of Wuerttemberg. In 1732 it fell to the Royal family.

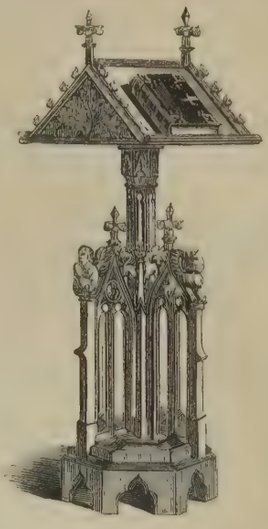
The CHAIR which commences the series on the present page was originally constructed for the use of the Burgomaster, in the old town hall of Erfurt; it is a

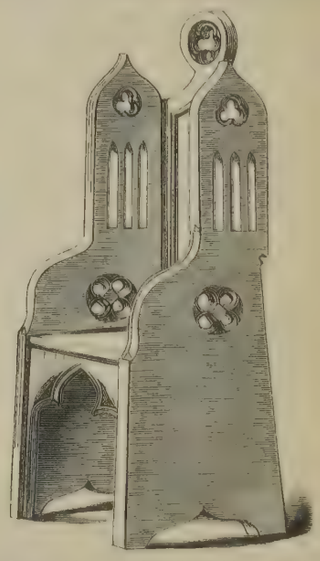


work of the fifteenth century, and very beautiful in its details. The next is from the Castle of Wuerttemberg. The ESCRITOIRE beneath was formerly part of the furniture of the hunting castle of Stetten. The CRADLE was drawn by Heideloff at a remote village on the Rauhe Alps. The CHANDELIER originally belonged to the monastery of Moenchroeden, near Coburg. The READING DESK is from the Benedictine monastery of Sennesheim, Baden. The oak CHAIR, also a work of the fifteenth century, was found in the garret of Castle Hohentuebingen, Wuerttemberg, and most probably formed part of the furniture constructed for Count Eberhard the elder. Our series concludes with a WARDROBE, made by Boeblinger, formerly preserved in the vestry of the Hospital Chapel at Esslingen, Wuerttemberg. The Chapel itself is now destroyed; and probably the desk also.

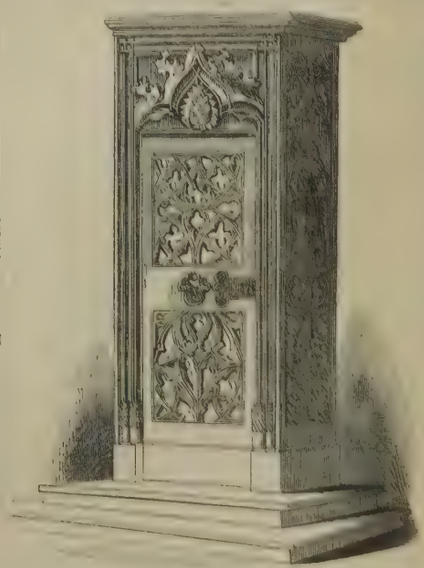








Throughout this varied series of beautiful examples of furniture, we can trace the best artistic taste, combined with the purest knowledge of a style which embraces much enriched detail.



EXAMPLES OF GERMAN ARTISTS.

NAOMI AND HER DAUGHTERS. J. SCHNORR. Ruth, ch. i., ver. 16.

JOSHUA COMMANDING THE SUN TO STAND STILL. A. STRÄHUBER. Joshua, ch. x., ver. 12.

THE FORCE OF TEMPTATION.—The natural propensity of the dog, in some degree subdued by training, is aroused by the hare which crosses his path and, forgetful of his charge, he dashes off in pursuit. An allusion to the temptations to which mankind may be exposed with a similarly disastrous issue.—M. RETZSCH.

THE SWAN'S LAKE.—A Scene in the Gardens of a German Chateau of the Olden Time.—M RETZSCH.

A DICTIONARY OF TERMS IN ART.

JAGERANT, JAZERINE. In armour a jacket worn for defence, in lieu of the breast and back plates, composed of small overlapping plates of iron covered with velvet, and secured by gilt-studs, which formed an exterior ornament. Temp. Henry VI.

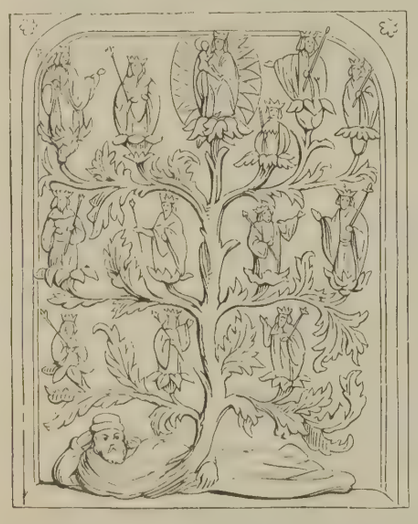
JAMBARTS. JAMBS, JAMBEAUX (*Fr.*) In armour, leg, or shin pieces of *cuir bouilli*, much worn during the reign of Richard II.*

JAMES, ST., THE GREAT. In Christian Art this saint has for his attribute the sword, by which he was decapitated. Sometimes he is attired as a pilgrim, with his cloak covered with shells. He is the tutelary saint of Spain, and a very popular subject with artists.

JAMES, ST., THE LESS. This apostle met his death by being precipitated from the summit of the temple, and then dispatched by a fuller's club, which weapon is his attribute.

JERKIN. In costume, during the reign of Henry VIII., the jacket, or as it was sometimes called, the jerkin, coat, or gown, was worn over the doublet, according to the fancy or convenience of the wearer.

JESSE, TREE OF. In Christian Art the genealogy of our Lord was a subject often selected by the old Christian artists for representation in stained glass, sculpture, painting, and embroidery.† The idea of treating our Lord's genealogy under the semblance of a vine, arose most probably from the passage in Isaiah. Jesse is usually represented recumbent. The mystic vine (the emblem of spiritual fruitfulness) springs from his loins,



and spreading in luxuriant foliage, bears on distinct stems the various royal and other subjects mentioned in St. Matthew, chap. i., among which the Kings David and Solomon occupy a distinguished position. Those before the Babylonian captivity are represented as kings, afterwards as Patriarchs. The name of each is usually inscribed on a label, entwined in the vine, close to the figure designated; near the summit is the Virgin Mary in glory, with our Lord in her arms, but the stem does not extend to him on account of his divine incarnation. There are examples of the vine terminating in a cross, with our Lord crucified. This manner of representing the genealogy of our Lord, of which there are examples even of the twelfth century, was very common from the thirteenth to the fourteenth, both in stained glass, illuminations of manuscripts and printed 'Hours,' stone and wooden sculpture, and embroidery. Its effect, as sometimes executed, must have been most glorious; the vine running in luxuriant branches with a stem and tendrils of gold, thick with green foliage and purple grapes, disposed so as to sustain and surround a long succession of royal personages with rich crowns, robes, and sceptres, holding labels and illuminated scrolls,

* Our specimen is copied from the brass of Sir John de Creke, in Westley Waterless Church, Cambridgeshire.

† Our illustration is copied from a sculpture over the central western portal of the cathedral of Rouen.

and terminating with our Lord in the arms of his mother, radiant with splendour, and surrounded by angels.

JESUS CHRIST. (In Christian Art.) Art has ever rendered, and still renders the highest honour to this, the most frequently represented person in Iconography. He has been, without a single intermission figured at every era, and under every possible form. Works of Art are ever the proof and counterpart of religious belief. During the early ages of Christianity, the Saviour was almost always represented as a young man of grave and severe aspect, of middle height, blue eyes, light hair falling in curls upon the shoulders, fair complexion, and majestic carriage. Such was the type as preserved upon the first monuments.* About the twelfth century the artists ceased to represent him bearded; at that time Iconography determined his age in accordance with the different epochs of his life represented. They commence even with the fœtal state, proceeding to periods anterior to his birth, at Bethlehem, and Nazareth in the infant state, with form more developed when amid the doctors in the temple. During his public life he is at the prime of manhood, broken down with grief under the burden of the cross—glorified in rising from the tomb—grave but gracious when he stretches forth his hand to bless; severe and unapproachable when he appears to judge. To place in order what we have to say on the Iconography of the Saviour, after considering Jesus as pilgrim on receiving his mission from the Father, and his Incarnation, we study him in his infancy, as Teacher, Pastor, Redeemer, Conqueror, Triumphant, Glorified, and as Judge. Jesus before his Incarnation is seldom or never met with anterior to the fourteenth century, if we except some circumstances in which he appears to perform the functions of the Father, in scenes from the Old Testament.† In the fifteenth century he is made to appear before the Father under the human form, such as was given to the souls of the departed, in pictures of preceding centuries. The Father presents to him the pilgrim's staff and scrip, upon setting out

* Our representation of the youthful Saviour is copied from a Roman sculpture of the fourth century, on the tomb of Junius Bassus, who died in 359.

† During the entire course of the middle ages, the Son of God was constantly depicted engaged in the exercise of his *divine* functions, speaking to the Father, near whom he is seated, creating the world, pronouncing sentence upon Adam and Eve, chaining Death, treading underfoot the Lion, the Dragon, the Asp, and the Basilisk—or having completed his earthly vocation, reascending into heaven; and shining in the radiance of a Glory in the bosom of Paradise, with his feet resting on the arch of heaven, or borne on the wings of Seraphim, through the immensity of space; blessing the world from the highest heaven, or standing on that holy mountain whence descend the four mystical streams of the Gospel, and from the summit of which he gives his law to the Universe, and presents his Gospel to the Apostles—or he is judging mankind at the end of time; or lastly, dwelling in the bosom of the Trinity, between the Father and the Holy Ghost. He is also depicted under the form of a Lamb, or that of the good Shepherd, because the symbolism of such representations divests them of every human characteristic. In his human aspect he is seen as man born of the Virgin, baptised by St. John in the river Jordan—nailed to the cross—ascending into heaven; and indeed every event of his career has been the subject of the painter's and the sculptor's art.

on his divine mission. Again we see him appearing before the Father upon his return from earth, bearing the signs of his travail and suffering.* The *word made flesh* in the womb of Mary, is not met with before the last epoch of the Ogival period. He is naked, under the form of a little infant, environed in luminous rays (AUREOLE), and Mary, with joined hands adores Him, whom she bears. Jesus as Infant was represented in all ages of the Church by sculptors and painters; his Nativity; the Adoration of the Shepherds, and the Magi; the Flight into Egypt; the Presentation in the Temple; on the knees or in the arms of Mary his mother. Yet it must be remarked that if we meet with Jesus as Infant during all the ages of the Church, his image is not everywhere nor always the same; until the fourteenth century it is never nude, but covered with a little garment; it was only at the decadence of Christian Art that the Divine Infant was fearlessly shown naked or nearly so. As *Teacher*, we find, in the first periods, the Saviour fulfilling his functions, under the symbol of a LAMB, nimbed, or bearing simply a cross upon his head; soon he is placed on a mount, from whence flow four streams, typifying the four EVANGELISTS; then he is surrounded by twelve other lambs, who regard him with listening attention. Upon the frescoes of the Catacombs, we see Him between St. Peter and St. Paul, holding an open book, from whence he gives counsel to those who were to become the chief of his Church. In other representations He is seated on an elevated throne, holding in His hand the volume of the ancient law, which He only can unfold. The eleventh and twelfth centuries show Him with the Old Testament in His left hand, and the books of the Evangelists upon His knees, and surrounded by the symbolical animals of the Evangelists. As *Pastor*.—This is one of the types which the early Christians delighted in producing. The frescoes of the Catacombs show us Christ preaching to his flock, where he calls the wandering to his fold; then we meet with Him as a youthful shepherd, clothed in a light tunic, sustaining by one hand a sheep which he carries on his shoulder, and holding in the other a rural pipe.† As *Redeemer*.—We might fill a volume on this branch of our subject, in indicating the forms of the Cross, the position of the Saviour upon it, and the expression of His sufferings, together with the different persons, real or allegorical, who were present at His last moments. Until the fifth century we seek in vain for Christ on the cross; it would seem that the first Christians feared to shock the new converts by presenting to them the Saviour under the aspect of a suffering malefactor. Nevertheless they did not scruple to employ the Cross as a symbol, and to demand for it due veneration; it ceased to be a gibbet, it became a glorified sign. After Constantine saw in the heavens this sign which assured him of victory, the triumph of the Cross became general and constant. From that time it took the place of the Roman eagle upon the standards, and the CHRISM embroidered on the pennons by the hands of the noblest ladies of the empire, floated in the air. LABARUM.—A cross of gold enriched with diamonds was elevated on the summit of the imperial palace. To the emperor it was the Palladium and safe-guard of his dominions. At this period the Basilicas took the form of the cross, and succeeding ages conserved this form. It was only towards the fifth or sixth century that the body of the Saviour was attached to the Cross, and but rarely before the tenth century; until the eleventh, Christ crucified is always represented clothed, but in the eleventh and twelfth centuries the sleeves disappear, the breast is uncovered, and the entire drapery becomes a simple apron, descending from

* Our illustration is copied from a French miniature of the fourteenth century, as published by Didron in his "Christian Iconography."

† The engraving is copied from a fresco in the catacombs at Rome, executed in the first ages of Christianity.

the waist to the middle of the thighs; even this was abridged in the thirteenth and fourteenth centuries, till finally in the fifteenth it became a simple band, which it remains to this day. Until the thirteenth century Jesus was suspended from the cross, either with three or with four nails, more frequently with four, but after the thirteenth, the use of three nails was general. In the first centuries of the Christian Era, we meet with the serpent at the foot of the Cross. From the eleventh century we occasionally see at the feet of the Saviour, a chalice, into which flows his precious blood; at other times, Religion personified, holds the chalice; again we see two angels receiving in cups the blood which drops from his hand, while Religion receives that which flows from the feet. At those periods in Art, the sun and the moon appear on either side of the Cross; oftentimes their discs are supported by human beings, the sun by a man, the moon by a woman. At the foot of the Cross we constantly see Mary, and the beloved disciple John—the descent from the cross showing the inanimate body of the Saviour in the arms, or upon the knees of Mary, or sometimes upon the knees of the Eternal Father. The Redemption is complete, it is the *consummatum est*. As *Conqueror*.—He is Conqueror when he descends into hell armed with the triumphal Cross with which he breaks the gates, to release the just from the penalty of the old law. He is conqueror when with the Cross of Resurrection in his right hand, with the left he seizes the chain which holds the dead captive. *Jesus Glorified*.—All the scenes which follow the resurrection of the Saviour, all his appearances during the forty days which he subsequently passed on earth, belong to the glorified life of Jesus.*

He had already been glorified during his mortal life, at the moment of his transfiguration, but after the resurrection his glory became permanent, all that was mortal in him disappeared in the victory which he had achieved. Jesus glorified has been represented by Christian artists in a thousand different ways; which would far exceed our limits even to indicate.† *Jesus as Judge*.—Until the eleventh century, he is represented as before stated, most frequently bearded, with a pleasant aspect, gracious and full of gentleness. The acts of his life which the early Christians most frequently were fond of relating, were those of tender kindness and love, but towards the end of the eleventh century love gave place to fear, and we no longer see the Good Pastor, the sight of whom rejoiced the hearts of the early Christians. Their sculptors had heard the words addressed by the prophet Ezekiel to the Jews.* In their crude way they repeated these terrible words to their own age, as a means of arresting the vices which already overthrew Christian society.

JUDE, ST.—We are ignorant in what manner this saint met his death: his attributes are the martyr's palm, and the book. Sometimes he is represented with a club or staff.

JUPON.—Pourpoint (*Fr*). In costume, a sleeveless overcoat, composed of several thicknesses of material sewed through, and faced with silk or velvet, upon which were embroidered the wearer's arms; it fitted closely to the body, and descending below the hips, terminated in an enriched border of various patterns; with it was worn the military belt, upon which much ornament was lavished.†

KERMES, or Grana.—The dead bodies of the female insect of the *Coculus ilicis*, which feed upon the leaves of the prickly oak. As a dye it is considered among the most durable of colours, producing a scarlet of fine quality, which formerly supplied the place of Cochineal.

KEY.—In Christian Art, an attribute of St. Peter: sometimes he carries a single one, but more frequently he holds two—one of silver, the other of gold. Two keys, salter, are the attributes of the Papacy.

KIRTLE, in Costume.—A term which may be explained by stating it to be synonymous with the modern word *Gown*.

KIT-KAT.—This term is used to designate a canvas used for portraits of a particular size—viz., twenty-eight or twenty-nine by thirty-six inches.

KNIFE.—St. Bartholomew carries a knife, with which he was flayed, as an attribute. In the Cloister of St. Aubin, at Angers, is sculptured a Syren, holding in one hand a knife, in the other a fish; the meaning of this figure is but imperfectly understood.

KREMS WHITE.—A carbonate of lead; it is the finest white-lead used in oils, of less body than flake white: it takes its name from the city where it is manufactured.

KNOP, Knot, Knob.—A Boss, or an ornament of a round bunch of flowers or leaves. Also the foliage on the capitals of pillars.‡

LABARUM, Chrism. In Christian Art, the Chrism is a monogram composed of the two first letters of the name of Christ, in Greek characters interlaced and crossed. ☧ It is the seal which marked with this sacred seal, and not the seal itself. Sometimes the X, instead of retaining its ordinary position, is placed upright, and surmounted with a ☩. These letters are often accompanied with the A and Ω, and circumscribed by a circle. These varieties of the Chrism are found in the catacombs, and upon many of the coins of the early Christians. The Chrism was conserved during the whole of the Roma-Byzantine period. It was reproduced in the twelfth century; and during the thirteenth it is sometimes found placed on the anterior parts of altars. The two first Greek letters of the name of Jesus, I H, and the two other letters, X Θ, Χριστος Θεος (Christ God), are also found sometimes upon ancient monuments; and often the image of the Cross is placed between the two abbreviations, XP † NI (Christ the Conqueror.) In the commencement of the twelfth century, we find the Chrism replaced by the three letters, XPC, which are the two first and the last letters of the name of Christ in Greek. Louis VI. had them engraved upon his coins, and they were preserved upon the coins of France until the time when the *rénaissance* scattered all the ancient traditions. Francis I. was the last king who admitted the abridged Greek name; his successors substituted the Latin.

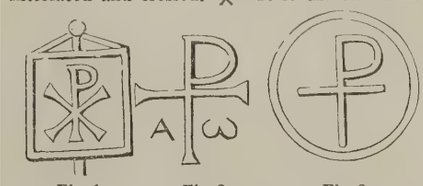


Fig. 1. Fig. 2. Fig. 3.

Constantine, after his conversion, placed on the Roman standards.§ The Labarum is the standard

LABYRINTH. Geometrical figures composed of various pieces of coloured marbles, and so disposed as to form labyrinths, were frequently found in the pavements of the French cathedrals, and called "Labyrinthes de Pavé." They are supposed to have originated in a symbolical allusion to the Holy City; and certain prayers and devotions accompanied the perambulations of their intricate mazes. The finest remaining example is in the nave at Notre Dame, at Chartres; and a person following the various windings and turnings of the figure, would walk nearly eight hundred feet before he arrived at the centre, although the circumference does not exceed thirteen yards. Similar labyrinths formerly existed at Notre Dame, in Paris, at the Cathedral of Rheims, and at Amiens.

LACCA.—"A kind of gum made of the red liquor which the juice of Ivy cleaving to and creeping upon trees, yields, if its branches are perforated with a sharp instrument in the month of March."*

LACERNA. In ancient costume, a loose garment, with a hood, worn by the Romans over the Toga, open in front, and fastened by a buckle under the throat or on the right shoulder. It was usually of a dark colour.†

LACINIA. The two drop-like excrescences growing, like warts, under the jowl of a she-goat, which the ancient artists likewise appended to the necks of their fauns and young satyrs, in order to indicate their libidinous propensities, when they represented them without horns ‡

LACQUER. Laque (*Fr*.) A solution of shellac in alcohol, tinged with saffron, annatto, aloes, and other colouring matters.

LAKES.—Lac (*Fr*.)—Lacca (*Ital*.) A term applied to animal and vegetable colouring matters precipitated from solutions on earthy bases, such as alumina, chalk, and oxide of tin. Formerly, it was limited to the crimson-coloured pigment obtained from Lac; but we have now Yellow Lakes, Purple Lakes, Green Lakes, prepared in the manner indicated. The most valuable Lakes are obtained from madder and cochineal, which yield Indian Lake, Carmine, Crimson Lake, Rose Madder, &c. Drop Lake is obtained from Brazil Wood, Yellow Lakes from Annatto, French berries, &c. The Lakes used by the early Italian painters were derived from Kermes.

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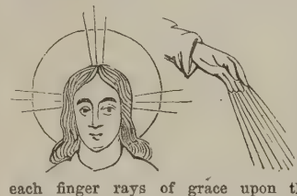
* Our cut of the Glorified Saviour is copied from a Greek painting of the fifteenth century, published by Didron. In the original he is supported by the three archangels, Michael, Gabriel, and Raphael.

† The Glory, Aureole, and Nimbus, employed in the glorification of divine and holy persons, are more particularly the attributes of Christ. Early monuments in fact always present the Son of God adorned with the most resplendent Nimbus, and the most luminous Aureole. Still the Aureole is not sufficient to distinguish Him from other divine persons. The head of Christ emits rays of so much power that they force themselves beyond the edge of the Aureole. Yet God the Father and the Virgin also are depicted in a similar manner. The hands of Christ sometimes emit rays, but the Virgin is similarly represented, shedding from each finger rays of grace upon those who invoke her assistance. Thus it is seen, that the various characteristics of age, feature, costume, or the Aureole, are not sufficient to distinguish Christ; since his mother, and even ordinary saints are often honoured in an equal degree; but the Nimbus is a more certain characteristic. Except in very few instances, Jesus has always a cruciform nimbus. As the transverse bars of this attribute are sometimes marked with the words ὁ ὤν, Rex, and Ω, or A, M, Ω, it is impossible to confound the Saviour to whom they refer with any other historical or allegorical persons. The three divine persons alone are entitled to a similar Nimbus, and it pertains more especially to Jesus than to the others. We thus learn by degrees to distinguish Christ from others. With bare feet alone he might have been confounded with angels, apostles, and even prophets; now, and by the assistance of a Nimbus thus characterised, we can pronounce the figure to be one of the three persons of the Trinity, and most probably the second. But when this person, thus decorated with the cruciform Nimbus, bears the great Cross of the Passion, or the small Resurrection cross, and when from that Cross there depends a standard dipped in the blood of the Divine Victim; when the person has no robe, but a simple mantle, which leaves the arms and bosom bare, and is thrown open to show the wound in the side; when the personage with a cruciform nimbus is clothed in the vestment of a Latin priest or a Greek archbishop, both as priest after the order of Melchizedech, and because he is the great archbishop officiating in the Divine Liturgy; when that person is surrounded by the Evangelical attributes; when near his head we see the Latin monogram IC, or the Greek monogram IC, XC; when he is marked with the Stigmata in the feet, the hands, and the side; when a crown of thorns is placed upon his head, and a book, either open or closed, in his hand, then there is no room for doubt; the person of the Trinity thus represented must indeed be the Christ, for all the attributes relate to him, and many could not be considered as appropriate to any other. (Didron, *Icon. Chr*.)



* Ezek. 33 and 34.

† We have selected our specimen from the brass of Sir J. de Paletoot (1361) in Walton Church, Hertfordshire.

‡ See a very beautiful example accompanying the word Boss.

§ Fig. 1 represents the standard of Constantine, as delineated on his coins. Figs. 2 and 3 are copied from monuments of the earliest epoch of the Christian church in the Catacombs at Rome.

* Vide *Tabula de Vocabulis Synonymis*, &c.; MS. Le Begue, Paris, quoted in Hendrie's translation of Theophilus's *Arts of the Middle Ages*, 8vo, London, 1847.

† The engraving is a copy of a Roman bas-relief, given by Montfaucon.

‡ Rich's *Companion to the Latin Dictionary*. The engraving is a copy of the famous antique faun in Winckelmann's *History of Art*.

ON THE HARMONY OF COLOURS,

IN ITS APPLICATION TO LADIES' DRESS.*

BY MRS. MERRIFIELD.

PART II.

WITH regard to the variations in the colour of the complexion in the human race —or rather the female part of it, for we cannot but suppose that our lords and masters have something better to do than to study the effect of colours on their complexions—it is usual to divide it into three principal branches. The first are denominated the Caucasian, or white race; the second, the red, or American Indians; and the third, the blacks, including the negroes, Malays, and other dark-skinned races. From the infinite variety of complexion which characterises the white nations, their dress only is necessary to be studied in detail. There is so little variation in the complexions of the individuals of the other races, that the subject as regards them may be dismissed in a few words—and, indeed, were it not for the cosmopolite character of the *Art-Journal*, it would be unnecessary to advert to the coloured races. We shall treat more at length on the dress of the white nations, referring occasionally to the excellent and valuable work of M. Chevreul, on the Simultaneous Contrast of Colours.

The individuals of the Caucasian, or white race, may be considered under two types—the fair and the dark. In point of colour, light hair may be considered as subdued orange, modified in hue accordingly as the yellow, the red, or the brown, prevails in it. When the first colour predominates, the hair is said to be *flaxen*, or *golden*; when the second predominates, it is called chestnut, auburn, or even red; and when the third prevails, the hair is simply said to be light, or light brown. The first two have always been favourites with poets and painters, not only with those of our own northern climate, but in those of sunny Italy, where the dark-haired type is most common. The fair-haired beauties of the elder Palma and Titian must be familiar to all lovers of painting; so much, in fact, was light hair in favour on the other side of the Alps, in the sixteenth century, that the ladies were accustomed to dye their hair, or to discharge the colour by some chemical preparation, and then dry it in the sun. Mrs. Jameson mentions having seen an old Venetian print, in which the process is represented: "A lady is seated on the roof, or balcony, of her house, wearing a sort of broad-brimmed hat, without a crown; the long hair is drawn over these wide brims, and spread out in the sunshine, while the face is completely shaded. How such ladies contrived to escape a brain-fever, or a *coup-de-soleil*, is a wonder."

The colour of the skin of fair persons may also, with the exception of the carnation tints, be considered as subdued orange, although of a lower tone than the hair; the only contrast then to the general orange hue, arises from the blue or grey colour, which frequently characterises the eyes in very fair complexions.

> "Their eyes' blue languish, and their golden hair,"

are frequently associated in the strains of the poet. Chestnut and auburn hair are often accompanied with hazel eyes, and in this case there is no contrast, but a sort of natural harmony unites the skin, hair, eyebrows, and lashes, into one harmonious whole.

In *brunettes*, the hair and eyes contrast in tone and colour with the complexion, which is generally redder than in *blondes*. Between these extremes there are an infinite number of gradations, and great variety of hue and tone, both as regards the hair and complexion. We shall allude to one of these variations only, namely, that in which the black hair, brows, and eyelashes of the dark type are united with the blue eyes and fair complexion of the *blonde*. In this class the harmony of contrast, of course, prevails, although the general hue of the complexion is colder; that is to say more inclining to pink than in the *blonde*, in whom the orange tint generally prevails.

Skyblue is always considered as most becoming to fair persons, and it contrasts more agreeably than any other colour with the complementary orange, which constitutes the key-note, as it were, of the general hue of the complexions and hair of this type. Yellow and red, inclining to orange, contrast best with dark hair, not only in colour but in brilliancy; violet, and green also, the complementaries of these two colours, do not produce a bad effect when mingled with dark hair.

We proceed now to point out in what manner the complexion is modified by its juxtaposition with draperies of the different positive colours. An incident which recently occurred affords us an apt illustration. An envelope containing some circulars printed on green, yellow, pink, and blue papers, was handed to us; we read the contents of the green paper, sitting at the time in such a position that the light fell upon the paper in the left hand, by which it was held. Having finished reading the paper (which occupied several minutes) we happened accidentally to look at the hand, and were not a little surprised to see it visibly suffused with a delicate rose colour. We perceived at once that this colour was produced by contrast with the green paper. In order to reduce it to a certainty, or rather to have the pleasure of observing the effects of the simultaneous contrast of colours, the green paper was changed for the pink, on which the eyes were fixed for about the same period, when, on looking again at the hand, we found the roseate hue had given place to a general green tinge. The experiment was followed up with the yellow and blue papers, and in each case the expected result ensued. After looking at the yellow paper, the hand appeared of a purple hue, and after the blue paper, it appeared orange. The circumstance is mentioned here as affording an easy and pleasing illustration of the laws of the contrast of colours as applied to the skin, and as preliminary to the remarks which follow relative to coloured draperies and their effect on the complexion.

Pink and rose-colours cannot be placed in contact with the carnation tints of the skin without depriving it of some of its freshness; contrast must, therefore, be prevented, and the best method of effecting this is to surround the draperies with a *ruche* of tulle, which produces the effect of grey by the mixture of the white threads, which *reflect* the light, with the interstices, which *absorb* light. The mixture of light and shade thus produces a delicate grey tint.

Dark or full red is more becoming to some complexions than rose-colour or pink; because, being deeper in tint than the latter, it renders them paler by the contrast of tone, for it is the natural effect of a dark colour to make a lighter one in contact with it appear still lighter than it is in fact.

Light green is favourable to those fair complexions in which the rosy tint is altogether wanting, or in which it may be increased without inconvenience. Soame Jenyns, in his poem entitled "The Art of Dancing," says,

> "Let the fair nymph in whose plump cheeks is seen
> A constant blush, be clad in cheerful green;
> In such a dress the sportive sea-nymphs go,
> So in their grassy bed fresh roses blow."

Dark green, however, is more favourable than light to those complexions which incline more to red than to rose-colour, as well as to those which have a dash of orange mixed with brown; for in these cases the red tint which the flesh would receive from its opposition with light green would incline to the brickdust hue which we know is contrary to all ideas of beauty. Sir Joshua Reynolds, a first-rate authority with respect to colour, and who was no mean judge of beauty, counsels the young artist, when painting a lady's portrait, to "avoid the chalk, the brickdust, and the charcoal, and to think of a pearl and a ripe peach."

Yellow is less favourable to a fair complexion than light green, because it gives, by contrast, a purple hue to the skin. It causes those skins which incline to yellow rather than orange, to appear whiter, but this combination is insipid.

When the complexion inclines more to orange than yellow, the contact of yellow drapery will, by neutralising the yellow tint of the complexion, cause it to appear more rosy. It produces this effect in persons belonging to the type with dark hair, and for this reason it is becoming to brunettes, who, like Petrucchio's Kate, are

> ——"brown in hue
> As hazel-nuts, and sweeter than their kernels."

Violet, the complementary to yellow, produces effects quite opposite; thus it gives to fair skins a greenish yellow hue. It also increases the yellow tint of complexions which turn much on the yellow or orange; and it changes the blue tints to green. Violet then, is one of the most unbecoming colours to the complexion, at least unless it is sufficiently dark to render the skin paler and whiter by contrast.

Blue produces by contrast an orange tint that unites favourably with fair skins and delicate carnations, which already incline more or less to the latter colour. Blue then is very becoming to many fair persons, and fully justifies its reputation in these cases. It does not suit brunettes, who have already too much orange in their complexions.

Orange is too dazzling to be much worn; it gives a blue tint to fair skins, bleaches those which incline to orange, and causes yellow complexions to appear greenish.

Draperies of a dead white like cambric muslin, are becoming to fresh complexions, the rosy tints of which they vivify; but they do not suit thick and unpleasant complexions. Transparent white draperies, such as muslin, or tulle, plaited and especially disposed *en ruches*, present quite a different appearance; they seem rather grey than white on account of the contrast between the light reflected by the white threads, and absorbed by the interstices; accordingly all white draperies through which the light is suffered to pass, should be considered in their effects as grey.

Black draperies, by lowering the tone of colours which are in contact with them, whiten the skin;

> "So the pale moon still shines with purest light,
> Clothed in the dusky mantle of the night:"

but if the carnations are to a certain extent separated from the draperies, it may happen, that although lower in tone, they will appear, as compared with the white parts of the skin in contact with these draperies, redder

* Continued from p. 15.

than if the proximity of black did not exist. Black should be separated from the skin by white crape or lawn, or other transparent material, which by producing the effect of grey, interposes agreeably between the black dress and the skin.

The general effect of dark colours is to make the complexion appear fairer.

All the primitive colours gain in purity and brilliancy by the proximity of grey, although not to the same extent as they do with white, because the latter causes every colour to preserve its character, which it even exalts by contrast: white can never be considered as a colour. This is not the case with grey, which as it may be considered a colour, forms combinations with blue, violet, and dark colours in general, which partake of the harmony of analogy, whilst on the contrary it forms with colours naturally bright, such as red, orange, yellow, and light green, harmonies of contrast. If for instance, grey be placed by the side of crimson, it will acquire by contrast somewhat of a green hue; by the side of yellow, it will appear purplish, if by the side of blue, it will assume an orange hue; the value then of a neutral tint of this description when placed in contact with flesh is very evident. As an illustration of the manner in which grey is affected by the vicinity of other colours, the following facts may be mentioned. Let a person with very white hair be placed facing the light immediately in front of an open doorway, leading into a dark room; the hair will appear by contrast with the dark behind it, of a brilliant white; now let the person be placed near a window with a white muslin curtain behind it, the hair will by contrast with the bluish shades of the curtain, appear of a subdued and pale orange. The same effects of contrast take place with respect to the semi-neutral colours. A brown holland apron, for instance, worn over a pink dress, will assume a decidedly greenish tinge, but if worn over a blue dress it will have an orange tinge.*

ON THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

THE STEREOSCOPE.

THERE are few subjects which have elicited more attention from philosophers than the phenomena of vision, and several theories have been promulgated which attempt to explain the very remarkable condition of single vision with a pair of eyes.

The eye is a singularly beautiful piece of mechanism, most perfectly adapted for enabling us to acquire correct knowledge of the creations by which we are surrounded. This matchless organ is of nearly a spherical form, there being a slight projection in front. The eyeball consists of four membranous coats: the *sclerotic* coat, constituting the white of the eye; the *cornea*, which is the clear and transparent coat which forms the front of the eyeball; the *choroid* coat, a delicate membrane lining the inner surface of the *sclerotic*, and covered on *its* inner surface with a black pigment; and the reticulated membrane formed by the expansion of the optic nerve, the *retina*, which is the innermost coat of all. Looking through the cornea from without, we perceive the *pupil* of the eye, an opening formed in the coloured membrane within, and nearly in the centre of the cornea. This pupil is adjusted so that it expands or contracts as the quantity of light falling on the eye is diminished or increased. The coats of the eye enclose the *aqueous humour*, *the vitreous humour*, and the *crystalline humour*, the last having the form of and acting as a lens. Such are the important parts of the eye; for a more minute description of its structure we must refer our readers to Brewster's and other treatises on optical science.

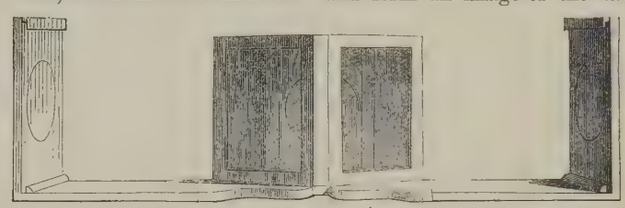
As in the camera obscura the image of an external object is seen after the rays proceeding from it have undergone refraction by the lens, inverted on the screen; so the radiations passing through the cornea and the crystalline lens give *inverted images* of any illuminated external objects upon the retina of the eye. It has long been a subject of anxious discussion and experiment to prove the above fact, and to account for the circumstance that we see images erect. If we cut open a portion of the eye of a recently killed animal, and look in upon the retina, we shall have at once a proof of the inversion of the image there formed. Some authors have attributed the correction to an operation of the mind, and others contend that the adjustment is effected upon purely optical principles, explained by the law of visible direction, for which we must refer to any of the best treatises on the science.

Another question has arisen from a consideration of the fact that we have two eyes, that those eyes are at a certain distance from each other, and therefore that the two images formed on the retina cannot be exactly similar, and yet we see a single object in its length, breadth, and thickness.

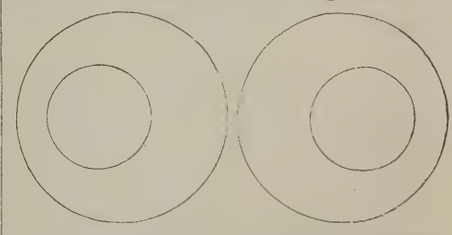
No one has contributed more towards the elucidation of this question than Professor Wheatstone, to whom we are indebted for the invention of the beautiful instrument we are about to describe—the Stereoscope.

"The theory which has obtained greatest currency," says Professor Wheatstone, "is that which assumes that an object is seen single because its pictures fall on corresponding points of the two retinæ; that is, on points which are similarly situated with respect to the two centres, both in distance and position. This theory supposes that the pictures projected on the retinæ are exactly similar to each other, corresponding points of the two pictures falling on corresponding points of the two retinæ."

It is not a little interesting to find that Leonardo da Vinci, in his "Trattato della Pittura," has made some remarks on the peculiarities of vision, which bear in a very singular manner on the phenomena of the stereoscope,—to the effect, that a painting, though conducted with the greatest art and finish to the last perfection, both with regard to its contours, its lights, its shadows, and its colours, can never show a relievo equal to that of natural objects, unless these be viewed at a distance, and with a single eye; for if an object, as an orange, be viewed by a single eye, all objects in that space behind it which we may suppose to be included in its shadow, are invisible to that eye; but open the other eye without moving the head, and a portion of these become visible, those only are hid from sight which are included in the space covered by the two shadows formed by two candles, supposed to be placed in the position of the eyes. The hidden space is so much the shorter, according to the smallness of the object, and its proximity to the eyes. On this Mr. Wheatstone remarks—"Had Leonardo da Vinci taken, instead of a sphere, a less simple figure for the purpose of his illustration,—a cube, for instance,—he would not only have perceived that the object observed from each eye a different part of the more distant field of view, but the fact would also have been forced upon his attention, that the object itself presented a different appearance to each eye." It was first shown by Professor Wheatstone that, if two such images were drawn, and so placed that the left-hand image was viewed by the right eye, and the right-hand image by the left, an image of three dimensions would result. In the *Art-Journal* for 1850, p. 49, will be found a description and drawing of the Phantascope, by Professor Locke, which involves many of the conditions under consideration. To exhibit this in the most perfect manner, Professor Wheatstone invented the stereoscope, a compound term, signifying "solids I see," from its property of representing solid figures, a modified form of which is represented in the accompanying woodcut. The instrument consists essentially of two plane mirrors, so adjusted that their backs form an angle of ninety degrees with each other. These mirrors are fixed by their common edge upon an horizontal board, in such a manner that, upon bringing it close to the face, each eye sees the image in a different mirror. At either end of the board there are panels, in which the drawings are placed. The two reflected images coincide at the intersection of the optic axes, and form an image of the same apparent magnitude as each of the component pictures.



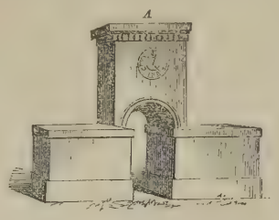
The accompanying figures are two circles at different distances from the eyes, their centres in the same perpendicular, forming the outline of the frustum of a cone. If a cone is placed before the observer with its apex towards him, he will find that its outline will resolve itself to the different eyes into two such images as those represented.

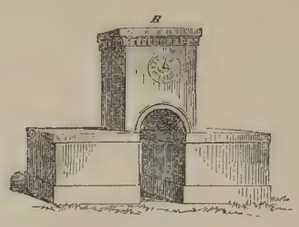


If we select any building such as the gateway and examine the conditions as viewed first by the right and then with the left eye, we shall find that two such images as the following will be produced, A, being the object seen with the right eye, and B, that seen with the left, in which there is a marked difference. Such images as these placed upon the panels of the stereoscope, and viewed in the mirrors, give rise to an impression of one solid image. This explanation will render the construction of the drawings for the stereoscope sufficiently

* To be continued.

intelligible for most of our readers. Those desiring fuller information should consult the original memoir of Professor Wheatstone in the Philosophical Transactions—and, as soon as possible, the admirable continuation of the subject in the Bakerian lecture of the present year.





Sir David Brewster has recently published in the Transactions of the Royal Scottish Society of Arts, *an account of a binocular camera, and of a method of obtaining drawings of full length, and colossal statues, and of living bodies which can be exhibited as solids by the stereoscope.* This memoir contains so much that is important to the artist that we shall quote extensively from its pages.

"In order to understand the subject," says Sir David Brewster, "we shall first consider the vision with one eye of objects of three dimensions, when of different magnitudes, and placed at different distances. When we thus view a building or a full-length or colossal statue at a short distance, a picture of all its visible parts is formed on the retina. If we view it at a greater distance, certain parts cease to be seen, and other parts come into view; and this change on the picture will go on, but will become less and less perceptible as we retire from the original. If we now look at the building or statue from a distance through a telescope, so as to present it to us with the same distinctness, and of the same apparent magnitude as we saw it at our first position, the two pictures will be essentially different; all the parts which ceased to be visible as we retired will still be invisible, and all the parts which were not seen at our first position, but became visible by retiring, will be seen in the telescopic picture. Hence the parts seen by the near eye, and not by the distant telescope, will be those towards the middle of the building or statue, whose surfaces converge as it were towards the eye; while those seen by the telescope, and not by the eye, will be the external parts of the object whose surfaces converge less, or approach to parallelism. It will depend on the nature of the building or the statue, which of these pictures gives us the most favourable representation of it.

"If we now suppose the building or statue to be reduced in the most perfect manner, to half its size for example, then it is obvious that these two perfectly similar solids will afford a different picture, whether viewed by the eye or by the telescope. In the reduced copy, the inner surface visible in the original will disappear, and the outer surfaces become visible; and, as formerly, it will depend on the nature of the building or the statue, whether the reduced or the original copy gives the best picture. If we repeat the preceding experiments with *two eyes*, in place of *one*, the building or statue will have a different appearance; surfaces and parts, formerly invisible, will become visible, and the body will be better seen because we see more of it; but then the parts thus brought into view being seen, generally speaking, with one eye, will only have one half the illumination of the rest of the picture. But, though we see more of the body in binocular vision, it is only parts of vertical surfaces perpendicular to the line joining the eyes that are thus brought into view, the parts of similar horizontal surfaces remaining invisible, as with one eye. These observations will enable us to answer the question whether or not a reduced copy of a statue, of precisely the same form in all its parts, will give us, either by monocular or binocular vision, a better view of it as a work of Art. * * * This will be better understood if we suppose a sphere to be substituted for the statue. If the sphere exceeds in diameter the distance between the pupils of the right and left eye, or two inches and a half, we shall not see a complete hemisphere, unless from an infinite distance. If the sphere is larger, we shall only see a segment, whose relief, in place of being equal to the radius of the sphere, is equal only to the versed sine of half the visible segment. Hence it is obvious that a reduced copy of a statue is not only better seen from more of its parts being visible, but it is also seen in stronger relief."

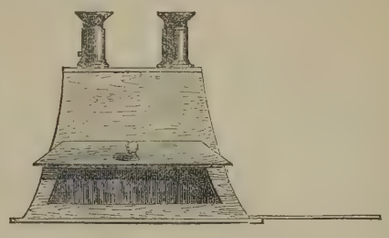
Sir David Brewster then remarks:—

"Were a painter called upon to take drawings of a statue as seen by each eye, he would fix, at the height of his eyes, a metallic plate, with two small holes in it, and he would then draw the statue as seen through the holes by each eye. These pictures, however, whatever be his skill, would not be such as to reproduce the statue by their union. An accuracy, almost mathematical, is necessary for this purpose; and this can only be obtained from pictures executed by the processes of the Daguerreotype and Talbotype. In order to do this with the requisite nicety, we must construct a binocular camera, which will take the pictures simultaneously, and of the same size; that is, a camera with two lenses, of the same aperture and focal length, placed at the same distance as the two eyes."

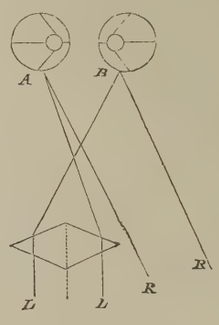
Such a camera could not be accurately constructed with two lenses, from the very extreme difficulty which would be found in grinding and polishing two lenses of exactly the same focal length. It is therefore proposed to cut either an achromatic or common lens in half, and fix those semi-lenses at the distance of two inches and a half apart. When fixed in a box of sufficient size, we obtain two images of any external objects, produced at the same time with the same lights and shadows, and such as will produce the requisite relief in the stereoscope.

The means of adjusting the lenses as to magnifying power will readily suggest themselves to any one constructing either the binocular camera or stereoscope. A very compact form of the latter instrument is shown in the following woodcut, which is precisely similar to those constructed by M. Claudet, who also employs the binocular camera, and thus produces Daguerreotype portraits and views, which cannot be surpassed for the beauty of their illusory effects.

The lenticular stereoscope, made in the manner described by Sir David Brewster, may be of any size, and the semi-lenses of any power, so that the range of the capabilities of the instrument is very great. The



same experimental philosopher has described several other forms of the instrument. The most curious is the prismatic stereoscope. A double prism, P P′, is so adjusted, that, with the left eye, L, looking through the prism, P, we may place the refracted image, B, upon A, as seen by the right eye, R; we shall then see a *hollow* cone. But if, with



the left eye, L′, looking through the other prism, P′, we place the refracted image of A upon B, as seen with the right eye at R′, we shall see a *raised* cone. This experiment is an exceedingly curious one, and is suggestive of many interesting speculations on the phenomena of vision.

ROBERT HUNT.

THE VERNON GALLERY.

YORICK AND THE GRISETTE.

G. S. Newton, R.A., Painter. H. Bourne, Engraver.
Size of the Picture, 2 ft. 5½ in., by 1 ft. 6¼ in.

LAWRENCE STERNE'S "Sentimental Journey," and his "Tristram Shandy," introduce us to individuals in whom gentleness, and grace, and humour are respectively to be found; and these qualities of heart and mind are sometimes brought forward in the same incident with the best possible effect.

Newton's picture of "Yorick and the Grisette" is from the "Sentimental Journey." Yorick, that is, Sterne, was induced to enter a glove-shop in Paris, by the attractions of the "Grisette," whom he saw sitting there; and, after indulging in a little "sentimental" conversation with the pretty mistress of the *boutique*, he desires to be fitted with some gloves. "The beautiful Grisette rose up when I said this, and going behind the counter, reached down a parcel and untied it. I advanced to the side over against her; they were all too large. The beautiful Grisette measured them one by one across my hand—it would not alter the dimensions. She begged I would try a single pair, which seemed to be the least. She held it open; my hand slipped into it at once. 'It will not do,' said I, shaking my head a little. 'No,' said she, doing the same thing."

The picture offers its own explanation; Yorick, it is evident, is too much absorbed in noticing the interesting Grisette, to care whether or no the gloves fit him. The drawing of the figures is excellent, and the picture is coloured with considerable brilliancy and finish; it was exhibited at the Royal Academy in 1830.

THE

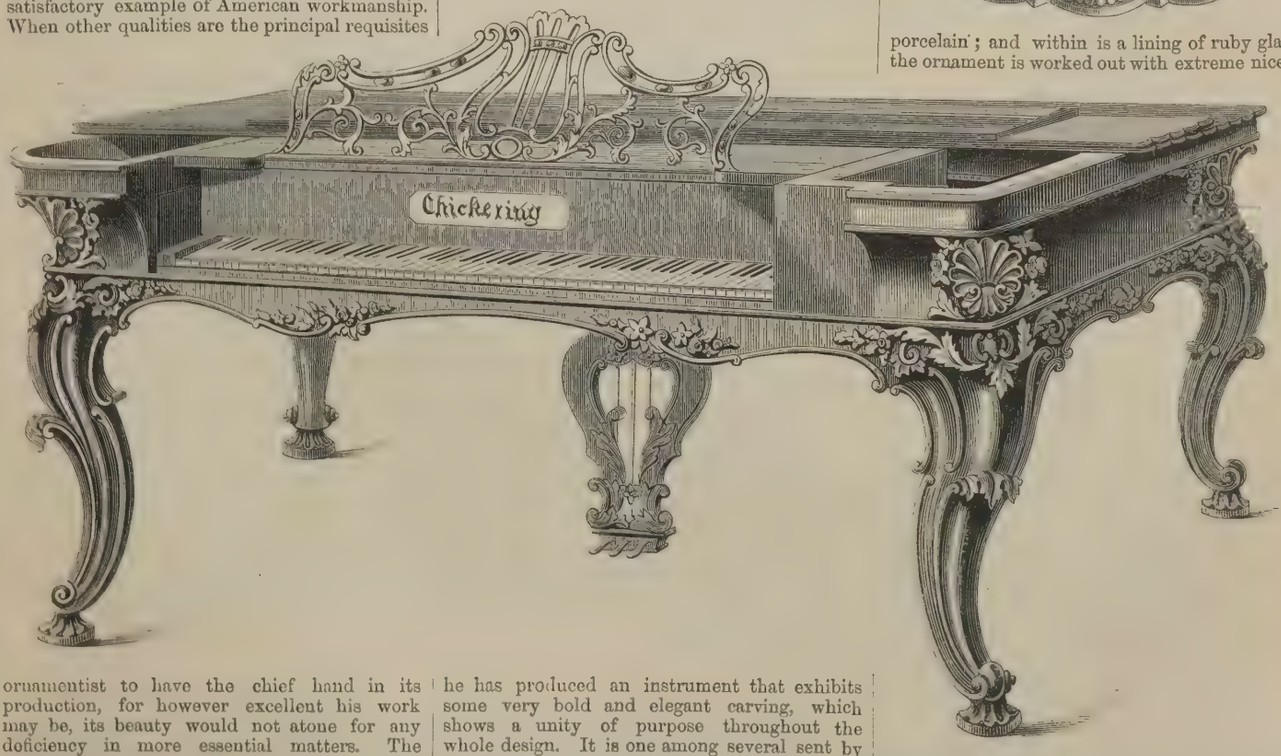
PROGRESS OF ART-MANUFACTURE.

We continue our record of the progress of Art-manufacture by introducing as the first subject of this page an engraving from a carved GLASS-FRAME, executed by Mr. PERRY, formerly of Taunton, but who has recently taken up his residence in London. It is carved out of lime-tree, a wood which by its softness presents great facilities for such work, while its uniformly delicate colour is a grand desideratum in an ornamental object. The design is borrowed from the convolvulus plant; the carving is executed with much freedom, and in very bold relief.

The FLOWER-STAND is from the eminent manufactory of Mr. Alderman COPELAND, Stoke-upon-Trent. It is made of perforated statuary

porcelain; and within is a lining of ruby glass; the ornament is worked out with extreme nicety.

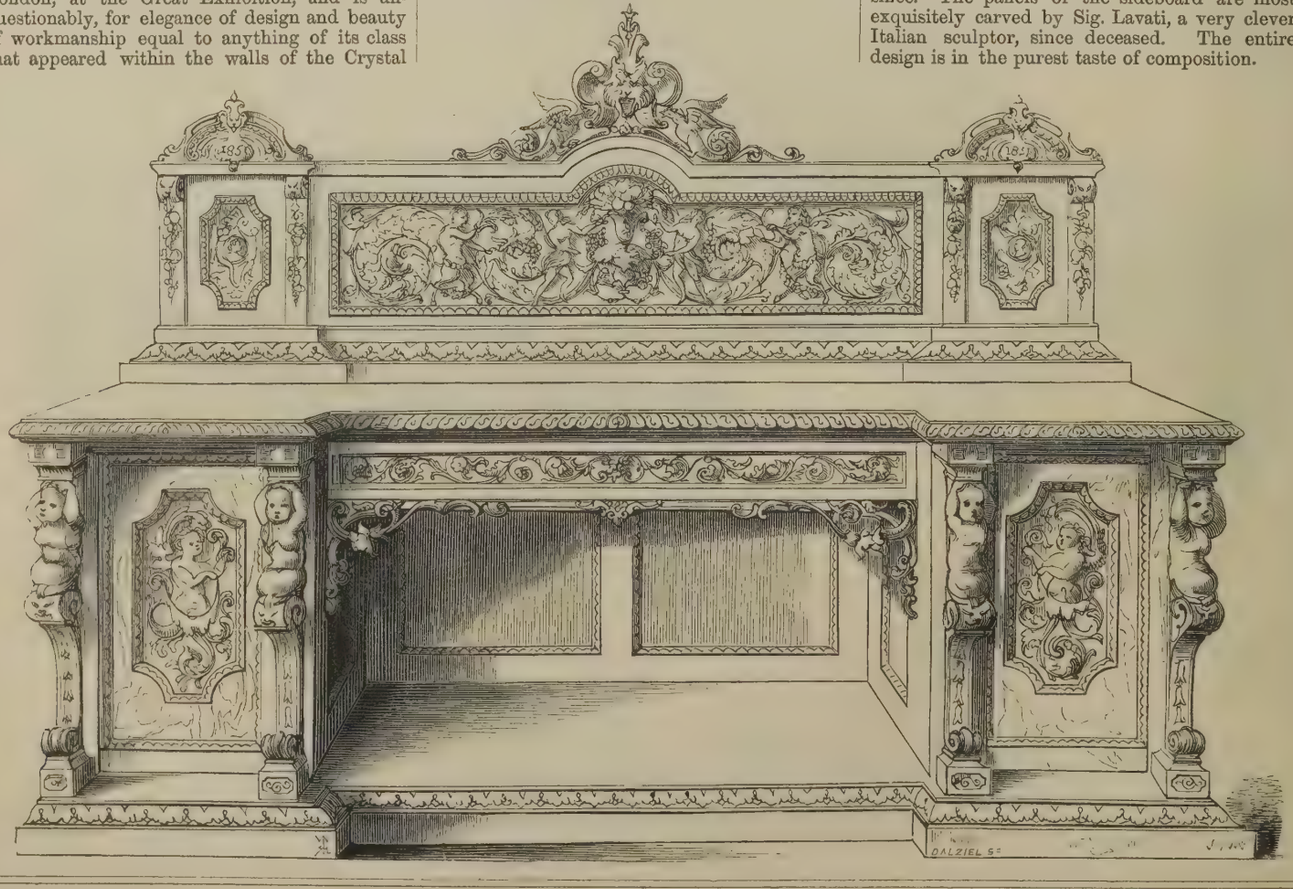
The PIANO FORTE, made by Mr. CHICKERING of Boston, in the United States, is a most satisfactory example of American workmanship. When other qualities are the principal requisites in an object, as in a musical instrument, it would be an absurdity to allow the mere



ornamentist to have the chief hand in its production, for however excellent his work may be, its beauty would not atone for any deficiency in more essential matters. The manufacturer of the piano-forte we have here engraved has wisely borne this truth in mind; he has produced an instrument that exhibits some very bold and elegant carving, which shows a unity of purpose throughout the whole design. It is one among several sent by Mr. Chickering to the late great Exhibition, and which gained a prize; the whole of the others bore evidence of taste in their external appearance, and skill in their mechanical construction.

The FOUNTAIN of which we now present our readers with an engraving, was manufactured by the GRANGEMOUTH COAL COMPANY, with the intention of being sent to the Great Exhibition, but the illness of the artist (whose talents are not unknown in London) who designed it, prevented it being got ready in time. The Grangemouth Coal Company, who are lessees of the minerals on the Earl of Zetland's estate in Sterlingshire, about three years ago thought it advisable to have the quality of their fireclay tried, and the result of this trial showing its excellence, they have been enabled to manufacture articles of all descriptions, and of excellent quality, from this material, of which the fountain is an example.

The SIDEBOARD engraved underneath was exhibited by the manufacturer, Mr. LEVIEN, of London, at the Great Exhibition, and is unquestionably, for elegance of design and beauty of workmanship equal to anything of its class that appeared within the walls of the Crystal Palace. Our wonder is that it should not have been suitably recognised by the jurors who awarded the prizes. It is made of wood, found in New Zealand, by Mr. Levien, some ten years since. The panels of the sideboard are most exquisitely carved by Sig. Lavati, a very clever Italian sculptor, since deceased. The entire design is in the purest taste of composition.



This highly-enriched and elegant CLOCK is by Mr. JAMES HUX, of London, and is intended to be placed against a wall. It is composed of carved oak, made substantial at the bottom, to allow of the action of a pendulum, so that the centre of the boundary of the frame is lower down than that of the dial. The wreath of flowers surrounding the dial less resembles in style those of Gibbons than of the old French flower-carvers of the Louis Quinze school. A border of ivy-leaves connects the projecting portion of the clock with the wall. The clock-face is decorated in the centre with an ivy-wreath also, and the hands and figures are of fanciful construction. The movement is a very good one, fully worthy of the decorative enrichments; the carving is the work of Mr. W. G. Rogers, whose well-attested skill is a sufficient guarantee

for its excellence. The works of this accomplished artist are distinguished by purity of design, acquired by an intimate acquaintance with the best examples of ancient art, and by the study of the principles on which they are formed, as well as by vigour and delicacy of execution. The style of ornament he usually adopts, is that in use by the Italians of the fifteenth century,—one admirably adapted, by its infinite variety of introductory objects, to show the taste of the designer and the skill of the sculptor. Some of the best specimens of this style are in King's College Chapel, Cambridge; there are others in a few of our old mansions.

Another example of the Italian style of ornament, though executed in a different material from the preceding object, is seen in the CASKET engraved from one designed and produced by Mr. WERTHEIMER, of London. The ornament, of gilt metal, is perforated throughout, and being lined with a dark velvet, is most effectively relieved. Mr. Wertheimer contributed to the Great Exhibition many valuable articles of this description, remarkable for elegance of design.

The VASES by Mr. BATTAM, of Gough Square, London, are remarkable for the truthful and beautiful manner in which they are produced.

Our first is an AMPHORA, upon which is delineated Apollo listening to Euterpe playing the

double flute. Our second cut is a KRATER, with figures of Mercury, Apollo, Diana, and Latona,

from the original in the British Museum. Another KRATER concludes our series, upon which the story of Cephalus and Procris is given with much ability. The original is also in the important collection at the British Museum.

THE NEW HOUSE OF COMMONS.

An unceasing interest in the progress of the modern Palace of Westminster, has been felt since 1839, when the foundations were first made good for a superstructure—certainly one of the largest and most important at present erecting in Europe.

Although the new House of Commons is generally spoken of in terms of subdued admiration, it suffers only by comparison with the more gorgeous House of Lords; if it may justly be considered to suffer at all by a comparison with what we have always thought to be an over-elaborated room. Our cut will at least testify to the large amount of decoration it exhibits, all of a legitimate and proper order. The length of this noble room is eighty-six feet; it is forty-five feet broad, and its height is forty feet. The entire surface of walls and ceiling is covered with rich oak wainscot. Every precaution has been taken to prevent accident by fire, and the flooring, walls, and roof are fireproof. Accommodation is afforded for about four hundred and sixty members. It is expected that the acoustic arrangement will prove perfectly satisfactory. The ventilation and warming of the House of Commons are under the direction of Dr. Reid. Fresh air will be brought in through innumerable holes in the metal floor, and will pass out through spaces left round every panel in the ceiling, whence it is gathered into a flue. The same arrangement is made in the lobbies. The ceiling is wholly of oak, and the panels have coloured decorations. The walls are panelled

with oak, carved with the well-known linen pattern; and, on certain tiers, surmounted with rows of shields, for armorial bearings. The oak-leaf and acorn prevail in the minor details. The Members' gallery extends, on each side, the length of the chamber: the front of the galleries are of richly carved oak, with shields emblazoned with arms of towns. The galleries are coved beneath, to throw out the sound, which otherwise would be considerably absorbed by their projection. The reporters' gallery, at the Speaker's end, is so arranged, that each reporter has a separate stall, with a door at his back; so that his own entrance and exit may be easily effected without disturbing any other. They have a private staircase, and two retiring rooms, with desks, where they may arrange their notes, or refer to books and papers. Above the reporters' gallery, behind a pierced screen, is a gallery for ladies; while at the opposite end, above the entrance, is the strangers' gallery, with the front portion divided off into stalls for the accommodation of peers, and persons admitted by the Speaker's order. The windows are filled with the arms of cities and boroughs in stained glass, by Hardman, good in colour and effect, but unsatisfactory in design and drawing. The official seats are situated to the right and left of the public entrance, and between them is the part technically called "the bar." The openings in the screens at the ends of the House are filled up with beautifully executed brass work; the fronts of the galleries being also decorated with brass ornaments.

Flanking the House on two sides, are the lobbies, to which the members retire during divisions. A very considerable increase of accommodation has been gained in these lobbies by the recent addition of three oriel windows.

PHOTOGRAPHY.

We have endeavoured to keep our readers informed of all improvements in the photographic art as early as possible after they have been announced. Within the last few months there have been several most important discoveries, by which the processes on glass and paper have been very much facilitated, and the prepared surfaces rendered of a higher degree of sensibility.

Among these, certainly one of the most important is the instantaneous process of Mr. Fox Talbot, to which he has given the name of *Amphitype*, or ambiguous image. We cannot but regret that this gentleman should continue to clog the improvement of an art, of which we must in justice allow him to have been the chief originator, by patent restrictions. The honourable distinction of being a discoverer should, we imagine, satisfy the true philosopher, particularly when placed beyond the necessity of becoming a commercial speculator.

Mr. Fox Talbot's patent for improvements in photography was enrolled December 12, 1851. The first improvement described in the specification, consists in preparing albuminised glass plates in the manner detailed in the last number of the Art-Journal. We need only add, that the solution of proto-iodide of iron employed, contains 140 grains in the ounce.

Mr. Talbot then describes the following method of taking photographic pictures, when in the country, away from any residence, or on a journey.

A glass cell is taken, formed of two equal and parallel pieces of plate glass; the cell is open at the top, but closed at the bottom and two sides, and of just sufficient size to take the glass plate and the necessary quantity of liquid. The posterior surface of the glass of the cell is ground or unpolished, and is placed in the hinder part of the camera, so that when directed towards an object, the ground surface of the glass fulfils the part of the ground glass plate ordinarily employed to ascertain the true focus. The upper part of the cell is furnished at one corner with a funnel, whilst a stop-cock, supplied with a pipe and a piece of caoutchouc tube, is inserted into the bottom of the cell. Four bottles are also provided, of the same capacity as the cell, when the plate of glass is placed in it. One of these bottles contains the sensitive solution of silver; the second bottle contains the iron solution; whilst the remaining two bottles are filled, the one with water, and the other with solution of hyposulphite of soda.

The operator now drops the glass plate previously prepared, according to the directions given, into the empty cell which is fixed to the hinder part of the camera; having pointed the camera to the object, adjusted the focus, and then closed the first lens, or object glass, he lets fall a curtain, which completely covers the glass cell, allowing only the mouth of the funnel to be seen above, and the waste caoutchouc tube below it. Care must be taken to prevent the access of light into the cell through the funnel; the sensitive silver solution is then poured into the cell through the funnel; and the object glass being opened, an image of the object is impressed on the glass plate, after which the solution of nitrate may be run off into the bottle, by means of the stop-cock and caoutchouc tube: or, instead of allowing the solution of nitrate of silver to remain in the cell, whilst the glass plate is exposed in the camera, the solution may be run off before the object glass is opened, and the moistened plate then used. The iron solution is next poured into the cell through the funnel, and after the lapse of a minute run off to waste. The water is then passed through the cell to wash the plate; and, lastly, the hyposulphite solution is poured into the cell, whence it is conveyed away by the same means as the other liquids employed. The pictures thus obtained may be finished at leisure, on the evening of the same day, or on the day following.

The patentee mentions another method of conducting these operations—viz., by the employment of larger bottles of the solutions placed on a stand, each furnished with a caoutchouc tube, with stop-cocks at each end; the capacity of the tube between one stop-cock, and the other being equal to that of the cell employed. The stop-cocks employed must be of silver, or plated with that metal.

The second part of Mr. Talbot's specification consists in obtaining the photographic picture of objects in rapid motion—as of a wheel revolving rapidly on its axis. For this purpose, glass plates, rendered sensitive to light by the process previously described, are employed; the light being furnished by the discharge of a powerful electrical battery.

Mr. Archer, to whom we are greatly indebted for the collodion process, has succeeded in greatly simplifying its use. He fits a cell to his camera capable of holding some solution of nitrate of silver—the required quantity being placed in this, the glass plate covered with the collodion is immersed in it, and subjected at once to the influence of the solar radiations. Of course, all the camera adjustments are previously made; and by this means pictures can very rapidly be obtained.

Mr. Archer has also observed that corrosive sublimate has the peculiar property of imparting a remarkable degree of whiteness to the photograph, and of greatly improving all the effects of the collodion picture. The action of the salt was first noticed by Mr. Robert Hunt, and published by that experimentalist in the Philosophical Transactions for 1840. It was, however, upon the sulphuret of silver, combined with the chloride, that Mr. Hunt obtained this remarkable effect.

Mr. Peter Fry, by combining a small quantity of gutta percha, mixed with the collodion, has very greatly increased its sensibility, and given such firmness to the collodion film, that he now obtains *positives* on the glass plates. The sensibility may be judged of, from the fact that positive impressions of great intensity can be obtained in five seconds by the light of an ordinary gaslight: so that we are no longer dependent upon sunshine for the production of this class of pictures.

ART IN THE PROVINCES.

Southwell.—Four more stained-glass windows (making seven in all) have recently been put up in the collegiate church, now under restoration, at Southwell, in Nottinghamshire. Three of these are memorial windows, the subjects of which are, "Our Lord among the Doctors, blessing the Little Children, and the commission of the Apostles;" "Our Lord healing the sick, teaching out of the Ship, and at the Pool of Bethesda;" and "The raising of Jairus' Daughter." The fourth window is an offering from the artists; the subject is, "The Virgin and Child within a *vesica piscis*," being the ancient seal of the chapter of Southwell. Two of these four, and the altar furniture, were in the Great Exhibition. The whole of the windows are designed and executed by Messrs. O'Connor, of Berners Street.

Wolverhampton.—There is some talk of establishing a school of design in this important manufacturing district, under the title of the South Staffordshire School. The head quarters are proposed to be at Wolverhampton, with branch establishments at Walsall, Dudley, West-Bromwick, Bilston, Lichfield, &c.; places which unquestionably ought not to be without such aids to manufacturing Art as schools of design, well-conducted, are able to supply.

Nottingham.—A very liberal offer has been made to the town council of Nottingham, by Mr. Henry Lawson of Bath, to transfer to them his valuable collection of astronomical and meteorological instruments, and thus to found a Midland Counties observatory. The apparatus has cost Mr. Lawson above 10,000*l.*, and he munificently promises a donation of 1000*l.* more; the only condition being, that a suitable house be provided, and a sufficient sum raised to keep it up, and pay for a resident man of science. The corporation, thinking that they have no power to vote the necessary funds, have determined to open a public subscription. We hope for its success, as so advantageous an offer should not be lost.

Northampton.—A public meeting has been recently held in the Corn Exchange, to commemorate the opening of a new suite of buildings for the Northampton Town and County Mechanics' Institute. The leading nobility and gentry of the neighbourhood were present, and besides the local speakers, Mr. Charles Knight and Mr. George Cruikshank addressed the meeting.

Carlisle.—This town being already well provided with a reading-room and library for the higher classes, a reading-room has been opened for the industrial classes, intended more especially for working-men. The committee of management consists of working-men; and the business of the institution has hitherto been most successfully conducted. The reading-room is every evening thronged, and an evening-school for the young is also well attended. It is cheering thus to see the industrial classes successfully improving their intellectual position by their own hands; it evinces a high and healthy tone of mind, and the success which appears to attend their efforts in Carlisle ought to lead to similar gratifying attempts elsewhere.

Sheffield.—At a meeting of the council of the Government School of Design, held in the early part of December last, the president read a letter from William Overend, Esq., barrister-at-law, enclosing a donation of 50*l.* as a prize to be competed for by pupils in the Sheffield school, under conditions named in his letter, and according to regulations to be framed by the council. The award will take place in 1853. This was followed by a communication from Mrs. Mitchell and Mrs. Thomas Rodgers, conveying the gratifying intelligence that they were instructed by a committee of ladies anxious to do honour to our poet and philanthropist, James Montgomery, Esq., to hand over to the council of the Sheffield School of Design the large sum of 600*l.*, part of it to be appropriated to securing the appointment to two free admissions to the school; part of it to be expended in the purchase of a die for a medal, with appropriate emblems; and the rest to be invested, and the interest or proceeds to be expended in striking a silver medal, from the die already mentioned, to be annually awarded under conditions to be prescribed by the council. These facts are tangible evidence of the estimation in which this institution is held by those well qualified to judge of its efficient working; and they will be a stimulus to future efforts on the part of masters and pupils. The draft of an address to the merchants and manufacturers of Sheffield was then read, calling upon them to subscribe liberally towards the building of a new and commodious school, and urging the necessity for it in strong and energetic language. When strangers so liberally acknowledge the merit and importance of this institution, let us hope that those who are likely to reap substantial and lasting advantages from it will neither be tardy in their acknowledgments, nor parsimonious in their donations.

Preston.—An interesting collection of pictures, and other works of Art, has been opened at the institution in Avenham, comprising some good works of our native artists, with some few amateur productions, a collection of first-class engravings, and a few pieces of sculpture. The exhibition is creditable to the taste of the promoters of Art-education in the town, and we quite agree with the estimate the local papers form of the good to be effected by such exhibitions, and their ameliorating power on the masses, elevating them above mere physical enjoyments, and teaching them to look for sources of gratification in the mental appreciation of the good and the beautiful in Art.

Edinburgh.—The Architectural Institute of Scotland commenced its second session last month with every prospect of success. The proceedings of the first session have been recorded in a volume of some three hundred pages, comprising a useful and valuable series of papers. Altogether we look on the foundation of this society as an important step towards advancing a due knowledge of the art among non-professional as well as professional members, both being included among its numbers; its object being to make the art generally interesting, which it has already succeeded in doing to a very considerable extent, if we may judge by the number of its members and the character of its meetings. It has already resolved to apply a portion of its funds to the endowment of an Architectural Chair, and the formation of a library containing the best works on the art.

The committee who conduct the business of erecting a public monument to the late Lord Jeffrey, having a surplus out of the fund required for the statue on which Mr. Steele is at present engaged, devoted it to the erection of a monument over the grave at the cemetery of Dean, which has been completed within the last few days. The design is by Mr. Playfair; it is characterised by extreme simplicity, and by a remarkably fine medallion portrait of his lordship.

A stone statue of her Gracious Majesty has lately been erected in front of Holyrood Palace. The good people of the "Modern Athens" have not scrupled to assert no inconsiderable pre-eminence for themselves in matters of taste, and their beautiful city sustains this character; but if they would not be charged with bad taste and bad sentiment also, let them immediately remove this abominable effigy, which is an insult to the august person it is said to represent.

A series of landscapes, painted by Mr. D. O. Hill, R.S.A., is now being exhibited here. The series is termed "The Burns Gallery," the views, of which there are about forty, being taken from those localities associated with the songs of the Scottish poet. The pictures are quite worthy of the reputation of Mr. Hill, who is unquestionably one of the finest landscape painters of the Scottish schools. They should form a national collection.

Manchester.—The Royal Institution of the Fine Arts has had a very successful exhibition during the past season, which closed on the 10th of January. The sales of pictures up to about the end of December, reached 1420*l.*, a great advance upon several preceding years.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—The Professorship of Anatomy, held for so long a period, and with such distinguished success, by Joseph H. Green, Esq., has become vacant by the resignation of that gentleman. Several names are announced as candidates for the office. Mr. Green's lectures always attracted a numerous auditory of students and artists, and were listened to with earnest attention; his matter was brought forward in a clear and popular form, his language was graceful, and frequently eloquent, and his style of delivery, though somewhat tedious, was that of an accomplished scholar. His knowledge of Art gave an interest to his lectures beyond that of the mere anatomical instructor. And while writing on matters connected with the Royal Academy, we may once more express our hope that the vacancies, unhappily caused by the deaths of Mr. Turner and Mr. Wyon, may be filled up soon, yet without any unseemly haste; for why should a whole twelvemonth elapse ere this be done? It is unnecessary for us to recapitulate the auguments we have often urged with respect to this matter. The delay admits not of the slightest palliation; it is one severely commented upon by every man out of the Academy, who wishes well to the Institution and to artists generally: why will not the members listen to reason and show themselves men of wisdom as well as of genius?

Mr. J. W. Turner's Pictures, which he has bequeathed to the nation, will, by his own express directions, be publicly exhibited at his late residence in Queen Anne-street, as soon as arrangements can be made for the purpose. His executors hope to be able to accomplish this during the ensuing season. The country will thus have an opportunity of seeing, at an early period, what a noble bequest has been made in its favour.

Portraits of Mr. Turner, R.A.—It is well known to the friends of the late Mr. Turner, that he would never consent to have his portrait taken. One of his most intimate acquaintances—Mr. Charles Turner, A.R.A., the eminent engraver, who engraved the major portion of the painter's "Liber Studiorum"—offered, it is said, to be at the cost of having one done by Lawrence, but could not prevail upon his friend to sit for the purpose. He, however, contrived himself, at different periods, about twelve years since, to take a sketch, clandestinely, of the features of the deceased artist, and to paint from it a portrait, which we have had an opportunity of seeing. It is a small three-quarter length, in profile, representing him sitting out of doors, without his hat, sketching. The likeness is excellent; and as Mr. C. Turner intends it for engraving for publication, the print is likely to become a valuable reminiscence of our great landscape painter. Another portrait, belonging to a liberal patron of Art, Mr. Birch, of Manchester, is now to be seen at the gallery of Mr. Wass, in New Bond-street, along with two or three of the artist's finest pictures. The portrait was painted, surreptitiously, some fifteen or twenty years since, by Mr. Linnell, and represents the full face of the original with unquestionable fidelity. Mr. Wass purposes engraving it at once.

The Prizes of the Goldsmiths' Company.—Several months since, we recorded the intention of the Goldsmiths' Company to award the sum of 1000*l.* in prizes, for works in gold or silver, executed by British manufacturers for the Great Exhibition; as well as a further sum of 5000*l.* for the purchase of any productions, also of home manufacture, out of the Exhibition which might be thought worthy of such honour, as evidence of the taste and skill of the British silversmith in the year 1851: such purchases to become the property of the company for their own use. These matters have at length been determined in the following manner:—To Messrs. Garrard have been awarded prizes to the amount of about 800*l.* out of the first-named sum; and the remainder to Messrs. Lambert & Rawlings, Widdowson & Veale, and Keith & Co. Some surprise has been manifested that Messrs. Hunt & Roskell, among the other eminent competitors, have not come in for a share of the distributed prizes. We believe that the reason why their names do not appear on the list is this:—When the intentions of the Company were first promulgated, Messrs. Hunt & Roskell set to work upon a silver candelabrum, of very large dimensions, which, however, they could not completely finish by the 1st of May, 1851, the time to which it was understood, *by implication*, that competitors were restricted, according to the announcement of the royal commission for the receipt of all contributions to the Exhibition. Towards the *end* of that month, however, the work was done, and received in the Exhibition, with the mark of competitorship, an orange ribbon, attached to it. No notice being taken of it by the jury appointed to decide, in consequence of a remonstrance, on the part of a numerous body of manufacturers, that the work was not sent in by the specified time, the manufacturers not only withdrew their ribbon from the candelabra, but also from every other object which they had submitted as prizes; thus placing themselves *hors de combat*. The jury, who had the awarding of the prizes, were selected by the members of the Goldsmiths' Company at an especial meeting; they were Earl de Grey, Ralph Bernal, Esq., M.P., Sir C. L. Eastlake, P.R.A., Messrs. W. Wyon, R. A., P. Hardwick, R.A., Owen Jones, Hertz, M. Jones, James Garrard, and J. Sharp. To this list there could be no possible objection on the point of capacity or partiality; although we think that, under the circumstances, Mr. James Garrard should have declined the office imposed upon him by others. We offer no insinuation against this gentleman, whom we know to be a man of the strictest integrity and right feeling, and it is because we believe him to be such, that we think he must have felt his position a most delicate one when he had to adjudicate on his brother's works. It certainly seems also a matter of regret, that the Company, well knowing how short a time was indispensable for the production of any work of high character, did not announce their intention when the proposition was first introduced to their notice, instead of leaving it to so late a period as the month of November, 1850. Still, it cannot be denied that all were placed on the same vantage-ground, and, therefore, the parties in question should scarcely have undertaken what they could not with certainty perform. As regards the expenditure of the 5000*l.* upon exhibited manufactures, the jury were *unable to find any* that appeared to be desirable purchases. The Company, under these circumstances, sent circulars to six of the leading manufacturers, calling upon them to send in designs for plate, to be executed upon the decision of the committee. The award has been made in favour of the designs of Mr. Alfred Brown, the artist employed by Messrs. Hunt & Roskell, who are now at work upon them. These designs are for a large candelabrum, two smaller candelabra, and two groups. The ornamental parts will include the representation of incidents connected with the history of the Goldsmiths' Company; these productions will, we doubt not, be worthy of the reputation of Messrs. Hunt & Roskell, and of the Company for whom they are intended.

Royal Academy Prizes.—In our account of the distribution of these prizes in our last month's number, the name James Duncan was wrongly substituted for that of Mr. James Luntley.

Panorama of Nimroud.—Mr. Burford, who has for very many years laboured successfully in delineating remarkable places, far and near, has just added a new feature of absorbing interest at the present time, when our enthusiastic countryman Layard has added to our National Museum so many noble monuments of ancient Assyria. It is a view of his excavations at Nimroud, and a panorama of the country around, which is second to no previous work of Mr. Burford's for truthfulness and beauty. We seem to feel the hot sands, and gaze upon the very mountains upon which the Assyrians looked centuries ago, and we appreciate the happy selection of the locality of Nineveh, at the confluence of the Tigris and the Zab. The spectator is supposed to be standing on the highest point of the Mound, and looking upon the trenches, and the busy throng of Arabs who are engaged in hammering the long buried "images of the Chaldeans" upon which the eyes of the prophet Ezekiel may have rested. A group of excited labourers are carrying in triumph "the Great Bull" towards the river, their activity and wild earnestness contrasting forcibly with the lonely plain and solemn mountain scenery which surrounds them, and among which the Nestorians, those primitive descendants of the Apostolic Christians, still find their homes. Mr. Burford has displayed his usual success in treating the drawings which have all the atmospheric truth of nature: in fact all parts of the panorama are painted with a truth and delicacy which evince profound knowledge of nature and high artistic excellence.

The New Year Exhibition of the Industry of all Nations is to commence on April 15th, and continue open to the public until August 14th, 1852, in the building, which is to be constituted a Government bonded warehouse for the whole of the period. In addition to such articles as were exhibited in the Crystal Palace, paintings, &c., may be introduced, and all other articles connected with the Fine Arts. Prizes are to be attached to goods exhibited, and competent agents appointed to attend to sales and take orders; ten per cent. commission being charged for sculpture and painting, and five upon all other articles, together with a proportionate amount for freight and insurance. We confess to our inability to give on this subject the advice which many persons require at our hands. We have no reason to doubt the good faith of the proposals made by the two gentlemen whose names are affixed to the advertised invitations. But it must be borne in mind that the affair is entirely a private speculation, and that, if anything should go wrong, no blame is to be attached to the United States Government, who give no guarantees whatever, and who are in no way responsible for the issue. We feel bound to advise caution, and the requirement of such securities as can be obtained. It is probable that the experiment may be successful; but it may be otherwise. Our communications from the other side of the Atlantic do not appear to be very sanguine as to the results, and meanwhile, enormous cost must be incurred—by somebody. We shall rejoice at any project that can benefit—by instructing—our brethren of the States. They earnestly desire improvement in the Industrial Arts; it is impossible that such a people, so full of enterprise and energy, can for any great length of time suffer from inferiority in the Arts, and we fully believe the exhibition in question may be practically useful to them; but we cannot forget that there are perils attending the transfer of valuable property across the Atlantic. These perils indeed, were felt so strongly in America, as materially to affect the number and worth of its contributions to our Exhibition; and they must operate—as they ought to operate—in influencing British manufacturers. We learn from the *Times* of July the 16th, that the Exhibition is likely to be postponed, in consequence of "legal doubts" having arisen as to the right of the corporation of New York to grant the site at first proposed; and it is added that "some jealousy exists at New York against Mr. Riddle."

Coloured Prints.—Mr. Baxter has recently issued two very pretty specimens of his block-printing in colours: the "Interior of the Crystal Palace," and the "Reconciliation;" the latter is an exceedingly elegant little picture, something in the style of Chalon's compositions. The other is gaily "got up," but the building is not quite correct in its perspective.

A Monument to the Duke of Cambridge, for the Female Orphan Asylum, has just been completed by Mr. Weekes, A.R.A., and is now on view at that gentleman's studio previous to its being fixed in the chapel of that institution. It consists of a medallion portrait of H.R.H., an admirable resemblance, surmounted by a ducal coronet, and supported by a rich Grecian scroll. Beneath, on each side of the inscription table, are figures in relief of inmates of the asylum, the one holding a book, the other a plate of bread, indicating the support, both mental and physical, which the unfortunate

children derived from the kind and long continued patronage of the royal president. The dress of the asylum in which they are represented is, from its simple and even ultra-severe character, well adapted to sculpture, at least so it would appear under the skilful treatment of Mr. Weekes. Judging from the work under our notice, this artist seems to opine that most modern costumes are capable of producing a good effect in sculpture, if modified to a certain extent by taste, and we are bound to say that the two examples he has given us, will go far to uphold the doctrine. The *ensemble* of the work is pleasing and grateful in the extreme; it is a chaste and happy conception, most felicitously realised.

Casts of the Elgin Marbles.—Reduced casts of the "Theseus" and the "Ilissus," are to be seen at Messrs. P. and D. Colnaghi's, in Pall Mall East. The reduction has been effected by Mr. Cheverton's machine. The figures are such as, if perfect, might measure fifteen or eighteen inches, and appear to have been copied with the nicest care. These casts are for sale.

The Exhibition Building.—The Lords of the Treasury have appointed a commission of three members to ascertain the cost of purchasing the building, of keeping it in repair, of making it a permanent structure, of removing it to some other situation, and, generally, the purposes to which, if retained, it could best be applied. This commission consists of Lord Seymour, Sir William Cubitt, and Dr. Lindley, and it is now actively engaged in taking evidence on all these points. The *Times*, which still strenuously advocates the retention of the Building, touches upon another topic of very high importance and of deep interest to the whole country. We extract from its columns this remarkable passage:—

"Almost the only point on which we still remain much in the dark, is the statement of expenditure. With reference to that, and especially the appropriation of those portions of the original surplus which have already been absorbed, it is to be hoped that no mistaken notions of official secresy will interfere to prevent a full disclosure. To allay the remotest suspicion of jobbing, perfect frankness and candour should be preserved."

We echo this sentiment cordially; and earnestly hope the mightiest organ of public opinion in Europe will, for the satisfaction of the whole world, press the matter forward, and demand a very full account of every item of expenditure from the commencement of operations to their close. Up to the present moment there has been no sign of its appearance; nothing like an indication that the managers of the Exhibition consider otherwise than that they may "do what they like with their own." If such a statement be forthcoming, audited by men above suspicion, we may look for some very curious, and indeed very startling, facts. The last relics of the Great Exhibition remaining at the end of last month were, the great cross, by Mrs. Ross of Bladensberg; the terra-cotta model of a church; and the stained-glass of Messrs. Chance of Birmingham. The gifts toward the permanent museum, formed by the commissioners, fill five large rooms, and amount to 10,000*l.* worth of property, forming a very fine sample of the objects exhibited, but chiefly abounding in specimens of "raw material." The destiny of the building is not yet sealed; but if it remains, a new roof must inevitably be constructed; the cost of that and proper repairs is estimated at about 20,000*l.* The building, when entirely empty, will open its doors again to the public, but whether free, or by payment, will depend on Messrs. Fox & Henderson, whose property it now is.

The Executive Committee of the Great Exhibition.—Our readers are most probably aware, that a meeting was held about a month ago in the City, for the purpose of promoting subscriptions for testimonials to Colonel Sir W. Reid, Mr. Dilke, and Mr. Cole, respectively; and also that great disatisfaction has been since expressed by many of the exhibitors that the names of the remaining members of the Executive Committee should have been omitted; especially when it is remembered that the first gentleman whom it is proposed to honour has already received a valuable Government appointment; the second refused, it is said, the proffered honours; and the third was compensated with a liberal salary, besides a large gratuity. Feeling that injustice was contemplated towards Messrs. Fuller, Drew, and Digby Wyatt, a considerable number of the earliest promoters of the Exhibition met at the Thatched House Tavern on the 15th of January, to protest against the resolutions of the City meeting—as they then stood—but offering their co-operation provided the compliment were offered to the whole committee and not to a part only. It was also resolved that a letter should be written to Sir W. Reid, at Malta, to acquaint him with what was being done in the City, and expressing the opinion of the meeting that the gallant Colonel's honourable spirit would lead him to reject so partial a compliment as that intended. We shall have something more to say on this subject next month.

Pictures of the Great Exhibition.—On the evening of the 15th of January there was exhibited by Messrs. Dickinson, of Bond Street, the series of drawings of departments of the Great Exhibition, to which we have already alluded. These drawings have, we believe, been made almost entirely within the building by Mr. Nash, Mr. Haghe, and Mr. Roberts, R.A., and afford views of the most interesting sections.

The Architectural Exhibition.—This Exhibition was opened to the public on Monday, the 12th of January, at the Portland Gallery, in Regent-street. The exclusion of architecture from the Royal Academy, renders it necessary that the body of architects should have a settled and recognised abiding-place for the exposition of their works; and whether this exclusion be temporary or permanent, we can hardly think that, after the present organisation, a profession so numerous and influential will again hesitate between the satisfaction of hanging their works in their own premises, and being limited to a part of a room in the Academy. The numbers in the catalogue exceed four hundred; and the novelty of the exhibition is highly interesting. The first and second rooms contain drawings, but the third contains a collection of "materials"—meaning thereby everything necessary to the finishing of an edifice to render it complete as a dwelling or a public edifice. Of the most meritorious of the drawings, we can afford only a few of the titles; as No. 11, "Designs for re-building Blackfriars Bridge," &c., Arthur Ashpitel, F.S.A.; 22, "Bowood Park, Wiltshire, the seat of the Marquis of Lansdowne," G. P. Kennedy; 37, "View of Parker Monument, Paignton Church, Devon," W. H. Brakspear; 53, "Design for a Monument to be executed in wrought iron," George Truefitt; 78, "A Screen designed for execution in cast iron," S. J. Nicholls; 100 to 107, a series of beautiful drawings (not design) by R. W. Billings; 119, a series of drawings (not design) E. Sharpe; 153, "Warehouse now building at Manchester," E. Wallis; 186, "Exterior view of a design for Metropolitan Baths," Arthur Allom; 196, "Design for a dining-room ceiling," executed by L. W. Collman; 199, "Design for the improvement of the banks of the Thames," Thomas Allom; 202, "Design for a church proposed to be built in Thornhill-square, Islington," George Godwin, F.R.S.; 211, "Design for a new National Gallery." The third room, to which we have already alluded, contains a greater variety of decorative and useful applications than we can even with the utmost brevity describe.

The British Institution.—The pictures for this exhibition were received on the 12th and 13th of January, and the sculpture on the 14th. We have seen many works of a very high degree of excellence which have been painted for this institution, and we rejoice to hear it said that Sir Edwin Landseer will contribute a large six-feet picture, and other members of the Academy will also contribute.

The Female School of Design.—A house No. 37, Gower Street, has been taken for the better accommodation of the female branch of the School of Design. We are glad to hear that at length such an amelioration has been effected, for it has long been wanted. The progress of this department of the school under the instruction of Mrs. M'Ian is not less signal than that of the other branch.

REVIEWS.

Life of Thomas Stothard, R.A., with Personal Reminiscences. By Mrs. Bray. With numerous Illustrations from his Works. Published by J. Murray, London.

Only a few days before we saw this work announced for publication, when conversing with a friend upon the subject of Thomas Stothard and his works, we expressed our regret that no biographer had yet appeared to render justice to the memory of so excellent an artist and estimable a man; we remarked also, that so long a period, about sixteen years, had elapsed since his death, it was now greatly to be feared no such reminiscence would be given to the world. Our apprehension and regrets might have been spared, had we known that a "Life" of the artist, from the pen of his daughter-in-law, Mrs. Bray, the distinguished novelist, was in preparation. The appearance of her elegant volume renders us amenable to the charge of having spoken too hastily; though it proves us a false prophet, we still give it a hearty welcome.

More than half a century actively passed as one of the most distinguished members in the profession of the Arts would, it might be supposed, furnish an immense amount of valuable material for the biographer, and yet in the case of Stothard it was not so. Though contemporary with Reynolds, Barry, Northcote, Opie, Nollekens, Flaxman, and the host of eminent names who upheld the glory of the English school, from these to the year 1834, there was little of stirring incident or narrative associated with him, either within or beyond his studio: the truth is, Stothard's career was one of a peculiar character; it partook of his own quiet, unostentatious disposition, working out its own ends in a way of which the world knew nothing, except by its fruits. It would naturally be presumed that his protracted and varied intercourse with authors and publishers, as an illustrator of books, would have produced a large and valuable mass of correspondence, interesting both to the professional and general reader; but we find nothing of the sort in Mrs. Bray's volume; and she accounts for it by saying—"Respecting letters and papers," of such a character, "I grieve to say I could find but few that were in a state for publication, or would have possessed any interest with the reader. Most of them were fragments, unfinished drafts, or rude memoranda, and usually without dates; some with so many obliterations, and in so imperfect a state, that they could not be clearly understood, and thus were useless. I have, therefore, been compelled to give but very few."

Under such circumstances, one may reasonably ask, "Wherein, then, consists the value of Mrs. Bray's reminiscences of her father-in-law?" Our answer to this is, "It lies chiefly in the exquisite little engravings with which it is embellished," for it would be expecting too much of any author who has to write only of facts, to presume upon what may possibly have no existence; imagination can lend no help to the pen of the biographer, who dares not go beyond the actual limits to which time and events have restricted the subject. The literary portion of the book is to a great extent occupied with the writer's critical remarks on the designs and pictures of the painter, which are certainly made with much care, though deficient in that peculiar quality of graceful and appropriate diction so refined an artist as Stothard seems naturally to require. To appreciate and point out the sensibilities of a mind like his, creating and pervading its operations, one's own should be entirely in unison with it; but Mrs. Bray's powers are not of this order, and consequently her criticisms lose much of their intrinsic value as exponents of Stothard's style and expression. It is no fault of the author, if, with scanty materials for a "life," and with a mind not altogether in harmony with her subject, she has failed to produce such a biography as we should desire to see written. Nevertheless, we have read her book with much interest as a simple narrative of facts plainly and truthfully told.

The versatility of Stothard's genius was, perhaps, his most remarkable endowment; whatever he undertook, whether a design to illustrate a child's story, or a picture from the highest classical authorities, the purity of his taste, and the elevation of his ideas, are equally discernible. The stiffness and formality sometimes urged against his draped figures were inseparable from the times in which he lived; and the same objections might be raised against those of Reynolds. The popularity and success of his book prints, laid the foundation for the class of illustration which has almost become a necessary adjunct to our literature; and how much of truth and beauty is met with in the multitude of designs that came, with the freshness of nature, from his prolific hand and studious mind,

which would study the wings of a butterfly for their exquisite harmony of colour, or the petals of a flower for their graceful arrangement of lines. It mattered little to the artist for what purpose his designs were required; a frontispiece for a pocket-book was studied with as much care, and bears as deep an impress of his genius as the best among the highest order of his works. From the numerous engravings—literally gems of art—introduced into the volume before us, we could select examples to which the names of Flaxman, Watteau, Rubens, and even Raffaelle, might be affixed without dishonour to either of these great masters of Art.

We scarcely know if we ought to regret that so long a period of Stothard's life was occupied on works that, speaking by comparison, seem unworthy of his genius; but there is no doubt, had he devoted himself to oil-painting alone, his reputation, as an historical painter, would have ranked higher than it now does. But his favourite subjects were fêtes-champêtres, scenes from Boccaccio, and others of a similar character. His pencil revelled among green arcades and mossy carpets, and joyous troops of pleasure-worshippers; and here the charms of composition were more distinctly felt, and more perfectly enjoyed. Mrs. Bray tells us that, in the earlier part of his life, notwithstanding his secluded habits, he would frequently attend the opera on purpose to make sketches of M. and Madame De Hays, dancers, whose grace, he said, "was inimitable; he had never seen any thing like it in dancing; it was the grace of antique sculpture thrown into action." And a striking quality of Stothard's mind is visible in these subjects, and, indeed, in all that he did; they bear not the slightest stamp of vulgarity, however gay and humoursome; we can detect in them no taint of low frivolity. "The sunshine brightness, and warmth of his mind, gave the poetic stamp to all his compositions;" and his natural simplicity and goodness of heart, gave them refinement; he would condescend gracefully to humble and rural life, but he could never descend to low life.

While turning over the pages of this truly elegant volume, and contemplating its congregated embellishments, we feel that each one tempts us to say something respecting it, but we must draw our remarks to a close; and this we will do with a quotation referring to the painter's personal character, which Mrs. Bray has truly sketched. "Perhaps Stothard did not sufficiently attend to the world in which he moved; of its littleness in little and ordinary things, he had small comprehension,—of knavery, trickery, and manœuvre, he had not the slightest observation. Fortunate was it for him that his pursuits generally led him to have dealings but with honourable men and respectable publishers; else would he have become an easy prey, for he took every man's honesty by the measure of his own assertions. A child was not more guileless than he was, or more thoroughly unacquainted with the selfishness practised by half mankind. He had a world of honour, worth, and beauty, within himself, and in that he lived and moved."

Alice Learmont. A Fairy Tale. By the Author of "Olive," &c. &c. With Illustrations by James Godwin. Published by Chapman & Hall, London.

"The Author of Olive" is well known in the literary circles of London as a young lady of considerable attainments, and of such industry, that she has frequently periled her health to achieve her purpose. Her short tales have evinced a depth and power of pathos, and an earnestness and truth, which have seldom been surpassed; and this charming fairy story has been inspired by so ripe and rich an imagination, is so artistically constructed, of so pure a purpose, and wrought with as much simplicity as grace to such a beautiful conclusion, that we congratulate the author and the public on its appearance. If anything militates against its popularity, it will be its almost too long continuance of Scottish dialogue; however the Irish and Scotch *patois* illustrate national superstitions, the English are to this day sorely perplexed thereby, and some who ought to know better go so far as to mistake the national idiom and accent for the *language* of their sister islands. For ourselves, it is long, very long, since we have so luxuriated in a purely imaginative tale, and we could not recommend a more acceptable gift-book than "Alice Learmont." The illustrations are by Mr. James Godwin, and well carry out the author's meaning. They are highly poetical, and one or two rise with their subjects into sublimity. This young artist has already established high and deserved repute; let him, however, beware in time of the perilous fascination of book illustrations, which, though they bring fame at once, are rarely of an enduring character.

The Destruction of Jerusalem by the Romans. Lithographed by L. Haghe, from the picture by D. Roberts, R.A. Published by Hering & Remington, London.

Many of our readers will doubtless remember this noble picture, the only one exhibited by Mr. Roberts at the Royal Academy, in 1849. It was a bold attempt on the part of Mr. Haghe, to copy it on stone, and must have proved an utter failure in the hands of one less practised in the art of lithography, and even then would have been unsuccessful in its result if the printing had been entrusted to less experienced hands than are found in the establishment of Messrs. Day & Son, who have done all that was possible with such a gigantic work, the largest of its class, we should think, that was ever undertaken. The picture has been copied by Mr. Haghe with the greatest accuracy and attention to its most minute details, while the colouring comes as closely to the appalling nature of the original as the lithographic printing-press can supply; the great drawback to the work is the want of transparency in the tints; this quality it is impossible to render in the process by which the print is produced. The subject would not admit of a reduction in scale, otherwise the defect alluded to might be in some degree obviated, or at least the eye would not have to wander over such an extent of dead surface.

Mark Seaworth. A Tale of the Indian Ocean. By William H. Kingstone, Esq. With Illustrations by John Absolon. Published by Grant & Griffith, London.

Who does not remember "Peter the Whaler?" or, if any persons are in existence to whom the said "Peter" is unknown, they ought to make, not only his acquaintance, but the acquaintance of "Mark Seaworth" forthwith, and much pleasure and advantage must result therefrom. Mr. Kingstone discourses so admirably about adventure, that we long to be with him, either on the broad sea, or in the wild huntings and perils, which he depicts with so much power and simplicity; everything he describes is hallowed by a feeling of unobtrusive piety, evincing an earnest faith, and a perfect and entire trusting in the wisdom and goodness of the Almighty. No more interesting, nor more safe book, can be put into the hands of youth; and to boys especially, "Mark Seaworth" will be a treasure of delight.

The Home Book of the Picturesque. Published by G. P. Putnam, New York.

It will hardly be denied that the painter of English landscapes has very considerable advantage over the American artist in the variety of scenery presented to his pencil—the combination of the works of man with those of natural production; the ancient ruins of castle and abbey; the stately baronial mansion, still standing in venerable beauty; the picturesque hamlet, with the "taper-spire," or embattled tower of its old grey church; these, and many other objects that help to lend a charm to our landscapes, are unknown in a country on whose shores the echoes of the footsteps of the first pilgrim-fathers have scarcely yet died away. But, on the other hand, the American finds in the magnificence and grandeur of his own world, a sublimity of subject we do not possess; mountains, forests, lakes, rivers, and cascades—vast in their amplitude, fresh in their apparent youthfulness as unchanged by the hand of man, and glorious with natural atmospheric influences, of which England furnishes no similar examples—a species of created radiance that carries the mind with reverence to the source of all that is grand, solemn, and impressive. Of such scenes are the illustrations composed that embellish Mr. Putnam's "Home Book of the Picturesque," and a very elegant book it is; charming in its pictures, graceful and elegant in its literature contributed by some of the best writers in the States, Irving, Willis, Cooper, Bryant, Dr. Bethune, &c., whose papers have a solid value rarely to be found in a work professing to have chiefly an artistic character. The engravings, which are in the style of large vignettes, are very carefully, some of them most delicately, executed, from pictures by Durand, Cole, Cropsey, Huntington, and other distinguished American artists; we also find among the list, both as painter and engraver, the name of Mr. Beckwith, who executed for us the first of the "Vernon Gallery" plates we issued—"Highland Music," after Landseer—as well as others for the *Art-Journal*, prior to our commencement of that collection: Mr. Beckwith settled in New York a year or two back. Altogether, we consider this volume the most finished illustrative book that America has put forth, so far as our observation extends.

The Happy Family. By the Author of "Simple Rules," &c. &c. Published by H. S. King, Brighton.

The author of these pious, instructive, and most pleasant little books, is known to be a lady of rank, who appropriates the produce of her pen to deeds of charity. The tale now upon our table is a well-drawn picture of the very different effects of "selfishness" and "self-denial," and at this season is an excellent gift-book to the young.

The Floral Months of England. Published by Ackermann, Strand.

This beautiful wreath of the wild flowers of England is dedicated by the charming artist who designed it (Miss Jane E. Giraud) to all "who consider the lilies of the field, how they grow." The lady has divided the seasons,—commencing, of course, with their birth-quarter, Spring. March brings his wood-anemone and the small periwinkle; April her harebells, her cowslip, her "herb Robert;" May, her apple, and her common golden broom; and the remaining seasons wild-flower emblems of equal loveliness. The flowers are carefully drawn and coloured, and grouped with as much simplicity as taste.

L'Allegro. Il Penseroso. Published by Lloyd Brothers & Co., London.

These two large subjects form a very pretty pair of prints from the original drawings of J. Absolon, printed in colours by the chromatic process of Messrs. Leighton Brothers, of whose skill in these matters our subscribers have seen examples in the *Art-Journal*. The execution of these two works is remarkably spirited, and appears to come as near to the originals as possible, in the broad and vigorous manner of the artist's pencilling: their great defect is the hardness of the flesh outlines, which we suppose it impossible to avoid by any amount of ingenuity: still, they are wonderful productions of their class, and a vast improvement upon the earlier efforts of Messrs. Leighton, to whom must be awarded high praise for bringing the art of block-printing in colours so near to perfection.

Suggestions for a Crystal College, or New Palace of Glass, for Combining the Intellectual Talent of all Nations. By W. Cave Thomas. Published by Dickenson Brothers, London.

We fear the writer of this pamphlet will find he has expended much ingenuity, and no small amount of deep thinking, upon a fruitless subject. In fact, however closely the public mind is approximating to a point which will enable it ultimately to appreciate any plan whereby the practical philosophy of education may be understood and realised, such a point is very far from being reached at present; nor do we think Mr. Thomas has so propounded his views as to make them popular, simply because they will be found unintelligible to those who most require to profit by them. His "suggestions," nevertheless, are not undeserving of notice.

Elementary Physics. By Robert Hunt, Professor of Mechanical Science. Published by Reeve & Benham, London.

Mr. Hunt is a most indefatigable writer, and his industry is not less manifest than the aptitude displayed for whatever he undertakes. With a mind well-instructed in the hidden mysteries of this our world, and all appertaining to it, his capacity for imparting its secrets to others, is abundantly evident in the numerous papers which have appeared in our journal, and still more so in the separate publications he has brought out. We cannot recommend any work better calculated to introduce a student of natural philosophy to the initiatives of the varied physical sciences than this elementary treatise, clear and simple as their philosophy will admit of. It is abundantly enriched with diagrams and woodcuts, explanatory of its contents.

The North Transept of the Crystal Palace. Drawn and Engraved by T. A. Prior, for the "Stationers' Almanack."

In this print Mr. Prior has shown himself as clever an artist, as his various engravings in the *Art-Journal* have proved him to be skilful in the use of the *burin*; both pencil and graver being here exercised with equal ability. The view is chosen with much judgment, taking in many points of interest which compose into an effective picture. It will be an ornament to the almanack it is intended to head.

THE ART-JOURNAL.

LONDON, MARCH 1, 1852.

THE BRITISH INSTITUTION
EXHIBITION, 1852.

THE Exhibition of this year — like its predecessors of the last seven or eight years —consists mainly of mediocre pictures, by artists of the second class; here and there we find works of a higher order, but these are far overbalanced by such as can expect little notice and no approval. All attempts to render the collection attractive as an assemblage of meritorious productions seem to be fruitless. The more accomplished and popular painters appear to shun it; partly because of a mean opinion of the compeers with whom they are associated, and partly, because of the "old memories" of a time when their early progress in Art was checked, rather than fostered, within the walls of the Institution.

For more than a dozen years, we have been labouring in vain to induce the Directors to exert their influence, and to exercise their integrity, in rendering this Exhibition the valuable auxiliary it might be to artists and to Art. It is notorious, that of the hundred and fifty hereditary governors and life governors, and of the twenty directors, rarely more than two or three give a thought to the subject until the "day of opening," when they are contented to express surprise and regret that the exhibition is "no better," and leave matters to take their course, until another year presents to us a precisely similar result.

Yet the noblemen and gentlemen who govern—or ought to govern—the British Institution are not only among the most elevated of the country in rank, but of unimpeachable integrity; and, generally, of taste and knowledge in regard to Art. We venture to affirm, that, if any three of them would set themselves seriously to the work of reform, this Exhibition would be among the most interesting, instructive, and beneficial, of the year: largely augmenting the power of the institution to benefit Art, and greatly promoting the interests of the artist.

We have said this so often—with so small a result—that we, in common with artists generally, have little hope of ever witnessing much improvement in Pall Mall: one exhibition so closely resembles another, as to leave us only the duty of going through the collection—without a particle of national pride, and without occasion to congratulate a single exhibitor on the issue, as regards the fame that is to be the recompense of publicity. Elsewhere the artist of genius will show his works; and elsewhere the candidate for honours must look for his jury.

The Exhibition of 1852 is by no means inferior to the exhibitions that have, of late years preceded it, but this is the best that may be said of it: it contains 531 paintings, and 13 works in sculpture. We seek in vain for that which we ought especially to find, if it can be found anywhere, in the British Institution—a new name in Art: some work that may be regarded as the first step towards the temple which, proverbially, "shines *afar*." In the year 1852, the Exhibition is, in this respect, even less than usually productive, and therefore to us less interesting and profitable.

On the whole, however, much may be said in its favour; it is an advance rather than a going back; and although we hear of many meritorious contributions among the rejected, we do not perceive evidence in the "hanging," of that unfairness which used to be the great curse of the Exhibition.*

No. 1. 'Genoa from the East Rampart, September, 1851,' J. HOLLAND. This is the most successful of the larger pictures the artist has ever exhibited. We are weary of seeing Italy for ever sunny, under what is stupidly called an 'Italian sky.' We have here a breezy coolness that renders the date unnecessary. It is a picture we should like to describe at length, because of its animated originality. The sea slightly and crisply undulating *à boucles de cheveux*, has never been more agreeably managed.

No. 2. 'Study of a Head,' W. GALE. Small, well drawn, firm and unaffected in execution.

No. 4. 'The Love Letter,' F. GOODALL. One of those small pictures which this artist paints with infinite grace. A country postman, having just dismounted from his grey pony, has given a letter to a girl, which she is reading at the door of a farm homestead. All the incidents of the composition are rendered with the utmost sweetness. Every passage of the picture is elaborated into surface and character most perfectly descriptive of the proposed object.

No. 5. 'Heath Scene—Parkstone, near Poole, Dorsetshire,' A. CLINT. A study of richly-coloured foreground opposed to a shaded back-ground, which, without much gradation of tone, effectively describes middle and remote distances.

No. 9. 'The Road by the River Side,' T.

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* It is our duty to state that we have received several painful letters on this subject. Our correspondents will see that it is utterly impossible for us to print them; in some instances, indeed, all publication is quite out of the question. We select one, however, which we introduce into our pages, because it contains the name of the respected gentleman and accomplished artist by whom it is written, and who is therefore ready to answer for the statements he advances. Mr. Mogford is justly entitled to that consideration and respect which he receives every where—except at the British Institution. His works are of high merit, and that merit is appreciated and acknowledged; it is not too much to say of him that his productions would do honour to any exhibition. The treatment of which he complains is, therefore, unaccountable as well as unjustifiable.

TO THE EDITOR OF THE "ART-JOURNAL."

SIR,—The pages of the *Art-Journal* have ever been open to the complaints of the oppressed against the oppressor. I appeal, therefore, with confidence to your kindness to allow me, through you, to appeal to the Directors of the British Institution against acts committed in their name. I have long refrained, influenced by the too cautious policy of friends, from publishing what malice might construe into a confession of my own defeat. But, sir, I have been tried by my peers, and the verdict has been in my favour; I shall not, therefore, shrink from the sentence of the public, for I neither claim nor desire any fame which does not rest on the sure foundation of my works, when fairly exposed to public criticism. The criticisms in the *Art-Journal* for a series of years on my works warrant me in the belief that you, sir, will be quite aware of the truth of a portion of the statement I am about to make.

I am, sir,
Your obedient servant,
THOMAS MOGFORD.

55, Devonshire-street, Portland-place.

TO THE DIRECTORS OF THE BRITISH INSTITUTION.

MY LORDS AND GENTLEMEN,—The Arts of this country are much indebted to the fostering care of the aristocracy of England, and cannot but be still the object of their peculiar favour, for it is to the cultivated and refined that all which is valuable in Art addresses itself. It is, therefore, with great confidence that I appeal to your lordships against injustice and wrong done in your name. The British Institution is professedly founded for the express purpose of *encouragement* to the Arts. It will, I am sure, be conceded to me that the encouragement which such an Institution has to offer is the fair and impartial exhibition of each work presented to it in strict sequence of merit. The importance of this is patent and manifold. First, it is important in an educational point of view to the public, who ought not to err in believing that every picture on the walls of the Institution is fairly entitled to admission, and that all pictures on the "line" are worthy of the position, and so with other prominent situations in meritorious gradation. It is most especially important to the rising artist that it should be the test of his power, for, with the most rigid self-examination, it is impossible that he can be sure of his capabilities until they have been tested by the ordeal of the Exhibition; how important, then, that the tribunal should be impartial. I leave untouched the recital of the agony of disappointed hopes, the desolation of wasted resources, and exhausted energies,—they are the common lot of all who are engaged in the pursuit of excellence in Art. Individual suffering always accompanies the good of the mass, but by misleading the young artist by an unjust judgment on his works, a perilous blow is struck to the progress of the Art itself, whether the injury be an inflated vanity consequent on finding his unworthy work in the post of honour, or the doubt and despair of merit harshly driven from the walls of the Institution. How far these conditions have been fulfilled in my case, I shall leave your lordships to judge from the following simple statement of facts.

About fifteen years ago I began to exhibit at the Royal Academy, and each subsequent year have contributed from three to five pictures. I have never had a picture on the rejected list, and for the last four or five years have had one or more pictures on the "line." At the same period I commenced sending pictures to the British Institution, but always without success, until I was advised by a friend, deeper in the mystery than I, to have my frames from the son of Mr. Barnard, the Keeper of the British Institution. I tried the experiment, which was perfectly successful. At first they were hung indifferently, but eventually my pictures got on the "line." Since the death of Mr. Barnard, I have never had one admitted, though I have sent every year, with the exception of the last, when I omitted sending, through despair and disgust at the ignorance or corruption displayed in the executive of the Institution. I am sure your lordships will concede to me that I am not harsh or unjust in such a conclusion when I assure your lordships that the picture which was rejected from the British Institution in 1849, was sent in the same year to the Royal Academy, and was there hung on the "line." This year, willing once more to try if it might possibly be accident which caused my picture not to be hung, I sent three pictures;—all have been rejected. I make this appeal and declaration solely for the good of others; for my own part, I have resolved not to waste my energies, and disorder my mind, by subjecting myself to further mortification by sending to the British Institution, until I can be assured of English justice,

"die Künst ist lang!
Und kürz ist unser Leben."

All the pictures in question are in my possession, and will establish the truth of my statement, if, as I cannot doubt, your lordships will, for the sake of the Art and the honour of the Institution, cause an inquiry to be made, and cleanse the executive of the incapable or impure. I forbear to mention any of the reports in circulation, assuming to account for such acts (they are many), and for the manifest and rapid deterioration of the merit of the Exhibition.

I am, my Lords and Gentlemen,
Your obedient servant,
THOMAS MOGFORD.

Creswick, R.A. Very little is seen of the road. The composition presents principally a stream flowing in a course interrupted by masses of rock; a few small trees overhang the banks, and the scene is closed by mountains. The water is distributed in two pools, one of which is dark and tranquil, while the other, from its lip, breaks into a fall, which affords the only high light in the picture. The rocks and water are generally low in tone—both are realised with great power.

No. 10. 'The Land Slip at East End—Isle of Wight,' J. V. de Fleury. A production of a high degree of merit. It will perhaps be felt that the lights are unduly predominant: there is, however, in this work indubitable evidence of power, judgment, and right feeling.

No. 18. 'Peace,' S. Gambardella. Peace is impersonated—a semi-nude figure—accompanied by a lion, which lies at her feet, and some little boys making garlands. Allegory, in other than the hands of really gifted men, is a certain failure. The figure has been very carefully studied, but nevertheless the work is infelicitous, even insomuch as to exhibit the most signal shortcomings of the modern Italian schools.

No. 19. 'View from the Summit of Helvellin—Cumberland, looking down to the Lead Mines,' A. Vickers. A small picture, very sketchy in manner, but like nature.

No. 20. 'Interior of a Cabaret—Brittany,' E. A. Goodall. A small composition, very highly wrought, but possessing withal that valuable property (not negative in a picture), that nowhere does the elaboration importune the eye. We learn at once where we are, from the host's ample continuations, and the guest's Breton hat. The light and colour of the picture are admirable.

No. 21. 'Fruits,' G. Lance. A pine, peaches, with an accompaniment of white and black grapes, painted with the artist's usual fidelity to nature.

No. 23. 'Cottage at Littlecot, Wilts.' A. Provis. A small picture; a very careful study of a humble interior.

No. 24. 'Twilight at Sea,' J. Danby. The water is generally well painted, but we think it will be felt that a dark is wanted, and that the horizon clouds are too hard and opaque.

No. 25. 'The River Teign—Devon,' F. R. Lee, R.A. A picturesque subject, treated with great freshness of colour. The water is a passage of much beauty.

No. 26. 'Blackwall Reach, Shooter's Hill in the distance,' W. A. Knell. A large picture, showing a variety of craft on the river. The picture is painted with skill and knowledge, but it wants effect; moreover, this is not the class of ship subject in which the painter excels. He has his material better in hand when describing an October morning outside the Nore Light, with a breeze a few points south of east.

No. 32. 'Scene on the Wye, near Symonds' Yacht,' F. Rolfe. Subjects from this—one of the most picturesque of our rivers—are too few. The materials of the composition are brought well together, and the whole is realised with a feeling for that substantial surface which is at once suggestive of natural objects.

No. 33. 'A Study—painted at Florence,' H. W. Phillips. A careful head, showing a lively respect for many of the venerable fathers who look down upon us from the starry walls of the Palazzo Vecchio,—we allude to the glorious assemblage of the *Ritratti dei Pittori*.

No. 34. 'A Summer Morning in North Wales,' T. Danby. Somewhat smaller than other pictures of similar subjects by the same hand. There is more unaffected earnestness in this picture than in anything else we have seen by the same hand. The distances are well graduated; the water is a captivating passage of art; but we think that the lights at the brink are unmeaning spots in the composition.

No. 35. 'Olivia and Viola,' J. C. Hook, A.R.A. The subject is, we presume, a passage of the fourth scene of the third act. The *locale* is of course open—a garden terrace; and Viola kneels by the side of Olivia, who is seated, pleading according to a certain 'chapter of Orsino's bosom.' The picture is remarkable for brilliancy of colour and softness of execution. The high intellectual power of the artist may have been better seen in more ambitious works—but there is exquisite feeling in this.

No. 40. 'Mill near Chogford—Summer and Winter,' C. Branwhite. Of the winter and the summer aspect, we prefer the former: in the latter, the trees, although careful, are not successful.

No. 44. 'The Syndic,' R. C. Woodville. A life-sized study. The figure wears a suit of black, and a ruff; it is carefully painted, and reminds us of the portrait painters of the seventeenth century.

No. 45. 'A Boar Hunt in England—Olden Time,' J. Linnell. This is a composition, in the foreground of which lies the slain boar, and round it the hunters are resting after their perilous toil. The country represented is wild, and broken by woodland, the foreground being an eminence, whence the eye is carried to the distance by skilfully disposed removes; there is no forcing of oppositions, yet the distance is sufficiently felt. No living artist paints a sky better than the author of this work; but we do not think his best sky should in every composition dispute precedence with the immediate parts of the picture. Transparent colour is triumphant here; the boar is the one black point, hardly enough to lighten the shades. It would seem that there has been less of flowing vehicle employed than usual; some textures are the better for this. Every part of the canvass is advantageously wrought, with perhaps the exception of the rising masses of foliage on the right, which are monotonous both in forms and hue.

No. 48. 'Wait,' G. Landseer. A Skye terrier waiting for permission to eat a biscuit. The head is exceedingly life-like. There is indeed a degree of truth and vigour in the work that reminds us, not disadvantageously to the young painter, of his accomplished uncle.

No. 50. 'St. Ursula,' H. W. Pickersgill, R.A. A study of a figure attired as a nun in black and white draperies. The dispositions are skilful and effective. We rejoice to see this always excellent artist again exhibiting at the British Institution: his works maintain their high places in Art, notwithstanding that so many eager competitors have been struggling with him for fame.

No. 51. 'Spring,' Sidney R. Percy. This picture exemplifies an enviable power—that of realising a beautiful production from a common-place subject. The materials here are a passage of rough foreground, backed by some straggling trees. The breadth and freshness of the herbage is a bold experiment; it is difficult to deal with anything so green as this, but it is here extremely well supported.

No. 57. 'The Princess (afterwards Queen Elizabeth), examined by certain of the Council—Gardiner, Bonner, and others, touching her religious opinions, and particularly on the question of Transubstantiation,' F. Newenham. This is a large picture, in which the princess occupies the left of the composition; facing her are her examiners seated also, and behind these are two figures standing. The most successful figure is the princess. The arrangement of the four heads, on the same plane opposite to her, cannot be accidental—we submit that some other arrangement might have been adopted, not so obviously open to criticism.

No. 58. 'Deer Pass,' Sir E. Landseer, R.A.

"I am monarch of all I survey,
My rights there is none to dispute"—

The quotation we presume to be pronounced by an old friend, a stag, with ample antlers, whose acquaintance we have already made upon canvas. He looks out of the picture, and challenges the spectator—but *quorum pars minima*—he is after all but a trifle—a suggestion of life in the "pass" which is a volcanic chaos of mighty débris, apparently inaccessible to human foot. The execution of the picture is everywhere masterly—obviously rapid; but, perhaps, something more is necessary to describe the surface which the march of ages has given to these hoary rocks.

No. 60. 'Study of Fish from Nature,' H. Rolfe. These are a jack, some trout, roach, &c., painted with a natural freshness we have never before seen so perfectly imitated. The living suppleness of the fish, and metallic lustre of their scales, have rarely been more truly realised.

No. 61. 'Olivia,' Bell Smith. A study of a three-quarter figure, disposed with grace, and drawn and coloured with knowledge and sweetness.

No. 63. 'El Sueno,' H. W. Phillips. A life-study of a girl in Spanish costume. It is simple and natural, and the features are characterised by great sweetness of expression.

No. 68. 'The Lay-Brother,' W. Ross. A life-sized study in a monastic habit; the head is singularly careful, insomuch that even blemishes are most faithfully made out: the work is consequently not agreeable, although very striking, and, beyond doubt, highly meritorious.

No. 69. 'Ivy Bridge, Devonshire—Evening,' H. Jutsum. This is a large picture presenting a view of the village of Ivy Bridge, which is situated in a richly-wooded part of the county. A piece of road with herbage, bounded on the left by tall elms, occupies the base of the composition, the foreground of which is limited by the village, whence the eye is carried over the country into distance, captivated by colour and a charming diversity of evening effects—we feel everywhere the emphasis of the season as of the time of day—it is summer, and all vegetation is luxuriant—and even if evening were not already sufficiently proclaimed by its golden light, the lowing of the returning cows, and the cawing of the homeward-bound rooks, must be heard. It is one of the best of this artist's works that we have seen; and that is saying much for its excellence.

No. 70. 'The Far-West—a gallop after Buffalo,' J. W. Glass. There is something strikingly original in this picture. It shows us two hunters—a half-caste and a pale face starting in chase of a distant herd. These men, their horses, and appointments, afford a veritable passage of modern prairie history. We know not whether the nags or the men look forward to their work with the higher anticipation.

No. 72. 'At Wargrave, near Henley-on-Thames,' W. Gosling. The distance in this view is bad in colour, but it is otherwise a successful description.

No. 73. 'The Common,' R. Ansdell. This

is a sheep story—certainly one of the best that has ever been told. So admirably are these animals painted, that the ground they stand on is not good enough for them—that is to say, the landscape is not so well cared for as the sheep. The animals are admirably-selected specimens, not only for size and symmetry, but the intelligence of those sheep's heads is more than usually penetrating. *Sic vos non vobis vellera fertis*—these fleeces exceed anything that ever hung from the button-hole of an Austrian Erzherzog. The attention of the animals is drawn to the shepherd who approaches in the distance; and, from the action of the sheep, two or three rabbits, inimitably painted, become instantly sensible of danger, although they do not see the man. By these fleeces and rabbit-skins, all Dutchmen past and present, are undone—but once more we say the vegetables are unworthy of the mutton.

No. 74. 'View of the Piazza del Gran Duca—Florence,' W. Shoubridge. The view is taken from somewhere near the Post-office—and each object, each building is there, but everything looks small, and the picture is too elaborate in detail, and wants effect.

No. 84. 'The Larder,' G. Armfield. A small picture presenting an odd mixture of dogs, game, and various subjects, all undoubtedly well painted, but a passage of the accidental is worth an entire scullery of heterogeneous arrangement.

No. 85. 'Evening,' T. J. Soper. A very simple composition; a foreground mass opposed to a light sky; this has always a forcible effect.

No. 87. 'The Arbour,' G. Smith. A small picture of a high degree of merit.

No. 89. 'A Fine Day in February,' J. Middleton. This is a small picture very carefully wrought—sweet in colour, and very like nature.

No. 90. 'Scheveling Shore—Low water,' E. W. Cooke, A.R.A. No man but a master in his craft should venture to deal with a hacknied subject. That little unassuming spire has been in progress on canvas in every possible variety of view every day for the last hundred years. But the pith of the picture is two idle doggers lying dry on the sand. This view, with such vessels as these, we have seen many times before, but never so carefully and so truthfully represented. Surely the North Sea, with its own skies and shores, and the brave ships which it bears on its stormy bosom, is the fittest theme for this artist: he has never painted an Adriatic subject with such power.

No. 91. 'Rush Gatherers,' H. Le Jeune. A group of children have been collecting bullrushes; two are stooping to bind up their sheaf, while another stands looking upwards and holding one of the bullrushes: we may say that this exquisite figure is the picture; if the others were not there, the effect and deep sentiment of this figure would be enhanced ten-fold.

No. 92. 'Near Shirley—Surrey,' P. West Elen. A small picture, earnest and full of natural truth: the change of manner in this work is a marked improvement.

No. 95. 'Wicked Eyes,' W. P. Frith, A.R.A.

> "Some looks there are so holy,
> They seem but given
> As shining beacons solely
> To light to heaven:
> While some, ah! ne'er believe them,
> With tempting ray
> Would lead us, God forgive them,
> The other way."

This is a sketch which we think was painted for engraving some time since—at least the figures are similar. The expression is extremely animated, and the execution is, of course, masterly.

No. 96. 'Landing the Water-Lily,' H. Shirley. A small composition of simple but natural character, as well in the incident described as in the accessories. From a quiet shaded pool, a little boy is busied in fishing out the water-lilies.

No. 104. 'Early Morning on the Sussex Coast,' E. C. Williams. The subject is extremely simple: a piece of ordinary coast-scenery rendered highly interesting by the forcible and truthful manner in which the proposed effect is realised.

No. 105. 'Fruit,' G. Lance. The principal components are white grapes, contrasted with some dark leaves with the usual happy effect which the painter gives to these simple agroupments.

No. 106. 'A Cairo Fruit Merchant,' J. Colby. There are valuable qualities in this little picture; but the figure had been better otherwise than looking upward with fixed gaze.

No. 108. 'Early Night,' A. Gilbert. In short, one of the moonlight effects which frequently appear under this name; although facile in execution, it is among the best works of this class of effect that the artist has produced.

No. 109. 'A Scene in the Vale of Tempé,' F. Danby, A.R.A. This picture exemplifies in its author an exception to the rule which teaches that artists in the highway of success become careless and impatient. In this production its author breaks lances with Claude and Poussin, and indeed the picture is as good as the works generally of either. There appears to be here more of transparent colour unvitiated by white, than we have seen in late pictures. The time is evening, and the setting sun gilds here and there a peak of rocks, while the vale lies in cool shade, which also falls in force upon the foreground. The composition is full, and it is everywhere elaborately worked out with, it would seem, much fluid vehicle. Tempé is a favourite resort of this painter; he has been there before.

No. 110. 'A Riverside—Storm passing off,' A. Gilbert. This is a small picture presenting in the foreground a study of docks and small herbage; it is charming in all its parts—a perfect gem.

No. 111. 'A Sketch from Nature,' H. J. Boddington. Two riverside pollard willows, with a glimpse of the water, and an accompaniment of almost every common kind of aqueous vegetable. It is full of that kind of nature from which it has been painted.

No. 113. 'Lady and Child,' H. Le Jeune. Distinguished by infinite sweetness and almost affected simplicity; it reminds the spectator very much of some of the well-known Madonnas.

No. 114. 'La Leçon Réligieuse,' Miss E. Goodall. A cottage interior, with two figures—mother and child—the latter, of course, receiving the lesson. It is a small picture of a high degree of merit, being wrought with such ease as to leave nothing to be desired.

No. 121. 'Scotch Lassie,' T. M. Joy. A small half-length—a very agreeable study.

No. 123. 'Study from Nature,' H. J. Boddington. A section of a common with a group of trees near the centre—distinguished by the best qualities of the works of its author.

No. 128. 'Watering place near Dumfries, N.B.,' J. F. Herring. The principal in the picture is a horse with cart harness, but the animal in limb and dressing is a carefully groomed saddle-horse.

No. 132. 'A Bird-tender,' J. Inskipp. A country boy with a gun watching to drive birds away from the crops. The picture is distinguished by much of the "rough vigour" of the artist's manner.

No. 133. 'The Lake of Thun, Switzerland,' T. Danby. This is a production of a very high degree of merit. The artist has painted Welsh scenery with much success, and we cannot help thinking that his Welsh impressions are not superseded by any which he has gathered from Switzerland. The red light on the distant mountain is a beautiful feature of Swiss scenery, but the mountain itself is more like Snowdon than any other mountainous form we have before seen on canvas. The eye is led round the basin of the lake by the crests of the nearer mountains that rise against the clear sky—these lie in a breadth of shade which is brought down to the lake, part of which also bears the shadow of the high lands. Two boats in the immediate part of the composition are painted with masterly feeling and very gracefully disposed. The shaded portions of the water are admirable, but the lights are milky and opaque.

No. 134. 'Gathering Watercresses,' G. Smith. A small picture showing a boy in the act described in the title. Of this little picture we cannot speak too highly.

No. 137. 'A Fresh Breeze,' J. Wilson. A small picture in a round frame. The principal craft looks like a Dutch pilot boat. This is the phase that the painter most successfully describes. We feel the breeze and the movement of the water.

No. 140. 'Italian Peasant Girl,' R. Buckner. A life-sized figure with a water-cruse. The head is a charming study.

No. 146. 'The Drovers' Halt,' T. Creswick, R.A., and R. Ansdell. A large and elaborate picture, apparently a composition. The right is occupied by a farm-house with trees, and the nearest section closes the foreground with the outline of a descent. Another section on the left shows a windmill on an upland, and the third division affords a glimpse of a river winding into distance—perhaps these removes are too pronouncedly separate. The wealth of the picture is displayed in the nearest breadths, which present many passages of transcendant beauty; it is here we find the drover and his flock of black-faced sheep.

No. 147. 'Cinderella,' W. S. Burton. A small picture of much sweetness, but we think deficient in middle tones and supporting darks.

No. 149. 'The Fruit Stall,' G. Smith. A woman seated at her stall, which is lighted by a paper lantern. The effect is brought forward with the most felicitous result.

No. 151. 'Monk of the Order of St. Francis at his Devotions,' H. W. Pickersgill, R.A. A life-sized figure, very carefully studied.

No. 156. 'Waiting a Shot — Wood-Pigeons,' J. Inskipp. A pendant to the other picture, No. 132, 'The Bird-tender:' the same boy in another pose; the entire composition very much like the work already noticed.

No. 157. 'The Port of London,' J. Dawson. The view is taken from near London Bridge, on the Middlesex side, the nearest objects being the steamers at the wharf. It is a bold essay, and of such difficulty that very few who have ever attempted this or any view of "the Pool," have ever fully succeeded. We never saw "the Pool" so clear of craft as it is here represented. Be it as it may, the distance is finely felt, and the river, with its objective towards the Surrey side, is very effective; but on the Middlesex side the effect is enfeebled by a monotony of red and yellow; yet the work is a production of striking merit.

No. 161. 'A Welsh Cottage Scene,' E. J. Cobbett. In all its parts very like a veritable locality. A girl stands at the door of the cottage, opposite to which is another figure in shade. This picture, in colour, firmness of touch, and general quality, far exceeds everything that the artist has produced.

No. 162. 'The Mother's Hope,' J. Sant. The subject is extremely simple, but it acquires importance from dignity of treatment. The figures are life-sized; the mother holds the child playfully on her knee, and the disposition of lines, arising from the relation of the figures and the supplementary draperies, affords a most agreeable composition. The face of the mother, like many of those painted by this artist, is brought forward in reflected light. The entire work exhibits an unflinching perseverance in overcoming difficulty.

No. 166. 'Interior of a Farrier's Shop—Brittany,' E. A. Goodall. There is much more power in this work than in any similar production of the artist which we have seen. It is dark, with the principal light coming from the fire. The light is most judiciously broken, without in anywise injuring the intended effect.

No. 174. 'Heath Scene,' J. Stark. A small picture realised with much sweetness from an ordinary piece of subject-matter.

No. 176. 'View of Byland Abbey, looking over Coxwold to the Vale of York,' Copley Fielding. A view of a richly-wooded tract of country, over which the eye is led to finely-felt and beautifully-graduated degrees of distance.

MIDDLE ROOM.

No. 180. 'Scene on the Scheldt,' T. S. Robins. The banks of the Scheldt in themselves offer nothing to the painter. A picture describing a site here, must therefore, in order to be interesting, be composed principally of craft and figures. We have accordingly, a portion of the right bank of the river, looking towards the sea, with some hay-boats and figures. It is a large picture, and we think more elaborately finished than any we have seen exhibited by this painter.

No. 181. 'Fruit Piece,' W. Duffield. Grapes, a pine, and other items realised with infinite truth.

No. 182. 'A Rocky Stream, N. Devon,' P. W. Elen. A well-selected subject, painted with a close observation of nature.

No. 186. 'Defeated Troopers,' J. W. Glass. Two cavalier troopers, having escaped from some defeat of the royal troops, have drawn their reins, and are breathing their jaded and worn chargers at a moderate pace, while anxiously listening to hear if the enemy be upon their track. It is evening; and the sombre effect enhances the sentiment. It is a production of a high order of merit.

No. 190. 'Queen Bertha, Wife of Ethelbert, instructing her Children,' E. T. Parris. The composition presents an agroupment of three figures—the Queen and her two children. The mother points attention to a cross, and supports on her knee a copy of the Scriptures, from which she instructs the children. The incident is brought forward with the utmost perspicuity; and in expression and other natural qualities the picture is distinguished by much excellence.

No. 199. 'Wager between the Bruce and Sir W. St. Clair,' Aster R. C. Corbould. The bet was that the dogs of St. Clair would not kill a certain white hind that had many times escaped the dogs of the King. The King lost the bet: we therefore see the dogs of the knight about to seize the hind. The landscape seems to be very carefully executed, but there is no description of a chase.

No. 204. 'The Castle of Betsko, and the Valley of the Waag, in Hungary,' G. E. Hering. The castle, situated upon a lofty rock, occupies a site near the centre of the composition, and, to the right, the river winds through a richly-wooded valley, shut in by a chain of lofty mountains. It is a highly picturesque subject, to which the painter has done ample justice. The more immediate passages of the work display great richness of colour, careful definition of parts, and the nicest elaboration where its importance is felt; and the remote parts are graduated with a most successful description of airy distance.

No. 205. 'The Vesper Bell in Germany,' I. Zeitter. The season is winter, and the time evening—and, according to the title, we find a devout Catholic family in their sledge, drawn by dogs, who have instantly stopped to prayer on hearing the "Angelus." The picture is in the usual free manner of the painter.

No. 206. 'Spring-time,' H. C. Selous. A girl—a three-quarter figure—carrying a basket of flowers on her head. The picture is brilliant in colour, and bright in effect.

No. 207. 'A Summer Afternoon,' J. Peel. A small picture remarkable for the firmness and substance of its manner.

No. 209. 'Hush!' Mrs. Carpenter. The head of a child touched with freedom, and coloured with much sweetness.

No. 215. 'Lagunes de Venise,' J. Holland. The principal material in this picture consists of a near assortment of Venetian craft with a gondola, and beyond these in the distance is a view of Venice. The movement of the water and its lustrous surface form a strikingly beautiful feature in this picture, which presents in the whole a daylight effect of much brilliancy.

No. 220. 'Dogs' Heads.' Those of two Skyes, mother and pup, rendered with much natural truth.

No. 221. 'Charge of Prince Rupert's Cavalry at the Battle of Naseby,' J. Gilbert. The line is charging somewhat confusedly up hill, and seems to be turning the flank, without knowing it, of the parliamentary forces. We know not what chance they may have with blown horses when they get to the top of the hill. Some of the nearest figures in the rear of the leader, and the trumpeter, are extremely well conceived; the points of the others, as the line retires, are lost to us. The spirit and movement of the composition are admirable; we stand before the canvas and expect the shock.

No. 225. 'Cottage Door,' W. Underhill. A girl and two boys at a cottage-door, the latter feeding young birds. The girl is a conception so agreeable that we wish that she had been alone: there is a character in the figure beyond the occupation of her brothers.

No. 226. 'Waybourne on the Norfolk Coast,' J. Middleton. The view presented here is that of an open country, happily broken by the inequalities of surface which very much assist the composition. On the left the sea appears, and the nearest sites of the view exhibit beautiful colour and valuable manipulation. This picture differs from those that have preceded it by the same artist, inasmuch as it is greatly superior to all.

No. 235. 'Windsor Forest,' Copley Fielding. The castle is seen in the distance under an evening effect rising above intervening trees. It is treated with unaffected simplicity.

No. 236. 'The Whistle,' C. Brocky. A mother amusing her child by placing a whistle to its mouth. The flesh is extremely well painted, of a texture so soft as if it would yield to the touch.

No. 237. 'A Highland Stream,' F. R. Lee, R.A. The burn flows down into a stoney pool immediately before us. We have never in any production of the artist seen a more felicitous imitation of natural effect.

No. 240. 'The Irish Mother,' Miss E. Goodall. A small picture, representing mother and child, drawn and coloured with much fine feeling.

No. 241. 'On the Thames, near Medenham,' J. D. Wingfield. A small study, very carefully made out, showing a pic-nic, with figures in the costume of the last century.

No. 243. 'Gypsies Releasing their Donkeys from the Pound,' G. A. Williams. A production of much excellence, greatly superior to other works by the same hand. It is a large picture, having for its principal objective a cottage shaded by lofty trees, and opening on the left to the village-green. From the character and action of the figures, the episode is sufficiently perspicuous.

No. 244. 'The Island of Capri,' G. E. Hering. The rock is seen at a sufficient distance to form, as a whole, the prominent feature of the picture. A shred of sand, at the left base of the composition, tells us that we view the island from the opposite shore. The effect is that of evening,—the sea lying in shade. The entire composition coincides with an expression of profound tranquillity.

No. 245. 'The Pearl of the Harem,' L. W. Desanges. An Eastern beauty, attired with regal magnificence. The features are strikingly characteristic; the face is painted with unusual nicety.

No. 251. 'A Drive on the Downs,' H. Weekes, Jun. This is a large composition, presenting an extensive view of the Downs, with very numerous flocks. Every praise must be given to the industry which realises a work so elaborate.

No. 252. 'A Neapolitan Fisher-Boy,' R. Buckner. There is something sculpturesque in the figure and its pose. He is seated on the sea-shore, and is altogether very characteristic of his class. It is the most careful study we have ever seen exhibited under this name.

No. 255. 'Heath Scene—Parkstone, near Poole, Dorsetshire,' A. Clint. From a broken and richly-coloured foreground, we see the town, we presume, in the distance; which section of the picture is painted with much success.

No. 256. 'Ripon—Yorkshire,' G. Stanfield. This picture shows great earnestness of manner and solidity of execution. Like many of the productions of its author, a great portion is thrown into deep shade, and those passages which are lighted, even those not occupying the nearest sites, are remarkable for substance and crispness of finish.

No. 258. 'Summer Evening,' E. Williams, Sen. A study of river-side material, executed in a manner which declares the powers of this veteran painter to be yet as vigorous as in younger years.

No. 264. 'Zuleika,' W. Fisher. The subject is found in the "Bride of Abydos:"—

> "Where oft her Koran conned apart,
> And oft in youthful reverie,
> She dreamed what Paradise might be."

It is a small half-length figure, of which the head is graceful and expressive.

No. 270. 'Margaret,' F. Newenham. This passage of Faust is a favourite subject with German painters. It is a half-length figure, seated at the wheel, and thinking of

Faust. The head expresses a sentiment scarcely, we think, sufficiently profound to meet the pathos of her utterance. There is too much brown in the picture, but we think it the best of the artist's recent productions.

No. 269. 'Landscape and Cattle,' G. Cole. This is a large picture, presenting some beautiful parts. The animals are not on a par with the landscape.

No. 277. 'A Scene near Naples,' W. Linton. A festa or a mezza festa, but without the usual accompaniments of a holiday. The scene is closed in by trees, with a peep of Vesuvius and the sea. It is not so interesting a subject as others lately exhibited under the same name.

No. 279. 'The Ballad,' H. C. Selous. A careful study of a girl reading a ballad. It is treated with a view to daylight effect, which is realised with perfect success.

No. 283. 'A Study from Nature,' H. P. Drew. A single figure, representing a country boy carrying some holly over his shoulder. It is painted with great freedom and firmness of touch.

No. 284. 'Moonlight,' A. Montague. Apparently a composition affording a view of a canal or river, having houses on each side; on the left a windmill tells forcibly against the sky.

No. 290. 'A Summer Cloud,' F. Wyburd. A small study of a girl, seated, and looking down, as if lost in melancholy reflection. The sentiment is appropriately sustained.

No. 292. 'View of Arundel Castle from the Park,' Copley Fielding. A small picture, showing a broad, light, and open distance — a kind of subject which this painter rarely executes in oil.

No. 294. 'The Nymphs Offering to Venus,' W. Salter, M.A.F. This is a composition of half-length figures—Venus, with Cupid behind her, and, on the left of the principal figure, two nymphs, who are presenting to her a basket of flowers. The idea is graceful, and it is rendered with much felicity. There is a considerable proportion of flesh-painting in this work, which is distinguished by a colour and *morbidezza*, charmingly imitative of the life. The draperies are disposed with taste, and the colours are harmonious and brilliant.

No. 297. 'Loch Lomond,' J. Danby. In this view the loch lies before us, the mountains on the opposite side closing the view, and rising high in contrast to the sky. The effect is that of sunset, and the objective and its dispositions being highly favourable for an impressive representation, the artist has understood and availed himself of his advantages. It is a work of a high degree of excellence, but it is to be regretted that there is not a proportion of texture—the uniform smoothness of the surface is objectionable.

No. 302. 'Peter Martyr,' J. Eagles. The figures here are insignificant; the local representation is the picture, being that of a wild rocky gorge painted with little or no colour beyond what might be employed in making a light and shade sketch. The composition is boldly touched, and it would seem that the painter has been looking at Salvator, as the picture instantly reminds the spectator of him.

No. 303. 'Kate,' T. F. Dicksee. The subject is that description given by Hortensio in the second act,

> "I did but tell her she mistook her frets,
> And bow'd her hand to teach her fingering," &c.,

and the precise point of the plaint selected by the artist is that in which he says that through the instrument "his pate made way." We accordingly see Hortensio sprawling on the floor with the broken instrument still on his head; while Katherine, with an expression of angry excitement, is retiring with a stately step. The picture is throughout most carefully painted—the apartment, showing everywhere sumptuous furniture or rich decoration, to the sacrifice, we think, of powerful effect. Both faces are endowed with strong expression; but the drapery of the lady is not sufficiently full; it suggests the lay-figure.

No. 310. 'An Old Lighthouse, Jetty, &c., on the coast of Normandy—fishing-boats leaving,' J. Wilson. This is perhaps the best picture that the artist has ever produced. It is a large composition of excellent material on the land side, with the interest supported, on the sea section, by a powerful stormy effect. The wind seems to blow along shore, or from a point or two seaward; under such an aspect, at least as we see it here, it is not probable that boats would be putting to sea: a much more powerful interest would be felt if the boats had been running in to escape the gale.

No. 311. 'Mountain Stream,' W. Underhill. The stream has little to do with the picture; it is constituted of two girls at the brink of a pool in a rocky watercourse. These figures are extremely felicitous, but their importance is diminished by a near tree and a distant light.

No. 317. 'Snake Catchers of Syria capturing a Cobra di Capello,' Willes Maddox. The immediate scene is the site of a ruined temple; the snake is issuing from a hole under a fallen pillar. The charmers form a party of an old man, seated on the ground, piping—a boy, also seated, who has the custody of the tame snakes—a girl playing a lute, so primitive that it might be put into the hands of Silenus himself, wherewith to accompany his song of the wonders of creation; another is preparing to take the snake. The figures are highly characteristic and full of expression—in short, this is, as yet, the best production of its author.

No. 319. 'Titania,' J. G. Naish. A flower and fairy composition, representing Titania disposing herself to sleep. The picture is elaborate, and is eminently poetical in parts —but, as a whole, it falls short of other productions which have preceded it.

No. 321. 'A Mountain Stream,' H. Jutsum. A glimpse of a mountainous country from a path on the hill-side, near which rises a group of trees, the foliage whereof is painted with infinite tenderness. The distance is exquisitely felt, and the nearest site, with its limpid water and various herbage, is singularly rich in colour. It is one of the most graceful of the artist's works.

No. 328. 'The Snow Drift,' C. Branwhite. This is a large picture, showing an open country under a stormy aspect; a post-boy, wearing a red jacket, is riding a grey pony, and turning off the road to avoid the drift. How odious soever comparisons may be, we cannot help saying that the work is much below the standard of antecedent productions.

No. 330. 'Her Majesty the Queen holding a Drawing-room at St. James's Palace,' J. Gilbert. A small picture of much elegant feeling.

No. 334. 'A Bivouac of Troops near Notre Dame—Moonlight—Paris,' E. A. Goodall. In this picture the principal objects are grand and imposing; the disposition of lights and darks produces an effect surprisingly real.

SOUTH ROOM.

No. 339. 'A Scene in the Western Highlands—Gillies reposing,' T. Jones Barker. They have killed a fat buck, and one of them is sitting on the animal, while other figures are variously disposed. The agroupments and entire composition are strikingly picturesque: the deer-hounds, which are necessarily present, are painted with extraordinary truth.

No. 342. 'Corridor—Knole, Kent,' W. S. P. Henderson. One of few studies we see from Knole, in which the object is rather truth than ideality: the little picture is admirable in description of material and surfaces.

No. 343. 'Port and Harbour of Guernsey,' E. Colls. A small production, agreeable in treatment.

No. 353. 'Nile Boats with the Town of Benisooef in the Distance,' A. Hadgie. We know not the Hajji who takes this eastern prenomen for his patronymic. If the facetious Baba be turned a painter and a Feringee, our eyes be upon it, he is welcome,—he sends a work of great promise; the picture is small but the honour is great.

No. 354. 'The Reverie,' A. J. Woolmer. This little picture wants perhaps a dark in the relief: nevertheless it is one of the most attractive of the minor productions of its author.

No. 359. 'The Outlaw,' W. H. Fuge. A half length study of a man in whose features is forcibly depicted the despair of one in the position described by the title.

No. 365. 'Christ Mocked,' W. Armitage. A composition of life-sized figures. The Saviour is stripped preparatory to being attired in the scarlet robe; the ministers of these inflictions are Roman soldiers. The work is deficient in force, character, and minor indispensable qualities.

No. 366. 'A Study,' H. H. Martin. A portrait of an Asiatic very like the life.

No. 367. 'Llyn Llydaw, North Wales,' Sidney R. Percy. A broken country, presented under the shade of a rain cloud, with incidental lights. It is charmingly treated.

No. 373. 'Galatea,' W. E. Frost, A.R.A. A small picture of a single nude figure, bathing. Nothing of its kind was ever more beautiful.

No. 381. 'Trustfulness,' Alex. Johnston. A highly finished study of a female head and bust, with the hands upraised in prayer. The manner of working out the conception fully realises the title.

No. 384. 'Study from Nature, a Girl of Andernach,' Miss J. Macleod. A small composition distinguished by valuable qualities of execution.

No. 388. 'Beef and Mutton,' J. C. Morris. This inappropriate title is intended to describe a couple of sheep and an ox lying ruminating. The head of the ox is very successful.

No. 389. 'Wood Nymphs—a Sketch,' W. E. Frost, A.R.A. A composition containing several figures. It is one of those miniature gems by which this artist has made for himself a supplementary reputation.

No. 391. 'Enamel of a Statesman,' W. Essex. This is a portrait of Sir Robert Peel, executed with all the excellence which qualifies the works of the artist.

No. 400. 'Summer — A Study from Nature,' J. Middleton. This is very like a veritable locality, rendered without any deviation from the truth. The relations of light and shade are admirably maintained.

No. 401. 'Château de Beauçons, Valley of Argelez—Pyrenees,' W. Oliver. A highly picturesque subject, treated with much brilliancy of colour, and fine feeling for distance.

No. 414. 'Interior of the Great Exhibition, Hyde Park, on the 1st of May, 1851,' J. D. Wingfield. The subject is the gorgeous ceremonial of the opening—one of the most difficult and open to criticism that

could have been selected. But the picture is large, and every part of it is made out with unflinching honesty of purpose. The necessary daylight effect is fully preserved, and every object maintains its place; in short, the work is entirely successful.

No. 421. 'Tam O'Shanter,' G. Cruikshank. One of those highly-coloured eccentricities which this artist has recently exhibited.

No. 423. 'The Market-place at Liège,' H. C. Selous. A picture extremely full of material, and displaying difficulties which are disposed of with masterly tact.

No. 428. 'Fish Girls on the Coast of Normandy.' A simple subject, brilliant in colour and judicious in treatment.

No. 437. 'The Cherries,' J. H. S. Mann. A small picture, very careful and eminently sweet in feeling.

No. 441. 'Wood-Notes,' E. Hopley. A small study of very agreeable character.

No. 442. 'A Sunny Day near Dawlish.' J. Mogford. A coast view, the treatment of which effectively sustains the title.

No. 449. 'Near Boulogne,' E. T. Parris. A coast scene, with groups of the fishing inhabitants. The composition involves a story, which is told with great perspicuity.

No. 459. 'Ventimiglia on the Cornice—Piedmont,' H. J. Johnson. A work powerful in effect and masterly in execution.

No. 460. 'Piazza Signori,' J. Holland. Very original in manner, and extremely brilliant in effect.

No. 467. 'Le Solitaire,' G. E. Hering. The "Solitaire" is a stork. The scene is like a section of the Campagna, seen under a successful study of sunset.

No. 476. 'On the North Eske, at Roslyn,' G. Stanfield. This is a charming study of light and shade, characterised by a very decided manipulation.

No. 488. 'A Haggis Feast,' Alexander Fraser. A composition with numerous figures. The picture shows much of the known excellence of the artist's manner.

No. 494. 'A Cloudy Day in June,' A. O. Deacon. The title is fully realised by the treatment of the subject.

No. 497. 'The Sportsman's Rendezvous,' J. Stark; the animals by A. J. Stark. The largest picture that the artist has lately exhibited, presenting on the left a screen of trees opening to distance on the light. It is, in all its parts, very like nature. The animals, by A. J. Stark, are very careful—and not less meritorious is the donkey, by the latter artist, in No. 500.

No. 503. 'Music,' J. Sant. This picture is powerful in effect, and natural in motive, but the head is deficient in beauty—we hear the singing, but we feel not the inspiration. In qualities of execution the work is masterly.

No. 517. 'The Festal Band,' R. M'Innes. A joyous company of Italian girls brought forward in a landscape composition: each of these figures is distinguished by the effective elaboration with which the artist has characterised his best works.

The sculpture numbers only thirteen works, but they are all productions of greater or less merit.—No. 532, 'Nature's Mirror,' T. Earle, is a charming conception, a girl, nude, dressing her hair by the aid of the reflection in the water.—'Rebekah looking at her bracelet,' W. Theed, is an extremely graceful half-sized figure—and 'Maternal Affection' in a severer style, by E. B. Stephens, is a production which effectually sustains the proposed sentiment.—Other works of a high degree of merit are No. 536, 'Model of a Deer-hound,' C. M'Carthy; No. 359, 'Lycidas,' F. M. Miller; No. 543, 'Innocence,' J. H. Foley, A.R.A., &c.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

COPPER.

Notwithstanding the vast extent of the metal manufacture of the British Islands, it cannot but be admitted by all those who have any acquaintance with the processes adopted, that there is a most important field open for the industrious investigation of the scientific student. Although in the processes of smelting, refining, and working copper and iron, our metallurgists have arrived at a considerable degree of perfection, there are still many uncertainties about the result, which appear occasionally, notwithstanding the most careful attention, in every stage of the smelting operation. These arise in part from the accidental presence of minute quantities of other metallic or earthy bodies; and it is believed that in some cases physical conditions, dependent probably upon the influences of heat, may produce a molecular state of a peculiar character, on which the workable qualities of the metal depend. When we consider the various phenomena of tenacity, ductility, &c., at different temperatures, these qualities varying in a remarkable manner as the temperature is changed, the probability is shown that permanent physical arrangements may be produced by the agency of heat, on which depend, at least, some of those characteristics which are still problems inviting investigation.

A brief notice of the mode of occurrence of copper in nature, will prove an appropriate introduction to the account of its use, pure and alloyed, in ornamental manufacture. This, and several other metals, occurs in what are called *lodes*, or *mineral veins*. There is, not unfrequently, much misapprehension on this point; many persons imagining that there is some relation between the conditions of a vein in a rock, and one in the body of an animal. A lode, as a mineral vein is termed in Devonshire and Cornwall, it should be understood, is usually a fissure in a rock, which has been produced during an early geological epoch by some extensive convulsion. It is in fact a great crack extending across a considerable tract of country, into which the metalliferous matter has been precipitated from solution in water; or, as some suppose, fixed after volatilisation, which has taken place nearer the earth's centre, under the influence of the more elevated temperature which observation is supposed to indicate as existing at great depths from the surface. In some cases the metal is found in large cavities instead of cracks, although the latter may be regarded as usually constituting a *copper lode*. In the very remarkable specimens of copper ore from Burra Burra, in South Australia, which formed so interesting a group in the colonial section of the Great Exhibition, we had examples of an enormous deposit of copper in a basin of mud, or soft clay, probably in the first instance existing in the nearly pure metallic state, afterwards being slowly changed into oxide of copper, and then to the purple and green carbonates, of which some beautiful specimens are to be seen in the Museum of Practical Geology. Enormous masses of native copper exist on the borders of Lake Superior. These have been supposed to present evidence of fusion, and their condition has been brought forward in support of the theory of igneous action. At a meeting of the American Academy, in January, 1851, Dr. A. A. Hayes stated, that from extended observations, embracing more than five hundred specimens of this native copper, no instance occurred in which the slightest indication was presented of this copper having been fused in its present condition. The examination of Dr. Hayes afforded one constant result, which he thus expressed:—"*This copper has taken its present varied forms of crystallised masses, more or less flattened, laminated, or grooved, by the movement among the parts composing the rocks in which it is found.*" If we select a mass which has entered a cavity, we find the crystals with their angles sharp and uninjured, while the mass mainly may have been compressed into a plate. Dissecting this, the crystals are seen to be connected with, and form parts of, the original system of crystallisation. Flattened and grooved specimens often present on their edges arrow-head shaped forms, derived from regular crystals, crushed and laminated. It is, therefore, most probable that these immense deposits of copper were gradually formed by a process of electro-chemical precipitation. Malaguti and Durocher have proved by chemical analysis the presence of copper and other metals in the waters taken some leagues off the coast of St. Malo, and a small quantity of copper has been detected in the ashes of various species of *Fucus* growing around the coast of France.

The character of the Lake Superior copper deposits may be inferred from the fact that, in 1850, seven large masses, shipped at one time, weighed 29,852 lb., and four others, 14,641 lb. About a thousand men were at that time employed in mining operations; and it was estimated that 2,680,000 lb. of copper were sent down from the lake in that year.

Copper exists in nature as native copper—that is, in a metallic state, usually associated with small quantities of other metals, that of Lake Superior containing a considerable per-centage of silver; and in the state of ore, those of commercial value are oxides, sulphurets, and carbonates; the most abundant ore in the British Isles being the copper pyrites, which is a double sulphuret of iron and copper. Nearly all the ores of copper contain silver, and in many of them it is in sufficient quantity to render its separation profitable; while some of them contain gold. Zinc, lead, antimony, together with some other rarer metals, are not unfrequently found mixed with the sulphurets of copper. The great difficulty with the smelter is to separate these adventitious metals.

The following is but a very general outline of the process of copper smelting, but it will sufficiently convey the general characteristics of the operations. The ore is roasted by a low heat, in a furnace with which flues are connected, in which the sulphur that is volatilised is collected. The ore, after roasting, still contains a considerable proportion of sulphur, which is held by powerful affinity: this is only removed by several subsequent exposures to heat, in which operations, the sulphur leaving the mass, it assumes more and more of the metallic character. The iron present in the ore, not being so easily reduced or fused as the copper, remains in the scoria, forming *slag*, while the copper is run out.

The copper of commerce is rarely or ever pure; it generally contains both lead and antimony, and not unfrequently silver. The influence of the last metal is to accelerate the corrosion of the copper when exposed to the action of sea-water, as in the sheathing of ships. This was proved by Mr. Prideux, of Plymouth, who, some years since, instituted an extensive series of experiments on this subject. More recently, Dr. Hayes, of Boston, obtained four complete suits of

copper sheathing, containing four pounds of silver in every 2000 lb. of the mass. These were placed as usual on vessels destined for long voyages; and, from its density, it was expected to prove sufficiently durable: it did not, however, resist sea-water corrosion so long as ordinary copper. It was found, upon chemical examination, that none of the silver had been removed; the electro-chemical action of the sea-water being confined entirely to those parts of the copper which were free of silver. In connexion with this subject, Captain James instituted a series of experiments in Portsmouth Dock-yard, and obtained the following results:—

	Loss per square-inch in grains.
Dock-yard copper, No. 1	1·66
Do. No. 2	3·00
Do. No. 3	2·48
Do. No. 4	2·33
Muntz's metal (a brass)	0·95
Selected copper	1·10
Electrotype copper	1·40
Copper containing phosphorus	0·00

It was observed by Dr. Percy that copper could be made to combine with a considerable quantity of phosphorus, which had the property of rendering the metal extremely hard, at the same time affecting but very slightly its tenacity and malleability. Another advantage found to be derived from the use of phosphorus with copper is, that it prevents the sponginess which frequently interferes with the production of good castings.

The ductility of copper is a most important quality in the application of this metal to useful and ornamental purposes. The bottoms of large boilers are usually forged with huge hammers worked by machinery; and the ductility of copper is now frequently shown in the jelly-moulds, which are, with all their complexities of shape, commonly beaten out of a flat sheet.

Much interest was excited by the series of specimens of a manufacture showing the extreme ductility of good copper, exhibited by Messrs. Tyler and Sons, of Warwick-lane, in the hardware department of the Great Exhibition. This was of so striking a character, and the resulting article, a vase—intended to be adapted for a Tea Urn—so beautiful, that we select it as our illustration of a manufacture depending on the ductility of copper.

In the first instance, a circular piece of copper of the requisite thickness is taken and properly annealed. This is subjected to a process of hammering, which is uniformly carried over the whole surface, the disc of metal being dexterously turned round by the workman during the operation. By this process it eventually assumes the figure shown in the second woodcut, and resembling, indeed, a copper bowl. It will be

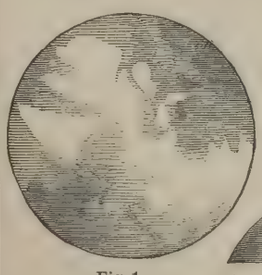


Fig. 1.

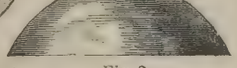


Fig. 2.

evident, that, during the action of hammering, the ultimate particles, constituting the mass of the metal, must be driven closer together. We do not know what exactly takes place: when we hammer a piece of very ductile copper, heat is evolved, and we render the metal brittle; if, when this change has been carried on to its utmost point, we expose the brittle substance to heat, and then allow it to cool slowly, we restore the copper to its former state of ductility.

The secrets of these molecular changes have not yet been sufficiently examined. We have allowed ourselves to rest satisfied with the terms cohesion and calorific repulsion, as explanatory of these changes, without having any clear idea attached to the terms—indeed the question of the atomic constitution of matter appears to be altogether as much open to discussion as it was before the time of Newton. Modern science is not satisfied with the theory that matter is made up of hard, impenetrable atoms, and appears disposed to a hypothesis of a most metaphysical character, which supposes matter to be certain mathematical points, represented only by a bundle of peculiar properties. We cannot now enter into any discussion on this very abstruse, but most important subject; it is sufficient for our purpose that we state the fact of metal becoming very brittle by long-continued hammering.

The copper vessel in question, being brought into the shape of a bowl, is submitted to the action of heat—the process is called *annealing*—and when cool, it is again hammered by the workman; the third stage of the manufacture being represented by an approach to a conical figure. (Fig. 3.)

Up to this point the operation may appear sufficiently simple, although in beating up a disc into a vessel eighteen inches high, much mechanical skill is required. Now, by very careful manipulation, that portion which is to form the neck of the vase is produced—the process being still successive hammerings and subsequent annealings—the result being eventually such a form as shown in the fourth figure:—

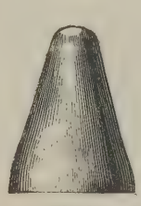


Fig. 3.

Fig. 4.

The article is now placed upon a lathe, and the remaining portion of the operation, which still depends upon the ductility of the copper, consists in exerting a strong pressure upon the metal form, while it is made to revolve. In this manner is produced the next shape (fig. 5.)—The operation of annealing must be very frequently repeated—as it is found that the change from ductility to brittleness takes place more rapidly in the advanced stages of the manufacture than it did in the commencement of the process. In Fig. 6 is shown the formation of the mouth of the vase, and its further development in Fig. 7. Eventually the required form is produced; and the annealing operation being now carried with much care, to such an extent as to insure the required toughness to the vessel, the handles, base, &c., are adjusted, and the vase is completed.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

In a subsequent Number we shall return to this subject—as there are still some important ornamental manufactures, which depend entirely upon the ductility of the metal employed—which ductility is only to be insured by the manufacture of copper in a state of almost chemical purity.

ROBERT HUNT.

OBITUARY.

MR. SAMUEL PROUT, F.S.A.

ON Tuesday, the 9th of February, this eminent water-colour painter died at his residence, in Camberwell, at the age of sixty-eight years. His life, almost from childhood, had been one of considerable bodily suffering, which, during the last twenty-five years, had so greatly increased, that his friends very frequently became more than ordinarily anxious as to the result; nor was he himself, at times, scarcely less sensible of his precarious state. In a letter we received from him in the spring of last year he thus expresses himself:—"I have not been able to reach town since the last exhibition, and I cannot be sufficiently thankful that warm weather promises a new creation. I am at an age—with many infirmities—when sunshine and refreshing showers are required to keep alive the spirit of life and enjoyment: activity and vigour are worn out, and, though still creeping on, the dark cloud is apparently not very distant." Nevertheless, it came suddenly at last, a fit of apoplexy terminating the valuable existence of one to whom the poet's line in no instance more truly applied—

"Death never comes amiss to him prepared."

The task of a biographer is, indeed, a painful one, when it demands a record of some old and valued friend; our long and intimate connection with artists generally too often imposes this duty upon us, for there are many now gone with whom we have held familiar intercourse, and more still left us of whom as much may be said. Of the former, none lived more deeply in our warmest affections than Samuel Prout; and a high privilege it was to be "entered on his list of friends," who knew so well how to make and retain them. Fortunately, we are spared the task which would otherwise devolve upon us, of alluding to his long and popular artistic career, by directing our readers to the *Art-Journal* for the month of March, 1849, in which appears a portrait of the deceased artist, with an admirable memoir of him from the truthful and eloquent pen of his intimate friend, Mr. John Ruskin, to which it is felt nothing can or need be added by way of eulogy; his works are too well known, and too highly appreciated, to be again spoken of, and his fame may safely rest upon so sure a foundation.

But we may be allowed to reprint our own appended remarks upon his personal character:—"No member of the profession has ever lived to be more thoroughly respected—we may add, beloved—by his brother artists; no man has ever given more unquestionable evidence of a gentle and generous spirit, or more truly deserved the esteem in which he is so universally held. His always delicate health, instead of, as it usually does, souring the temper, has made him more considerate and thoughtful of the troubles and trials of others;

ever ready to assist the young by the counsels of experience, he is a fine example of upright perseverance and indefatigable industry, combined with suavity of manners, and those endearing attributes of character, which invariably blend with admiration of the artist, affection for the man." During the last six or seven years, we have sometimes—not often, for we knew that conversation was frequently burdensome—found our way into his quiet studio, where, like a delicate exotic, requiring the most careful treatment to retain life within it, he could keep himself warm and "snug," to use his own expression; there might he be seen at his easel, throwing his rich and beautiful colouring over a sketch of some old palace of Venice, or time-worn cathedral of Flanders; and, though suffering much from pain and weakness, ever cheerful, ever thankful that he had still strength sufficient to carry on his work. It was rarely he could begin his labours before the middle of the day, when, if tolerably free from pain, he would continue to paint till the night was advanced. A finer example of meekness, gentleness, and patience we never knew, nor one to whom the epithet of "a sincere Christian," in its manifold acceptations, might with greater truth be applied; the profession has lost in him one of whom they may be proud as an artist, and who was in every way worthy of their veneration as a man. We may write thus of him now he is taken from us; it would only have grieved his modest and gentle spirit to have done so, had he been living to find such sentiments put upon record.

MR. W. WATTS.

THE death of a fellow-creature in his hundredth year, and in possession of his mental faculties, is always an event interesting to humanity; and this month has furnished an instance of such longevity connected with the Arts. Mr. William Watts was born, as far as can be ascertained, in the year 1752; his baptismal register only gives the date of that ceremony as in February, 1753. His own belief was, that he was born in the year the style was altered in England, which was the year 1752; he had a distinct recollection of the news arriving in this country of the Battle of Quebec, and the death of the illustrious Wolfe, and also of the accession of George III.; these events occurring while he was at school, and dating 1759 and 1760, &c., when he was, as he believed, eight or nine years of age. His father was a master silk-weaver in the neighbourhood of Moorfields, and died in consequence of injuries received in the riots of 1768, in which young Allen and others were shot by the military: both Allen and the elder Watts were innocent lookers-on, the latter saw Allen followed and shot in a shed, and made his own escape as well as he could.

Mr. Watts was educated for his profession under Paul Sandby and Thomas Rooker, and repeatedly mentioned the great kindness he received in the family of the latter artist, with whom he served his time: while with him he assisted with some of Woollett's plates; and, while under his articles, Mr. Rooker commenced the first magazine published in England with copper-plates; it came out in eighteenpenny numbers, and was entitled "The Copper-Plate Magazine." It had a large sale, and Mr. Rooker made a considerable sum of money by the experiment; on his death, Mr. Watts continued it for some time, and as it contained in each number a view of some nobleman or gentleman's mansion, it brought him into communication with the upper classes, and first suggested a work which he soon after brought out by subscription under the title of "Views of Gentlemen's Seats;" it was begun on the 1st of January, 1779, and proceeded through the consecutive years until finished in May, 1786. The original edition of this work is scarce.

Mr. Watts ultimately sold the plates to Mr. Boydell, who had them retouched—not with the best judgment—to give them more tone, or colour, as he termed it, and by this much of the original delicacy of touch suffered. Mr. Watts was then residing in Kemps Row, Chelsea; but, on completing this work, he parted with his house and furniture to a friend, and left for Naples. By the catalogue of his drawing, prints, and music, sold by auction at this time, he appears to have had a choice collection: amongst these were six drawings by Both; eight by Guercino; twenty-four studies by Watteau, &c.; and amongst the prints sold were twenty-eight and thirty-five etchings by Watts, the proof-plates of "The Copper-Plate Magazine," marked as the only one known; proof-plates of "Cook's Voyages," by Rooker and Watts, and two or three plates by Watts and Bartolozzi. While residing in Kemps Row, he had evening concerts of a friendly kind, at which Dr. Callcott Bartleman, and we believe the present veteran Horsley, assisted; he was also intimate with Bartolozzi, Middiman, Milton, and the other celebrated engravers of his day.

He arrived in Naples in September, 1786, and there became acquainted with Sir William Hamilton, then our resident Minister at that Court, and the beautiful and unfortunate Lady Hamilton, and received much kindness from them both. He left Italy in the following July, and arrived again in London, in September, 1787. He lived for some time after this at Sunbury—near the Castle Inn—and, in 1789, went to Carmarthen, and the following year to the Hot Wells at Bristol. In July, 1791, he spent two years at the Belvidere, Bath, and there brought out his twelve views of the city of Bath—beautiful specimens of line-engraving.

At this time he became interested and enthusiastic in the French Revolution, hailing it, in common with many others, as the dawn of liberty and happiness to mankind, and, some time after, went over to Paris, and invested a large share of his property in the French funds. In the issue, he lost the larger portion, and, for the time, all; as the property of British subjects was confiscated. At the Peace of 1815, about half was restored to him; but the rest was lost through the treachery of an agent, who sent him over forged vouchers for stock which was never purchased.

He was for some time greatly dispirited by the loss of his property, which included the portion he had received from his father's estate. He now found himself obliged to return to his profession; and between 1801 and 1805, he published his last work, being sixty views in Turkey and Palestine, from drawings made by Luigi Mayer during the Embassy of Sir Robert Ainslie to the Sublime Porte. After this, he retired wholly from business, and, after living a few years at Mill Hill, purchased a small property at Cobham, in Surrey, in 1814, and died there on the 7th of December, 1851, after a fortnight's illness from influenza.

Mr. Watts was always a man of temperate and regular habits, of a strictly honourable tone of mind, well read, and a good French and Italian scholar. His health continued so good, that up to the last six years of his life, he was in the habit of cutting up wood, in his barn, for exercise. At this time, he had an accidental fall, by which he injured his back, and the infirmities of age then began to accumulate, particularly in the loss of sight—his greatest privation, as this took away his favourite amusement of reading. He is buried in Cobham churchyard.

MR. WILLIAM ESSEX.

DIED at Birmingham, on the 19th of January last, William Essex, jun., only surviving son of Mr. Essex, of Osnaburg Street, enamel painter to her Majesty. He succumbed to an attack of scarlet-fever, after only a few days illness, while in the earnest prosecution of his practice as a portrait-painter, in which he was fulfilling his early promise of rising into extensive reputation.

THE FILATRICE.

FROM THE STATUE BY R. SCHADOW.

THE name of Schadow is one most distinguished in the Art-annals of modern Germany; Godfrey Schadow, late Director of the Academy at Berlin, was a sculptor of high genius, who executed several fine works, monumental and imaginative. He had two sons; Rudolph, and Frederick-William, Director of the Academy at Dusseldorf.

Rudolph Schadow was born at Rome in 1766, his father having been then occupied in the *atelier* of the sculptor Trippel. The family returned, in 1788, to Berlin, where Rudolph pursued his studies under his father till the year 1810, when he went back to Rome, and, with the exception of a few months, in 1819, to visit his family, he remained there till his death, in 1822. His three principal works are in the royal collection at Berlin, "Tying the Sandal," a "Cupidon," and "The Filatrice;" of the latter sculpture there are three copies in existence from his own hand, one of which, in the possession of the Duke of Devonshire, at Chatsworth, forms the subject of our engraving.

The subject of the "Filatrice" is both original as a subject, and is originally treated; the word signifies a "Spinner," but it seems to represent here nothing more than a young girl amusing herself with a ball of thread and a sort of spindle, but these are so arranged by the skill of the sculptor as to throw the figure into a position at once natural and graceful.

IMPROVEMENTS RECENTLY PATENTED.

IMPROVEMENTS IN ORNAMENTING PAPER AND OTHER FABRICS.

MR. MANSELL'S recently patented improvements consist in a method of imparting to paper, and other fabrics (capable of receiving a gloss by pressure between hard surfaces), patterns or designs, somewhat resembling the effect obtained by plain damask weaving. Mr. Mansell applies the term "satin damask" to the ornamentation produced. In applying the process to glazed calico or paper having a satin finish, any required design or pattern is cut out in a thin plate or sheet of metal (similar to stencil-plate cutting), and the plate is placed upon the fabric that is to receive the pattern. A damp cloth or flannel is then applied to the plate, so as to bring the cloth into contact with so much of the glossy surface as is left uncovered by the plate; by this means, the gloss on such exposed articles is destroyed, and the required pattern is produced on the fabric, the pattern in this case being dull, whilst the ground is glossy.

Another mode is by the use of blocks, similar to those applied by calico printers. The printing surface of such blocks is moistened with water, and, whilst in a damp state, are pressed upon the fabric to be ornamented, after the manner of block printing, by which means the gloss is removed from such parts of the fabric as have been brought into contact with the damp surface of the blocks. In order to obtain the satin damask at one operation, that is, by glossing the fabric in parts only, instead of over its whole surface, Mr. Mansell employs a polished steel roller, turned perfectly true, or a polished steel plate of a suitable thickness (say 3-16ths of an inch), and upon this polished steel surface the required design is drawn in common stopping-out varnish. When the surface of the roller or plate is covered with the design to the extent required, the exposed parts are subjected to the corroding action of dilute nitric acid, or other suitable acid, and, by that means, the character of the surface of the exposed part of the roller or plate is changed, by removing the polish therefrom. As soon as this change has taken place, the acid is thrown off, and the roller or plate washed with water. The stopping-out varnish is then removed, and an ornamented surface is obtained. If it is a roller which has thus been prepared, it is mounted in a suitable framing, and over it is placed a perfectly smooth pressing roller, made by pressure of some slightly yielding material. Between these rollers is passed the paper or other fabric to be ornamented with the satin-damask finish, and there is thereby produced on the fabric a glazed pattern, corresponding to the bright surface of the metal roller. In using a plate prepared as above described, it is passed, together with the fabric to be ornamented, between a pair of pressing rollers, whereby a counterpart of the pattern on the plate is obtained on the fabric.

MR. SKINNER, of Sheffield, well known for his method of etching and gilding on steel, as applied to the surfaces of razor blades &c., has recently obtained a patent for "improvements in producing ornamental surfaces on metal, ivory, and bone."

The improvements in ornamenting metal consist chiefly, of the use of the combined processes of transferring impressions from engraved or painted surfaces on the metal, and electro-plating or electro-gilding them after biting out the metal, so as to leave the design either sunk or in relief. To effect this, the surface of the metal is well cleaned by rubbing it with washed-leather and powdered lime, when the impression of an engraved plate on printed stone, taken on tissue paper, is laid flat on the surface of the metal, and rubbed with flannel, after which the paper is washed off in the usual way. A solution of gum guiacum in spirit of wine is then applied to the surface of the metal, by means of a camel hair pencil, after which the coating of gum which is over the impression, is readily removed by the use of a piece of cotton wool dipped in spirit of wine, the gum not fixing on the impression. The impression is then bitten out with acid in the usual way adopted by etchers and engravers on metal.

In order to obtain engravings in relief, the process must be reversed, the engraved part being protected by means of resin or asphaltum dusted over it, the plate being warmed to ensure the adherence of the resin on the parts required; after which, the other parts of the surface of the metal are bitten out with acid. The metal plate is (in either case) next washed with a hot solution of soda or potash to remove all traces of acid, and scratched with a wire brush in the usual way, after which it is placed in the electro-plating or electro-gilding apparatus, the process of which is conducted in the ordinary way.

THE FILATRICE

FROM THE STATUE BY SCHADOW.

IN THE POSSESSION OF HIS GRACE THE DUKE OF DEVONSHIRE, AT CHATSWORTH.

ENGRAVED

THE GREAT MASTERS OF ART.

No. XIII.—SIR PETER PAUL RUBENS.*

BEFORE entering upon a general examination of the works of this painter, it may be as well to append a few words on the two subjects of which engravings are here introduced.

THE VISIT is one of the laterals or wings placed by the side of the "Descent from the Cross," in Antwerp Cathedral, as explained in our previous number. The serenity and happiness expressed in this scene present a striking contrast to the intense anguish and physical action displayed in the central compartment. Great skill is exhibited in the grouping and arrangement of the five figures in the upper part of the picture.

THE CONCLUSION OF PEACE is another of the series of pictures painted for Maria de Medici, to which reference was made in the preceding notice. It is evidently an allegorical allusion to one of those historical events which happened during the troubled reign of her husband, Henry IV.; possibly intended to signify the entrance of the royal lady herself into a place of safety, to escape the evils which war, symbolised by the Furies behind, threaten to bring upon her. The subject, however construed, is treated in a most masterly manner.

It is quite impossible to believe that the immense number of pictures ascribed to Rubens were the works of his own hands, though it is most probable that the far major part were designed, and perhaps touched upon by him. Smith, in his "Catalogue Raisonné," enumerates about eighteen hundred; and as many of these were altar-pieces and gallery pictures, it would be an absurdity to suppose that Rubens actually

THE VISIT

painted them all, even presuming he had passed his whole life in his studio. Van Hasselt, who published, in 1840, at Brussels, a life of this artist, and appended to it a catalogue of his works, mentions only thirteen hundred and seventy; but even this is a very large number. We therefore quite incline to the opinion of Mr. Stanley, as expressed in his notes to the new edition of Bryan's "Dictionary of Painters and Engravers," that Rubens was greatly assisted by his numerous scholars, and that, in fact, a considerable number of pictures were painted by them, which the master himself finished.

* Continued from p. 44.

And it should not be forgotten also, that there were several eminent Flemish painters of the period who adopted his style, yet were not his pupils, such as Martin Pepin, Gerard Seghers, and Gaspar de Crayer.

The versatility of the genius of Rubens is one of its most remarkable characteristics. He painted historical subjects of every description, landscapes, animals, portraits, fruit, and flowers, with equal excellence, so that it would be difficult to determine in what particular department his strength lay, were it not that to history must be awarded the highest position in art. His early education, acquired in a school which, prior to his time, showed, in comparison with others, very limited elevation of character, and his introduction to the masters of Italian art, operated most powerfully to refine his ideas, while they enlarged his conceptions till they reached the sublime. The proof of this is evidenced in the "Descent from the Cross," and in several other large pictures still existing in Antwerp, in which it may be seen that the painter had now reached a point where the poetry of his art, so to speak, became manifest, and the grossness of material things gave place to more spiritual thoughts and expression; while the three grand elements of high art, composition, form, and colour, were united to elevation of idea and grandeur of design. But in speaking of expression, it must

not be supposed that we would assimilate that of Rubens to what is found in the works of Raffaelle, Da Vinci, Guido, and some few others of the Italian schools, in whom grace and beauty predominate over power and energy. Both Rubens and Rembrandt were "animated with that poetic fire that displays itself in effects which astonish and delight." On taking a survey, in chronological order, of the different productions of the various European schools, at different periods of time, we find that every school, at the same epoch, had each a certain type or style, a predilection for certain forms and fancies, or features; which predilection had its origin in the intellectual tendency of the times, as much as in the models by which each was surrounded; and though these types were sometimes modified and altered by the study of the works of others, or by enlarged ideas gained by foreign travel, it seemed almost impossible wholly to get rid of them. Thus Rubens could rarely lose sight of his Flemish models, though the female beauties and the manly forms of the English, French, Italian, and Spanish Courts had been revealed to him. We are not speaking of his portraits, but of his imaginative works. "It must not be denied," says Bryan, "that he preferred brilliancy of effect to beauty of form, and too frequently sacrificed correctness of design to the magic of his colouring."

In those parts of his art which act immediately on the senses, Rubens was, without doubt, a great master. He understood the perfect management of light and shade, of composition and colour. If his merits are disputed, it is only with reference to the subjects he painted,

THE CONCLUSION OF PEACE.

and to his mode of treating them, not to his technical skill. His qualifications were not of a nature to fit him for the representation of what is called "Christian Art," but they were not the less eminently characteristic of a great painter. Notwithstanding these deficiencies, as is observed by Dr. Waagen, in his "Life" of the painter, "the stronger human passions and actions have an intense interest for mankind. The animal energy of man, and the physical development of his senses, are a part of that complex whole which we call human nature, although they are not the most elevated part. If art is to represent man as he is, these elements cannot be wholly overlooked. The Greek drama displayed them too glaringly in the olden comedy, and Greek sculpture embodied them in its fauns and satyrs. An acute sense of beauty indeed generally softened the most disgusting features; and we might wish that Rubens had been oftener touched with the same scruples. We must take him, however, as he is; with all his technical excellence, and with all the incomparable energy and heartiness which animate his best works."

To Rubens must be ascribed the glory of restoring the arts of his country to the pre-eminence they had reached under John and Hubert Van Eyck, though his excellence was of another kind. Between these two periods, painting in the Low Countries had descended to crude and affected imitations of the Italian masters, as exemplified in the works of Mabuse and Van Orlay. Rubens revivified the dull and lifeless manner of his predecessors and contemporaries, and showed there was a living and expressive principle in painting more worthy of genius than the inanimate nonentities that were then put forth, whatever amount of technical skill might have been expended on them. Art is nothing if there be not breathed into it the spirit of life, and those impulses which invest it with the attributes of our material existence.

ON

PAINTED CEILING DECORATION, &c., IN ITALY.

So great is the force of habit, that it seems now quite an understood rule with us, that, however elaborate or rich in colour may be the decoration of a room, as far as the four walls and the floor are concerned, the ceiling must nevertheless always be left a mere glaring white surface. Now a moment's reflection must convince any person that this is a most absurd system, when thus carried to the extent of positive blankness; doubtless the ceiling, especially in our low apartments and sunless clime, should be of such a general tone of colour as to reflect, rather than absorb, the light; and, so far, there is reason in the matter; but, on the other hand, it must be allowed that the general harmony and *ensemble* of any system of room decoration is an important consideration, certainly not to be sacrificed to any mere custom or habit. Now it is not impossible to ornament a ceiling with the utmost taste, and in perfect harmony with the rest of the decorative system, and yet preserve the indispensable quality of lightsomeness; indeed, in all the best examples, especially in antique Arabesque, we see this problem perfectly solved; but there is another reason for this peculiar neglect of ceilings in England,—it is, that the upholsterer, or so called decorator, if he ever thinks of the ceiling at all, with a soul above whitewash, finds it a very awkward thing to deal with. He cannot, for instance, nail a sprawling scarlet and blue cabbage-rose bedizened carpet upon it; he cannot find any nice new pattern in paper hangings that would exactly suit; indeed, the new patterns in that way almost all, now a days, run in straight lines, or *column*, as it is called, after the fashion of calico, which, to say the least, is particularly unsuitable for a ceiling. The plasterer, it is true, has a way of doing the thing; he can run a cornice all round, as ugly and unsuitable as you please, with a clumsy rosette in the centre, admirably arranged so as to tumble perchance into the middle of the tea-table whenever some extra heavy brewer's dray, thundering along the street, shakes the frail building to its foundation. But what is the poor decorator to do? Paint a ceiling by hand? Alas! for the man of graining and marbling, of whitewash and gilt moulding, if he do not instantly scout the idea as utterly heterodox and improper, he thinks in his despair of Rubens and Whitehall, or, perhaps, the cupola of St. Paul's, with sprawling gods and goddesses, apostles and cherubs bodiless, all rolling about in *gusto grande*. But this is not what we want; ceilings have been, and, indeed, are now every day being decorated, consistently and artistically, and, what is most essential, *cheaply*—but not in England. In France, Germany, on the Rhine, Switzerland, but, above all, in Italy, we everywhere meet with beautiful examples of modern painted arabesque ceilings, generally slight in execution, because inexpensive, yet from this very reason often possessing in a superior degree that lightness and dexterity of manipulation which are essential requisites of the style. The accompanying sketch is from the ceiling of a bed-room in an inn at Bologna, and may be taken as a good example of the mode of decoration alluded to. The antique is the source from which the Italian decorator draws his inspiration, and the quick and dextrous manner of painting which we see in the ancient wall pictures of Pompeii and Rome, although, perhaps, unconsciously, has been well imitated by the modern artist. This ceiling is executed in distemper, in the slightest and most expeditious manner; indeed, great part of it is stencilled, a few dextrous touches upon the parts thus executed sufficing to give relief and effect to the ornament. The winged figure in the centre is very broadly and simply painted, in fact, simple even to rudeness; the features, feathers of the wings, drapery, &c., being made out by a few vigorous touchings and hatchings on the broad mat tints of the local colour. With respect to colour, the greater part of the composition is in secondary or tertiary tints, with here and there brilliant points and surfaces of pure colour, which give piquancy and effect without inducing heaviness. Now, there is no reason why our working decorators should not very soon do as much as has been accomplished by the local house-painter of Bologna, for such is the *status* of the producer of the work in question, provided a taste for this kind of work were once established in the country. A course of

study at our schools of design would soon give our workmen a sufficient knowledge of the conditions of ornament to enable them readily to execute simple arabesque designs of this kind, while collections of engravings, &c., offer abundant sources of motives for imitation, setting aside the power of invention which would soon follow the habit of copying and adapting

good examples. In merely technical qualities, there are no difficulties but what might speedily be overcome by the workman habituated to the management of the brush in the higher department of house-painting and ornamentation.

Stencilled borders, diapers, &c., are in great vogue in Italy, and are almost always in good taste, being generally copied or adapted from

fine examples or ornament in the churches and other public buildings of the country. Annexed is a series of ornaments of this kind from Venice, most of which are adaptations from the inlaid woodwork or incised marbles of stalls, plinths, and tombstones, in the various churches of this city, so rich in architectural decoration.

The original cut-paper models of these were

purchased by the writer for a few *zwanzigers*, from the artist, a venerable old man, who, seated at his little stall under the arcade of a deserted cloister, was busily employed in tracing and cutting out a great variety of similar designs, for which he appeared to find a ready sale. Some

of these designs might be greatly improved; all, however, have a certain amount of originality, and show an evident familiarity on the part of the inventor with the best examples of ornament

possessing in no matter how great degree the inventive and executive faculties, have had little opportunity of acquiring an equal knowledge of the great works of precedent times, from whence

in vain or ingenious ugliness. Let, however, our workmen and designers once understand and believe that "nothing can come of nothing," and that a vain cry for the "teaching of design,"

are alone adequate with time and perseverance to this end, and we shall soon see the humblest utensil, the most modest apartment, adorned with true taste and beauty. It is, in the meantime,

nental countries. We would not, indeed, propose to supersede paper-hangings by stencilling; indeed the former material offers too extensive a field for Art-manifestations, to be lightly dis-

dispensable neatness, primness, "*comfortable*" (quasi *ugly*) look which everything English ought, according to rule, to possess. At any rate, ceiling-decoration offers a hitherto almost unoccupied field for the introduction of the

of the antique and the Renaissance. They will be found to contrast favourably with the general average of similar things in our own country;—and why? Because, heretofore, our designers, alone, in this eclectic age, can result that refinement and delicate perception of the beautiful, wanting which, the most masterly execution, and the most striking originality, will only be labour as if design were like the mending of shoes, or anything else mechanical, to be taught, *secundum artem*, in a given time, is an absurdity; and that a variety of knowledge and a diversity of studies however, very much to be wished that a more artistic spirit could be infused into our customary style of room-decoration; and undeniable that in this particular we are far behind many continpensed with; but even here, we might profit by foreign example, by employing wall-papers in systematic combination with free-hand decoration, even at the expense of a little of that inartistic element; and it is to be hoped that it will not much longer be overlooked amongst us.

J. C. Robinson,

Head Master, Government School of Design, Hanley.

THE ROYAL SCOTTISH ACADEMY.

For many seasons past, our attention has been annually directed at this period of the year, to the state and position of the Royal Scottish Academy, as set forth in the report issued periodically by the council, who have recently forwarded to us that for the year just concluded. At no former time within our recollection have we found such subject for congratulation on the progress of this institution as in the statement now put forth.

The first matter noticed in the report refers to the Exhibition of 1851, which proved, in point of attractiveness, an important step in advance of all its predecessors. The works of many of the members worthily supported their own reputation and that of the institution, and gratifying promise of future eminence was observable in the productions of several junior members of the profession. Throughout the whole season the galleries, during the day, continued to be visited by large numbers, and often by dense crowds; while during the portion of the season, when the gallery was thrown open in the evening, at a reduced rate of admission, for the accommodation of those unable to attend during the day, the masses attracted thither unmistakeably showed that such a source of intellectual gratification and rational enjoyment is already appreciated, and promises to become still more effective as a means of enlightening and refining the tastes of the working population. And here we cannot avoid repeating a wish, not for the second or third time expressed, that so liberal an act on the part of the Scottish Academy were followed by the body whose seat of government is in Trafalgar Square. A principle which works profitably and pleasantly on the other side of the Tweed, cannot be less satisfactory in its results when operating here.

The next subject to which reference is made in the report, relates to a legacy of 1000*l.*, bequeathed by the late Alexander Keith, Esq., of Dunottar, for the purpose of promoting the interests of science and the arts in Scotland. The trustees, Sir David Brewster, and Dr. Keith, of Edinburgh, under whose management this sum was placed, appropriated 600*l.* to the Royal Society of Edinburgh, and 400*l.* to the Royal Scottish Society of Arts, the interest of such sums, respectively, to be given as a prize for the most important discoveries or inventions communicated to these societies. The printed report before us specifies the above amounts, but there is evidently an error somewhere, unless the property has been accumulating for a considerable time past, for they would swallow up the entire legacy, without any allowance for legacy duty; and yet the paper goes on to state that the trustees offer the Scottish Academy of Painting, &c., the *residue of this fund amounting to* 250*l.*, for a "Keith" medal, to be given annually, or biennially, to the most distinguished student in the schools of the academy.

Mr. John Faed and Mr. Patric Park have been elected to fill the vacancies in the rank of academicians, occasioned by the deaths of the late president, Sir William Allan, R.A., and Mr. David Scott. Mr. Francis Grant, R.A., has also resigned.

There are only one or two other matters to which we find it necessary to advert, and these will record further instances of Scottish Art-liberality. The first is an offer, which has been accepted by all concerned, on the part of Sir J. Watson Gordon, R.A., the president, to paint, gratuitously, whole length portraits of the Right Hon. A. Rutherfurd, the Lord Advocate, Lord Cockburn, and Sir W. G. Craig, M.P., for their eminent services to the academy and the cause of Art in Scotland: the pictures to be preserved in the collection belonging to the institution. The other is a commission, given by the members of the academy to their president for a portrait of Sir W. Johnston, the Lord Provost, for his able support in the House of Commons, when the question of a public grant was discussed, and for other aids promptly and efficiently rendered to the interests of the academy. This picture is also to be placed in their gallery, to which the whole four will form a valuable addition.

THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF.

Engraved by Mason Jackson.

EXAMPLES OF GERMAN ARTISTS.

DAVID PLAYING BEFORE SAUL. A. STRÄHUBER. 1 Samuel ch. xix., ver. 9.

THE DEATH OF SAUL. A. STRÄHUBER. 1 Samuel, ch. xxxi., ver. 4.

"THE PILGRIMS.—A wayfaring family is resting on a hill. The female, who clings closely to her aged grandfather, regards with longing eyes other wanderers in the valley seeking a distant home. The youth, with the instrument, is observing the flight of the storks overhead, with similar feelings."—M. RETZSCH.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.

THE DWELLING OF THOMAS DAY.

THOROUGHLY to appreciate England the stranger must leave its mighty Babylon;—to understand the rich treasures of her actual beauty, he must quit the iron-shod highways of her traffic, and away, from even her country towns, into her villages; abandon himself, heedless of the passing hours, to the wonderful fertility and loveliness of her bye-lanes, her high and fragrant hedge-rows, her unrivalled parks, timbered with gigantic trees, and clothed in tints of ever-varying underwood. He must sit beneath the shadows of her church steeples, when the bells are ceasing to chime for morning service, and the sons and daughters of the village crowd to render the homage of consecrated prayer to the Almighty: he must inhale the rich perfume of her cottage gardens; he must survey the swelling and folding hills, the placid and fertilising rivers; he must loiter, again and again, in her lanes, creeping close to the hedges to permit the richly-laden waggons to pass on; he must pause beside the entrances of her suburban villas,—and, stranger that he is! wonder at the marvellous order, and regularity, and neatness of every arrangement; seeing that flowers grow, and turf is levelled, and arbours are twined as they are in no other country of the world: so that hill and dale, wood and park and field, castle and cottage, look one universal garden, where tillage seems as a garlanded pastime, and the wildest luxuriance of nature is tempered—perhaps too much tempered—into beauty.

In Scotland—stern, rigid, right-hearted Scotland—mountains, and streams, and lakes, and magnificent rocky passes abound; but there is little richness to repose upon, little that gives assurance of the abounding, overflowing prosperity of England,—*too little*, for our taste, of the garden-like aspect, so suggestive of home and home delights. In depopulated Ireland there are the unfilled outlines of everything great and nothing accomplished,—except by nature; the amazing fertility of the soil contrasting painfully with careless farming and ruined "cabins." The bewildering beauty of Killarney and the loveliness of the county Wicklow, steep the soul in sadness, because of the misery that clothes a fine cordial-hearted people in rags, and the unfortunate policy which still trails them through the "slough of despond" in which so many have perished: thus our spirits are blighted, and our sense of the beautiful is dulled by sorrow for sufferings we cannot alleviate.

How our English hearts rejoice when we pass the liquid barrier of our sea-girt isle, into the fertile, peaceful, rich, and glowing beauty of dear old England! How do we gladden at the reality of our return HOME! How we joy in the noble trees, the park-like meadows, the delicious lanes and hedge-rows,—the abundance of rural delights, which are fraught with a thousand times the enjoyment we derive from any foreign travel in the "mere country."

The overpowering and wonder-working provincial cities of England—filling space with the magnitude of their utilities—afford subject-matter for the philosopher and the "man of business;" but for ourselves, we love the pastoral employments of England, we shun the power-loom, the railroad, and the steam-engine, and when we desire enjoyment we seek it

"In cool grot and mossy cell,"

by dimpled brooks, where, through the wood-land lacings of the trees, the blue arch of heaven reminds us of a future home, and the sun-beams, as they dapple the rich sward beneath, tell of bright pathways to eternity.

KITCHEN IN ALMNER'S BARN.

Of late, the world has given itself up, soul and body, as it were, to railway travelling; we cannot project a journey of twenty miles without inquiries as to the "next station," and an immediate reference, not to the county map, but the almost unintelligible almanac of the railway, more perplexing in its "ups" and "downs" than the most intricate rule in algebra; but which we regard, nevertheless, as an oracle, regulating our movements and our time thereby. We make no appeal from the laws of the steam-king; we relinquish the independence

LODGE GATE, ANNINGSLEY.

of posting; we are content to stop alike at the most convenient, or inconvenient distances from our object, provided we stop at a "station." We give our freedom, our comfort, our WILL in all matters of movement to the despot STEAM! We only use our horses to pay visits, and our carriages as make-shifts—"where there is no train!" We submit our motives to the loco-

ANNINGSLEY.

motive, and yield us, a willing sacrifice, in helpless listless multitudes, to the wholesale traffickers in steam and iron.

Happily for us, our little innocent railroad terminates, as we have said, peacefully enough at Chertsey; it arrives at its shady terminus in anything but an ostentatious manner, and, to confess a truth, has made our tardy carriers

wondrous civil, and reduced the price of coal, —it leaves us plenty of highways and byeways, it has not displaced an inch of the old abbey meadows, or interfered with the sacred groves of St. Anne's Hill. It seems, as we have before said, rather ashamed of disturbing our rural ways at all, seeing it has so very little to do; its puffs are reduced to sighs, and its whole bearing is really so unobtrusive that we scarcely object to its neighbourhood, and if it were drawn by a horse instead of an engine, we believe it might even look in keeping with the crowned head of St. George's Hill and the mimic pine forest, through which, when detached from its parent train, it creeps along its own particular "siding" from the Weybridge Station. Leaving it, therefore, in peace, we proceed musingly on this our pilgrimage towards THE DWELLING OF THOMAS DAY.

Thomas Day! the eccentric and accomplished author of "Sandford and Merton," the friend of Lovell Edgeworth,—Thomas Day, who planted the dark woods of Anningsley, which sweep round the bend of Timber Hill, skirting the wild village of Brocks, the still wilder common of Woking, and separated only by the hill from the Saxon holding of Ottershaw! We take the lower road of St. Anne's Hill, fringed as it is with laurels and over-hanging shrubs; and ever and anon a peep at a grotto, a temple, or an undulating lawn realises Arcadia. Away rapidly, yet without the assistance of steam, through a road shaded by picturesque trees, and commanding a view of Fox's Hills, until we come to a railing, inclosing a modern Elizabethan cottage, suggestive of far more comfort than belonged to the period. The name — Almner's Barns — reminds us of the appropriation of the estate to the almoners of Chertsey Abbey, becoming, in progress of time, vested in the crown at the period of the suppression of religious houses. Tradition says that for a long, long time, this estate was occupied by the Wapshott family, both as tenants to the abbots of Chertsey, and to the crown; the same tradition, leaning to the marvellous, declares that these old heritors of the soil had continued to cultivate the same spot of earth from generation to generation, ever since the reign of Alfred, by whom the farm on which they resided was granted to Reginald Wapshott, their ancestor. This is a curious legend in farm history: tradition moreover adds that the ancestor of the Wapshotts was standard-bearer to Alfred, but turned his sword into a ploughshare, and became a farmer. There is, we are told, abundant proof that for at least five hundred years the Wapshotts rented this property, but during the period that the crown estates in Chertsey were held by his late Royal Highness the Duke of York, the rental of Almner's Barns was considerably increased; and, after a heart-breaking struggle to retain the farm of his ancestors, the last of this humble but time-honoured family, resigned what he felt he could not profitably or honestly retain. It is exceedingly interesting to converse with the aged, but clear-headed and firm-hearted man—the representative of the ancient yeoman-farmer race—who still resides in our pensive little town of Chertsey; he is an admirable specimen of the hale old English farmer, who guided his own plough and gloried in his teem. He speaks freely of his long and lost inheritance, and believes that his ancestor was *warrener*, not armour-bearer, to Alfred.

He argues "that none of his descendants were inclined to cultivate the art of war, but that all were peace-loving, industrious farmers, and that if their ancestors had been war-like, the war spirit would have descended to some among them." At all events, whether the story of the standard be true or not, it is certain that the same family has occupied the same farm for several hundred years—never above, and never below, the rank of yeomen-farmers. Mr. Wapshott told us it was remarkable that his father died the very day they received notice to leave Almner's Barns, "which," he added, "was a most happy change for him, as he continually said the government would never turn the family out:" adding, "but I knew better." The measure was very unpopular in the neighbourhood where the Wapshotts were much respected.* England of late has deserted ancestral for Mammon worship, but this fine intelligent old man is still a subject of interest and an object of great respect in his native district.

He tells us there has long been a saying in Surrey that no Wapshott was ever very rich or very poor, and that he, the last of his race, will go to the grave in strict fulfillment of the adage. He dwells upon his ancestors fondness for field sports—it may be they were too fond of them, and maintained large hospitality in a warm country fashion, dining and supping as they did on a long oak table, the servants "below the salt," the farmer's family and friends at the upper end, and that concluded, they assembled within the walls of the great chimney which is still, as you see, in a degree preserved at Almner's Barns; and while the mistress and her daughters spun or worked, and the servants were busied according to the season, the song was sung, the story told, and the events of the neighbourhood talked over. We cannot but think it melancholy that these old heritors have passed for ever from their holding; it is the going out of a singular race, the extinguishing of a great fact in rural history; and shining and pleasant as Almner's Barns looks now, and though we wish all good to its present possessor, we regret that it has passed into his hands.

Leaving Almner's Barns we turn up "Hardwick Court Lane," passing several tangled-looking cottages, and the green where once a fair was held; (after the lapse of twenty years, forgotten! with all its revels, its buying and selling, and cheating and winning, as if it had never been!) this pretty lane brings us out opposite the noble park of Botleys—the finely built and richly wooded seat of Robert Gosling, Esq.—which we skirt, shaded by its umbrageous trees on one side, and those of Bretlands on the other, and leaving the tiny villa of Marylands to the right. On, along this wide and well-kept road, until we arrive at the old Saxon village of Ottershaw; on — and up Timber Hill, pausing on its summit to inhale the pure fresh breeze, and take in, at a glance, the beauty and variety of the surrounding country. To the left, crouching beneath the shelter of the pine wood, is the lodge and gate of ANNINGSLEY, and the enjoyment of a wild wood drive is indeed refreshing, when, however high and hot the sun, the shadows of those perfumed trees lie closely upon beds of moss and waves of fern and heather.

What a delicious wood it is! wild and wandering—untrimmed and prodigal of its own peculiar beauty; such deep-toned red-brown stems to the lofty firs, whose dark green spines mat above our heads, where the summer breeze makes such reed-like music that we could fancy it the court of Pan himself. We hear the bleating of the lambs in the far-off meadows, and the soft tinkling of the sheep-bell; the whistle of the blackbird, the loud daring song of the missel-thrush, and the soft whispering "coo" of the little brown dove,—"Brown Bessy," as the boys call her. The insect world revel in this shady place,—the stag-beetle and the greedy dragon-fly are of enormous size, and wood-lizards and stony-eyed frogs rove among the moss, while the "game" rustle about the spiral fern. We remember, last spring, seeing piles of fir-trees — shorn of their boughs — heaped outside the gates, and we trembled lest the wood had been despoiled of its greatest beauty,— "cleared," or "trimmed," or "untangled,"—but no, the hand of the spoiler had not impaired the character of the dark woods of Anningsley, and the only regret we feel is when they are left behind, and we reach a short tract of cultivated land through which the drive passes to the house.*

The house, we can hardly tell how, looks put away in a corner, though there is no corner to put it in; but it is exactly the sort of house we should have imagined Mr. Day, in his eccentricity, would have desired. Something shy and mysterious, commodious and unpretending; peeping, rather than looking, at the wild solitary world beyond, and loving uncultivated, rather than cultivated, nature,—even at the time that his fine mind and benevolent heart were acting together for the good of present and future generations.

Some years ago it was our privilege, while visiting Edgeworthstown, to hear much of this singular man, from Maria Edgeworth, who loved to speak of her father's friends. It was pleasant to hear her talk of the author of "Sandford and Merton," as she talked of every one, developing a character in a sentence, and touching the foibles of humanity with rays of her own light and good nature until they almost brightened into perfections. Much of her power and innate cheerfulness she inherited from her father, who, though very different from Mr. Day, was his chosen friend from the time when Mr. Edgeworth was pursuing his mingled path of philosophy, amusement, and mechanics, at Hare Hatch, where Mr. Day, who then lived with his father and mother at Bear Hill, in Berkshire, called upon him and sought his acquaintance.† "To the day of his death," Mr. Edgeworth has written, and the characters are well drawn, "we continued to live in the most intimate and unvarying friendship,—a friendship founded upon mutual esteem, between persons of tastes, habits, pursuits, manners, and connections totally opposite. A love of knowledge and a freedom from that admiration of splendour which dazzles and enslaves mankind, were the only essential points in which we entirely agreed. Mr. Day was grave, and of a melancholy temperament; I, gay, and full of 'constitutional joy.' Mr. Day was not a man of strong passions; I was. He delighted, even in the company of women, to descant on the evils brought upon mankind by love; and yet he could not avoid frequently tempting his fate, and what was still more extraordinary, he expected, that with a person neither formed by nature, nor cultivated (at that time) by art, to please, he should win some female wiser than the rest of her sex, who should feel for him the most romantic and everlasting attachment,—a paragon!—who should forget the follies and vanities of her sex for him—who

> 'Should go clad like our maidens in grey,
> And live in a cottage on love.'"

Mr. Edgworth says that Mr. Day's exterior was not prepossessing: "He seldom combed his raven locks, though he was remarkably fond of washing in the stream." Gentlemen seldom agree with ladies in their estimates of manly

* A newspaper of the period just before the Wapshotts compulsory flitting from their inheritance, gave the following sketch of this "farming family:"—"In the parish of Thorpe, between Chertsey and Egham, there resides a family, the most ancient perhaps in Europe, though by no means the most conspicuous.

"While disease, the sword, and sometimes the gallows or the guillotine, have reduced or extinguished so many families, while the revolutions in human affairs have elevated some, and sunk others in obscurity, through all the vicissitudes of Church and State, the peaceful family of Wapshott has continued to cultivate the same spot of earth, ever since the time of king Alfred. The storms which swept away such multitudes during the contests of York and Lancaster, passed harmless over this obscure dwelling. The Saxon, Danish, or Norman conquests, affected them not, and every king, from Alfred to George III., inclusive, may see the same space of a few acres, freely yielding its produce to the laborous hands of a Wapshott.

"This family never experienced any elevation, and its humility is such as to exempt it from danger of depression. * * * * The pride of ancestry, which swells in the bosom of a Courtenay, a Howard, or a Russell, is unknown to the lowly bosom of a Wapshott, whose blood flows on in an uncontaminated stream from the remotest ages:—he tills the same land that was ploughed by his grandfathers, and then sinks into the same grave.

> 'Doomed to the spot on which he grew,
> He seeks his native bed.'"

* At the time when Mr. Day purchased this estate, there were at least 20,000 acres of land lying waste in its immediate vicinity. It lies about three miles south of Chertsey, but the district was as little visited, and the people as ignorant as if in the wilds of the New Forest. It was among such unpropitious circumstances the philosopher seated himself to improve the soil and its inhabitants.

† Day was born, in 1748, in Wellclose-square, London, and received the first rudiments of his education at the Charter-house, completing his acquirements at Corpus Christi College, Oxford. He studied for the law, and was called to the bar, but the pursuit was ungenial to his tastes, and his fortune being ample, he studied to indulge it by a connection with the first literary men of the day, in whose friendship and correspondence he found the greatest pleasure, and to one of whom—Rousseau—he dedicated his "Dying Negro."

beauty; we think Mr. Day's portrait decidedly handsome, though the want of *self-esteem*, which must have been a prominent organ in Mr. Edgeworth's development, was evidently deficient in that of Mr. Day; he doubted his own success, and consequently did *not* succeed. His matrimonial views were a strange mingling of sacrifice and selfishness. Mr. Edgeworth states, that "for an object which should resemble the image of his fancy, he could give up fortune, fame, life,—everything but virtue;" but he expected the lady to do the same, to yield up to his her habits, and even tastes, down to the selection of a glove or a ribbon. Love will do this, and more, spontaneously; but love is impatient of dictation. He attached himself to Mr. Edgeworth's sister, but the lady was not to be intreated, and, after this disappointment,—the herald of others,—Mr. Day put in practice a scheme which had long occurred to his imagination: he resolved to rear up two girls as equally as possible, under his own eye, hoping they might be friends in childhood, and that before they grew to be women he might be able to decide which of them would be most agreeable to himself as a wife. The first selected was a beautiful orphan child, from the orphan school at Shrewsbury, whom he called Sabrina Sydney; he then took another from the Foundling Hospital in London, whom he called Lucretia. He first placed these wards at a widow's house, in some court near Chancery Lane, and immediately applied himself to their education. For our own part, we think the plan might have succeeded had they been younger, but they were eleven and twelve years old, and, of course, their feelings and habits were already, in a great degree, formed. His romantic scheme occasioned inquiry and curiosity; to avoid both, he determined to take them to France, where, as they were perfectly unacquainted with the language, their minds would be more under his control. He resided some time at Avignon. Whatever surprise his mode of life or opinions might have excited, his simplicity and purity of conduct, his strict morality, uncommon generosity, and excellent understanding, removed. He entertained an unconquerable horror of the empire of fashion over the minds of women: simplicity, perfect innocence, and attachment to himself, were the only qualifications at that time which he seemed to desire in a wife; he was Rousseau-mad, but afterwards recanted the opinions he had endeavoured to practise. After the lapse of a few months he returned to England and parted with Lucretia, finding her either stupid or unwilling to learn, or unlearn, what he desired. He gave her three or four hundred pounds, placed her under proper protection, and, after a time, she married some small shopkeeper in London.

Everyone who knew Mr. Day was desirous of seeing how the second part of this philosophic romance would terminate. Sabrina was most engaging and amiable; her guardian took a pleasant house at Stow Hill, near Lichfield, and steadily pursued his plan. All the ladies of the neighbourhood took notice of the girl, and attributed only the most honourable motives to Mr. Day. There he first met Honora Sneyd, whose personal and mental charms, developed beneath the loving care of the poet, Anna Seward, and her accomplished family, had power to attract the affections of three distinguished men,—Major Andre, Thomas Day, and Richard Lovel Edgeworth; subsequently Honora became the wife of the latter, but not until after Major Andre's departure for America, and it is doubtful if she ever responded to the affection which the unfortunate officer felt for her to the last hour of his existence, and which drew forth the beautiful monody on his death from Miss Seward's pen. Sabrina, failing to realise her guardian's dream, he at last placed her at a school; she was wilful, perhaps, touching the colour of a ribbon, or the arranging of her hair, and his feeling towards her fluctuated considerably at last. He provided for her with his usual liberality, and remained her friend until his death.*

Perhaps Mr. Day's new-found love for Honora Sneyd had much to do with his final rejection of Sabrina; he offered this beautiful woman his hand, in a voluminous letter, telling her *honestly* what he expected, which men seldom do until *after* marriage. He was next led captive by the charms of Elizabeth Sneyd, a younger sister of the conquering Honora; but again his want of self esteem overthrew his wooing; he absolutely went to France, and, in the simplicity and gravity of his heart, determined

("Such is the power of mighty Love,")

to cultivate those graces which he despised, in the hope they would aid his course of love.

Mr. Edgeworth says, in his Memoirs, "It was astonishing to behold the energy with which he persevered in these pursuits. I have seen him stand between two boards, which reached higher than his knees, from a desire to make them straight; these boards were adjusted with screws, but the screwing was in vain. I could not help pitying my philosophic friend pent up in durance vile, for hours together, with his feet in the stocks, a book in his hand, and contempt in his heart."

And yet, after all this martyrdom, besides "doing" dancing, and fencing, and riding, on his return he was refused by the fair Elizabeth. Surely any loving, wise, woman could have been happy with—and, as the phrase goes, "managed"—such a man. A man who has sufficient honesty to talk common sense to a woman before marriage, pays the highest possible compliment to her intellect, and proves that he desires her friendship and companionship as well as her love. Mr. Day talked loudly of man's prerogative; simply because he felt the kindliness of his own nature, he feared he should yield too much, be too heavily bound by the chains he sought. At last, and after, in a right noble hearted manner, promoting his friend Richard Lovell Edgeworth's marriage with Honora Sneyd, Mr. Day was united to Miss Milnes, of Wakefield, in Yorkshire; a lady of charity and benevolence as unbounded as his own; and the only objection he ever made to this accomplished lady, was, that she possessed a large fortune! No wonder that Thomas Day, the author of "Sandford and Merton," should be called "eccentric."

Maria Edgeworth said Mr. Day "talked like a book," and she believed (to use her own expression) "that he always thought in the same full-dress style." He wrote as fast as his pen could move; this arose from the early care he had bestowed upon his native language. His poem of the "Dying Negro" was in advance of our abolition of the slave trade; and it is believed that Doctor Darwin wrote more than one of the stanzas in that touching poem. The history of his authorship of "Sandford and Merton" was bound up with the Edgeworths.

Mr. Edgeworth and his charming wife, Honora, felt the lack of a particular class of books to follow "Mrs. Barbauld's Lessons," and commenced, without any intention of publication, the first part of "Harry and Lucy, or Practical Education," as it was called in the title-page to the first copies, printed literally for their own children. Mr. Day, much pleased with Mr. Edgeworth's plan, offered to assist him, and, with this intention, began "Sandford and Merton," which was first designed as a short story to be inserted in "Harry and Lucy."

The illness and death of Mrs. Honora Edgeworth interrupted the progress of the little volume, and Mr. Edgeworth, for a long time, could not endure to think of what her loss had rendered so painful. Meanwhile, Mr. Day wrote on rapidly, and finished, and published, his delightful book. While this floated on the full tide of popularity,—for a period of twenty years, or more,—"Harry and Lucy" remained *perdu* at Edgeworthstown. Miss Edgeworth used to say that all her dear father's literary ambition was for her, and that he at last gave her the first part of "Harry and Lucy" for a portion of her "Early Lessons." Well for the world was it that he did so!

We have heard that Mr. Day underrated "Sandford and Merton," and fancied his poems, and some political tracts he wrote, of far higher consequence. But while they are forgotten, the bright story-book of our own childhood will endure; and were it "got up" in the modern fashion now, and republished, with a few erasures, and the illustrations it so frequently suggests, its popularity would revive, and it would be welcomed wherever the highest and best sentiments of our *moral* nature are cultivated.

It was deeply interesting, while driving through the very wood at Anningsley, which, in 1789, Mr. Day was occupied in planting, to read one of his letters to Mr. Edgeworth, where he confesses, nearly at the commencement, that he is out of pocket 300*l.* a-year by his farm! He says the soil he has taken is barren,—"the most completely barren in England,"—adding, "I consider the pleasure of everything to lie in the pursuit, and, therefore, while I am contented with the conveniences I enjoy, it is a matter of indifference whether I am five, or twenty years in completing my intended plans. I have, besides, another very material reason, which is that it *enables me to employ the poor.*" This last consideration was ever uppermost in his mind; with all his eccentricity and affected stoicism, his nature was essentially benevolent, brave, and thoroughly independent. While he fancied himself a misanthrope, he was exerting his time and faculties, and expending an ample fortune, for beneficent purposes, relieving, to the utmost of his power, all the wants of his fellow-creatures. Some one has said, that whoever plants a tree is a patriot; although Mr. Day's marriage was unblessed—or unplagued—with children, he delighted in planting those beautiful woods for ssme future inheritor of the stubborn land.

It may be that our quotations seem somewhat tedious, but we write of one who, in that respect, like his friend Richard Lovell Edgeworth, was singularly in advance of his period; in our childhood we revered the author of "Sandford and Merton" next to the author of "Early Lessons," and never pass beneath the trees he planted without the memory of old feelings creeping into our very heart. Amongst many blessings we thank GOD that he keeps our "memory green," and that our enthusiasm is as genuine as when we first trembled with reverence in the presence of some of those great thinkers whom we hope to meet HEREAFTER. Anningsley, with its varied shadows and mysterious woods, is to us a place of deep interest. Though it is difficult to identify the rooms which were, or were not, occupied by Mr. and Mrs. Day, the house and land have not departed from the family.* The joyful voices of happy children echo through the woods, and tempt one almost to forget that on the confines of that very wood the author and philosopher breathed his last, on the 28th of September, 1789. His death is but another lesson of the uncertainty of life, which we too often calculate on, as if it were eternity. Mr. Day held a theory that whenever horses were vicious or unruly it was simply because they had been harshly treated. Having reared a favourite foal, he determined to "break it" himself; he mounted the colt, but his horsemanship was not sufficiently good to enable him to keep his seat, when the animal plunged, and eventually threw him, and struck him with his heels so severe a blow on his head that it terminated his existence.†

Mrs. Day was inconsolable; she loved her husband with all the enthusiasm of young romance; never was there a more devoted wife. She loved sufficiently to forget his peculiarities in her admiration of his virtues; and she placed the following epitaph over his remains, in Hargrave Church, Berkshire. The epitaph had been written by Mr. Day for the monument of a friend, but it was well applied to himself:—

"Beyond the reach of time, or fortune's power,
Remain cold stone, remain, and mark the hour,
When all the noblest gifts which heaven ere gave,
Were centred in a dark untimely grave!
Oh! taught on Reason's boldest wings to rise
And catch each glimmering of the open skies!
Oh gentle bosom! oh unsullied mind!
Oh, friend of truth, to virtue, to mankind!
Thy dear remains we trust to this sad shrine,
Secure to feel no second loss like thine."

* It was singular that when no longer very young, Sabrina was wooed and wed by a barrister, a Mr. Bicknel, who was the companion of Mr. Day when he selected her from among the orphans of Shrewsbury.

* The present owner of Anningsley is the Hon. James Norton, in right of his wife the grand-niece of Mr. Day.

† The accident was the more sad, as it occurred when Day was paying an act of affectionate duty which he never omitted, a visit to his aged mother. She resided at Bear Hill, near Wargrave, in Berkshire, and he was on his journey thither when his horse threw him, and he died on the spot.

ON WOODS USED FOR ORNAMENT AND PURPOSES OF ART.

II. WOODS OF TEMPERATE REGIONS IN THE NORTHERN HEMISPHERE. CONIFERÆ.

THE forests of the colder and temperate provinces of the Old World, as well as those of corresponding regions in America, are everywhere very similar in physiognomy, being composed either of coniferous trees, of which the pine, the larch, and the fir are characteristic examples; or of dicotyledonous trees, among which the amentaceous kinds are especially conspicuous. The timber they furnish is of great value for useful purposes, and, among the numerous varieties in which they abound, are several yielding highly ornamental woods. They want, however, the rich, brilliant, and intense colouring of tropical woods, and are, for the most part, modest in hue, though not the less beautiful for the quakerism of their tinting. In reviewing them, we shall first take note of the coniferous exogens, and their associate gymnosperms.

Among the foremost, perhaps first in the list of European ornamental woods, stands the yew. This venerable and picturesque tree is a native of most parts of Europe. It is the *Taxus baccata* of botanists, and is represented in North America by the very similar *Taxus canadensis;* by some they have been regarded as forms of the same species. The wood is close and fine in the grain—hard and compact; it is exceedingly durable, indeed incorruptible, and capable of taking a high polish. The colour of the heart-wood is rich orange-red, deepening into dark brown, contrasting with the rather scanty white sap-wood: elegantly veined and marbled portions may be taken from the branching regions of the trunk and roots. The sapwood may be stained so as to resemble ebony. Furniture of exquisite beauty has been constructed of yew-wood; indeed it is admirably adapted for fancy cabinet-work, either in mass, or inlaid as veneers: the supply is said, however, to be insufficient. The most famous use to which the wood of yew has been applied is the making of bows; and every archer holds it traditionally, if not actually in honour. Foreign woods have, in a great measure, supplanted it for this purpose.

Less worthy of even a more extended fame is the cedar, a native of the warmer temperate mountainous regions of Asia. The celebrity of the cedar of Lebanon dates from a very high antiquity; and the reputed value of its timber for ornamental and cabinet purposes, has been placed on record from very ancient times. Either, however, more coniferous trees than one have been included under the popular appellation—or the qualities of the wood have sadly degenerated, for that of the existing cedar of Lebanon is by no means remarkable for beauty, durability, or sweetness of odour, all of which properties were pre-eminently ascribed to it. The tree itself is as grand as ever; one of the most majestic of arborescent elements in the landscape, and truly worthy of the favour with which artists of all ages have regarded it. Solomon is stated to have employed it, above all other woods, in the construction of the Temple at Jerusalem: and Egyptian kings and Roman emperors are reported to have constructed their proudest ships of its timber. The Temple of Diana at Ephesus was chiefly constructed of cedar; and that most venerable of heathen images, the Diana of Seguntum, mentioned by Pliny, was a cedar statue. Virgil, Horace, and others among the old classical poets, allude to its value for image-making.

Nevertheless, this wood, such as we now know it, is not one to choose for carving or house-construction. It is very light and spongy, of a reddish-white colour, scented like ordinary pine, and not at all durable. It is possible that other kinds of coniferous trees were confounded by the ancients with the tree cedar; and that Solomon, good botanist as he claimed to be, did not condescend to draw distinctions between species, and was content to reckon all the members of a genus, or even of nearly allied genera, as one. The Himalayan deodar, a tree very closely related to the cedar of Lebanon, really possesses all the good qualities for which the latter has been so long celebrated. Travellers in the East, in writing about cedars, often confound various kinds of arborescent juniper under that name. The cedar-wood, sometimes used for the making of drawers in cabinets, and familiar in the shape of pencils, is the product of an American species of juniper, the best quality being that furnished by the Bermudan juniper-tree; a less valued sort is yielded by the *Juniperus virgineana*, a native of the Atlantic United States, south of Lake Champlain. It is a ragged tree, some thirty feet or so high, growing on dry rocky hills. In both these pencil-cedars, it is the heart-wood which possesses the desired colour and qualities. Our native Juniper, though but a shrub, produces a wood of worthy quality could it be obtained of sufficient dimension and quantity. Its colour is yellowish brown, often beautifully veined; it gives out an aromatic odour. It is sometimes used for turning; cups are occasionally made from it, and walking-sticks. The wood of the Cypress was much used by the ancients for ornamental furniture, especially in Greece, where that beautiful tree is indigenous. It is among the most durable of all woods.

The numerous race of pines and firs for the most part are more useful than ornamental, so far as their timber is concerned. Some of them, however, afford wood with many desirable qualities for furniture making. The stately spruce, that constitutes so fine an element in the scenery of Northern Europe, and rears its tapering trunk to the height of 150 feet and more, supplies a light and fine-grained wood, easy to work in every direction, and capable equally of taking a high polish, or a black stain. It is a good wood to bear gilding, and, from the facility with which it may be glued, is much used for lining furniture, and in the construction of musical instruments. Though presenting no depth of colour, when polished and varnished it is highly ornamental, and in Norway and Sweden I have seen very pretty and effective household furniture of all sorts made of it. The wood of the larch, a native of the mountain ranges of Central Europe, is similarly used with like effect. It is of a yellowish or reddish hue, very strong, durable, and close-grained. It takes a high polish, and has the great advantage over spruce wood in being free from knots. Ever since the days of the ancient Romans, it has been used in the Arts, for the making of panels and palettes. Another Alpine tree, the *Pinus cembra*, a native of the highest regions of pines, and among the most soaring of its tribe, living at heights of 5 and 6000 feet above the sea, furnishes a very durable, fine-grained, and easily-worked wood, remarkable for fragrance, which it retains for centuries, much to the annoyance of bugs and moths, pestilent creatures that have an unconquerable antipathy to its neighbourhood. The colour of its heart-wood, which is valuable for wainscotting, is a pleasant light brown. The facility with which it can be carved has led to its use among the shepherds of Switzerland and the Tyrol, who cut it into ornaments; the little figures, houses, &c., so often brought as curiosities from those countries, are very frequently cut out of the wood of *Pinus cembra*. In the United States of America, the wood of the Weymouth or white pine, *Pinus strobus* of botanists, a tree of majestic dimensions, which has been known to tower even to the height of 250 feet and more, is used for furniture making. The specific gravity of its wood is said to be less than that of any other, except Lombardy poplar. In consequence of its altitude, bulk, and straightness, it yields timber of greater size than is furnished by any other soft-wooded tree. When varnished, its wood displays a pleasing yellowish or light red hue. It is a beautiful material for wainscotting, and well adapted for wood carving. Hence it is used for the making of picture frames, and is the favourite American material for the figure-heads of ships. For the latter purpose, the *Pinus Laricio*, or Corsican larch, the heart-wood of which is locally much used by cabinet-makers and wood-carvers, is employed in the Mediterranean, as well as that of the silver fir, *Pinus picea*, one of the noblest trees of its family, a native of Central Europe and Western Asia. The larch of America is a different tree from that of Europe; it yields a close-grained and compact reddish or grey wood, remarkable for strength and durability.

The wood of ancient coniferæ, preserved in the peat bogs of Ireland, the Isle of Man, and elsewhere, and thus deeply stained with rich colouring matter, has sometimes, though not so often as that of the bog-oak, been applied to ornamental purposes with considerable effect. The bog yew of Ireland has especially been so employed, and some beautiful examples of it were displayed at the Great Exhibition, where were also specimens of veneers taken from the roots of the bog Scotch fir, well worthy of notice, and suggestive of a more extensive use of this pre-Adamite timber for cabinet-making.

EDWARD FORBES.

THE VERNON GALLERY.

THE TAMBOURINE.

P. WILLIAMS, Painter. C. ROLLS, Engraver.
Size of the Picture, 1ft. 7½in. by 1ft. 4in.

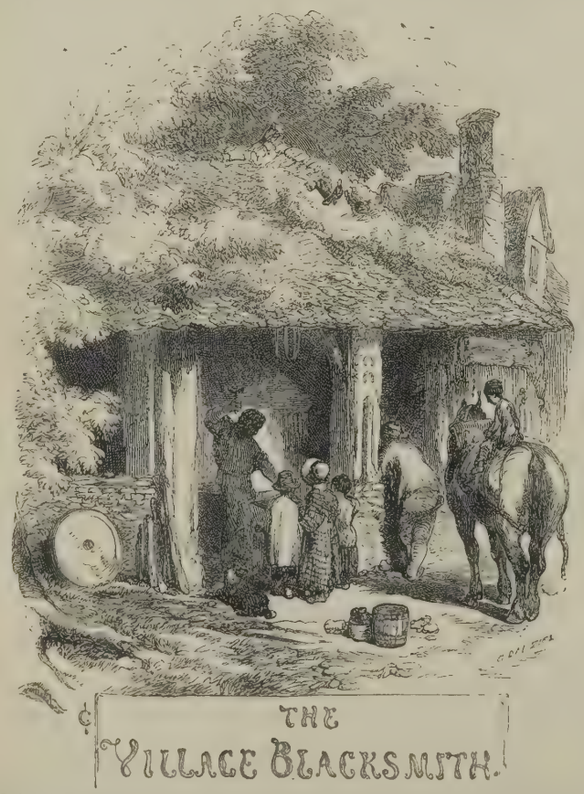
THIS picture is intended as a companion-work to Mr. Williams's "Wayside in Italy," engraved in the *Art-Journal* for the last year.

The young female who suggests the title, is seated at the foot of a flight of steps leading to a terrace, on which a party of Italians are enjoying, over their wine-flasks, the beauties of a summer's evening. She has probably been amusing them with her music and dance, and has left the company for a few minutes' quiet and repose. Another young girl has cast off her sandalled shoes, and has stolen behind her, to catch a glimpse of her face. The composition possesses little interest beyond the principal group, but this has evidently been well and carefully studied from nature, and conveys a very correct idea of the modern Italian peasant-girls, with their round full faces, dark eyes, and rich expression, which are, as it were, indigenous to the country.

We observe a similar treatment in this picture to the other. The artist in both has thrown his principal light upon the upper part of his foreground figures, making every other part, even his sky, subordinate to this. It is rarely such a management of *chiar'-oscuro* is adopted in open-air subjects, though some of Rembrandt's pictures may be cited as examples.

THE
POETICAL WORKS
OF
H. W. LONGFELLOW.*

POETRY associated with Art always finds a hearty welcome from us; not that such companionship is indispensable to a friendly greeting, but each seems to lend a grace to the other when placed side by side. Poetry is descriptive Art,



THE
VILLAGE BLACKSMITH.

and Art is illustrative Poetry; twin-sisters they are, having a common origin in one heaven-born source, and gathering around them for their especial use all that is bright, and beautiful, and exalted, of our nature. If the popularity of an author be estimated by a perpetual demand for his writings (and no surer test can by any possibility be applied), then assuredly Longfellow has reached a position beyond which few, if any, poets of our day have advanced; for his

numerous poems, both collectively and in detached portions, have passed through many editions of various sorts and sizes, both in this country and in his own. Always elegant and truthful, oftentimes powerful and energetic,

he may worthily take his stand beside our own Cowper, Southey, and Wordsworth, with each of whom we can by turns associate him. Mr. Routledge's edition of his poems bids fair to be one of the most popular that has hitherto

appeared, because it is produced in a style worthy of its charming contents, and, moreover, is marvellously cheap. Here are steel engravings from the *burin* of Greatbach, and beautiful little woodcuts, by Dalziel, from the designs

of John Gilbert. Of the latter we are able to offer some examples; they need no eulogy from our pen: no artist of our time has been more successful as a book-illustrator than Mr. Gilbert; and these designs are quite worthy of his reputation. He has certainly entered into the spirit of the American poet.

* The Poetical Works of Henry Wadsworth Longfellow. With Illustrations by John Gilbert. Published by G. Routledge & Co., London.

BINOCULAR PERSPECTIVE.*

ATHENÆUM CLUB, PALL MALL,
20th January, 1852.

DEAR PROFESSOR WHEATSTONE, — Taking advantage of the memorandum you were kind enough to hand me a few weeks ago, I have read with peculiar interest your paper of 1838 on some of the phenomena of Binocular vision; and likewise the papers of Sir David Brewster and others to which you referred me.

It seems to me highly probable that your beautiful and startling discovery, and its illustration by the Stereoscope, may at length call the attention of artists and of the public to the vast importance of our two eyes, with reference to Painting and Perspective; and may lead to the recognition of the true theory of a picture, which I am convinced has *never yet* been propounded.

Ever since the year 1828, this subject, which is cognate with yours, not by any means the same, has engaged a great share of my attention. In that year, I drew up a paper upon it, intended for the Royal Society of Edinburgh; but shrunk from the publication, and never read the paper.

I cannot help feeling persuaded that both Leonardo da Vinci and you have too easily given up the problem as hopeless, when you say (at page 372 of your paper of 1838), "It will now be obvious why it is impossible for the artist to give a faithful representation of any near solid object, that is, to produce a painting which shall not be distinguished in the mind from the object itself." Quite true, if it were amongst the conditions of a painting that it should be capable of shifting, so as to suit several different adjustments of the spectator's two eyes; but I see no reason why we should not construct a perfect picture (so far as binocular vision is concerned) which shall be suited to any one given adjustment of the eyes; either when the adjustment is for the nearest part of a solid object, for the furthest part of it, or for any intermediate part.

And herein consists the *essential* difference of your beautiful results from a picture. Your results, I venture to suggest, much more accurately resemble the reflection of a solid object in a mirror, than they resemble a Picture, properly so called.

The true theory of a Picture I believe to be as follows: Having fixed upon a particular view of an object, at a distance calculated to show it off to the greatest advantage, let us imagine a vertical plane to pass through the principal part of the object chosen; a plane right opposite the spectator, and parallel to the line which joins the centres of his two eyes.

All work, whether portrait, history, landscape, or miniature, ought, I conceive, to be *first constructed of the full size of life or nature* on this imaginary vertical plane passing through the principal part of the principal object, and so as to take into account the spectator's *two eyes*; which eyes are, of course, supposed to be adjusted for the principal object.

All due allowance being thus made for the two eyes, the next step, for either portrait or landscape, is to reduce the whole to a miniature, retaining all the duplications and "regulated obscurities," in strictly the same proportions as in the large-scale picture.

We have been taught heretofore that a picture is produced by intercepting the rays from an object to *one* of the spectator's eyes, upon a vertical plane interposed between the spectator and the object; which theory of *Perspective*, though strictly demonstrable as any proposition in Euclid, for the circumstances supposed, has yet two capital defects. First, that its results are always necessarily less than the size of nature; and, secondly, that no account is taken of the spectator's two eyes, which is, however, one of the most important provisions in our economy for enabling us to judge of the relative distance and magnitude of near objects.

The law of distinct and single vision with two eyes, by the concourse of the optic axes at any given point, has long been perfectly known; but its application to painting and perspective appears to have been hitherto entirely overlooked or evaded.

The operation of the law to painting is chiefly upon the background and retiring portions in Portrait and History, and chiefly upon the foreground in Landscape; the foreground in landscape, and the background in portrait, being, respectively, amongst the greatest of all the difficulties and perplexities that embarrass the student, and even the practised Master.

The production of roundness and relief, in place of hardness and flatness, is chiefly the result of our using both our eyes in painting; which is likewise, I am persuaded, the key to the due subordination of parts, or what the painters call "breadth" and "keeping;" and is one of the main secrets for the production of a A WHOLE.

Having made this general statement, perhaps I cannot do better than refer you, for the details in illustration, to the intended Paper I have mentioned of 1828, from which the following *verbatim* extracts may serve to convey a clear idea of what I still believe to be the only true and sufficient Theory of a Picture:—

* * * * *

"It is, I presume, well known that while the eyes are directed to a near object, for example, to one's hand or book held a couple of feet off, the objects beyond, say at the distance of six or eight feet, are seen not merely with indistinctness, but double; and, on the contrary, that as soon as the eyes and the attention are principally directed to the more distant object, the nearer one becomes, in its turn, double and indistinct. It occurred to me, that this circumstance afforded some explanation of the background [of a Picture] and its peculiar difficulties; for that, so long as the hand or book were the principal objects, and distinctly seen, they might be considered as occupying the place of the head or leading features of a portrait; while the confused and double and indistinct objects beyond, were in the predicament of the background."

* * * * *

"It appears, further, that each Eye, considered separately, admits of an adjustment somewhat similar to that of a telescope or an opera-glass; each particular distance requiring a different adjustment for the purposes of perfectly distinct vision; and as the double images above alluded to, are always seen under circumstances of this species also of false optical adjustment, we may perceive why they should be blurred and indistinct as well as double. They are, moreover, transparent.

"These circumstances must of course be familiar to persons who have attended at all to the subject of Optics; although their application to the purposes of Painting may not perhaps have been thought of before.

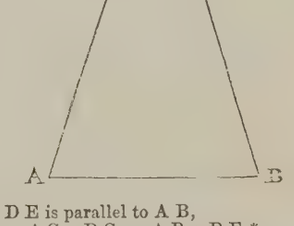
"The instances above described may be considered as extreme cases, short of which there is an indefinite range in either direction, where, without the images being entirely doubled, in consequence of false optical adjustment, there takes place a duplication of outline merely; the two images partly, as it were, overlapping each other.

"But, what is true with reference to a portrait and its background, will hold good, to a certain extent, in regard also to the retiring and subordinate parts of the head itself. If the spectator's eyes are supposed to remain correctly adjusted for the principal feature, they must, of necessity, be more or less false for the ear, the edge of the hair, neck, and so forth, whose outlines, according to the theory now proposed, ought to be represented more or less indistinct and double, and with the space between, or duplication, semi-transparent.

"Before proceeding any further, I may be permitted to remark, that both in the particular last mentioned and in much that relates to the background, there appears to be at least some approach in the works of the best Masters, both of ancient and modern times, to the observance of some rule such as that now suggested; the result, in all probability, of a multitude of practical experiments, without much theoretical reasoning on the subject. This circumstance of supposed agreement or confirmation, has been sufficient, in the meantime, to encourage me to examine the subject more minutely, with the view, if possible, of ascertaining the amount of these duplications for each variety of distance and other circumstances. I shall attempt, with the permission of the Society, to detail one or two of these theoretical results; the more willingly, because they appear to receive something like support and illustration from the works of the best artists.

"The [true] theory of a picture, on the full scale of life, I believe to be as follows: Let us imagine a vertical plane to pass through the object, in actual contact with its principal features, and lines to be drawn from all parts of the object to *each* of the spectator's eyes. This vertical plane, which may be termed the plane of distinct [and single] vision, in works on the full scale of life, is coincident and identical with the theoretical plane of the picture; the 'distance of the picture' being, in these circumstances, equal to the full distance of the object itself from the spectator. While the spectator's eyes remain correctly adjusted for the principal features (which are supposed in contact with the said plane), he will perceive a single and distinct image of them; but the rays from each point of all the other parts which lie beyond the plane of distinct vision, will be intercepted in two places by that plane, and those remoter parts will consequently appear double; while, on the other hand, every point nearer the spectator than the precise selected distance, will appear to be projected doubly, and more or less indistinctly [and semi-transparently] on the said plane.

"For any given point, therefore, seen under circumstances of false optical adjustment, we may conceive a small triangle constructed, of which the base is the line joining [the centres of] the spectator's two eyes, and whose sides intersect the plane of distinct vision; the line joining these two points of intersection, being parallel to the line joining the spectator's two eyes. We can thus estimate the breadth of duplication for any given distance beyond the plane of distinct vision. To show this by a figure: let A be the spectator's left eye, and B his right eye; D E the plane of distinct [and single] vision; and C any point beyond. Then,

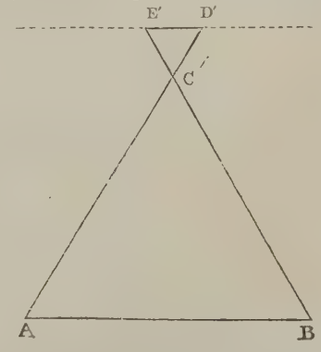


because D E is parallel to A B,

A C : D C :: A B : D E,*

giving D E as the breadth of the duplication or error.

"Again, let us suppose the point C′ to be indistinct and double, in consequence of its being too near the spectator, namely, nearer than the selected plane of distinct vision. We may then construct this figure, in which, as before, A is the spectator's left eye, and B his right eye, and D′ E′ the plane



of distinct vision. In this case, while the eyes remain adjusted correctly for any point in the

* TO THE EDITOR OF THE ART-JOURNAL.

SIR,—The following letter on a topic strictly connected with the Fine Arts, is addressed to Professor Wheatstone, partly for the purpose of marking the distinction between the application of Binocular Vision to Painting, and its application to the Stereoscope. It may not be deemed uninteresting by many readers of your excellent Journal.

Your obedient Servant,
JAMES HALL.

* Prop. 2, 6th bk. of Playfair's Euclid: "If a straight line be drawn parallel to one of the sides of a triangle, it will cut the other sides, or the other sides produced, proportionally."

plane D′ E′, the point C′ will appear projected on that plane, once for each eye, namely, at D′ and at E′; and this proportion will be found to obtain A C′ : C′ D′ :: A B : D′ E′.

"To illustrate this by an example, let us assume the distance A C (in Fig. 1) as twenty-five feet, D C being one foot; namely, the point whose duplication we are in search of, being one foot beyond the plane of distinct vision. Let us further suppose that the distance A B is equal to two inches and a half, or twenty-five tenths of an inch, which is pretty nearly the space between the spectator's two eyes, measuring from the middle of the one to the middle of the other. In these circumstances, D E will be equal to one-tenth of an inch.

"Again, let us suppose another case, likely enough to occur in practice, that A D (in Fig. 1), the distance of the picture, is equal to six feet, or seventy-two inches; and that the point C is three inches further off. Then, A C being equal to seventy-five inches, and D C equal to three inches, and A B equal to twenty-five tenths of an inch, it will follow that in this instance also D E is equal to one-tenth of an inch. For,

A C	:	D C	::	A B	:	D E
75	:	3	::	25	:	1
(inches)		(inches)		(tenths)		(tenth)

which would furnish one-tenth of an inch as the breadth of the duplication or error required for the ear or any other part three inches retired from the principal features [of a portrait] to be seen at the distance of six feet.

"A somewhat similar application of the rule would give the value of D′ E′ (Fig. 2) in cases where the point C′ is too near for distinct vision; for the edge of the nose, or the hand advanced, or any other part projecting beyond the plane selected as that of distinct vision, which plane, of course, will always intersect the principal features of the portrait.

"This duplication of outline will be found, however, to take place in a horizontal direction only. * * * * This is owing to the horizontal position of the spectator's two eyes, in reference to each other; and the circumstance tends to take off much of the formality which might otherwise be produced by doubling the outlines.

"The extension of this principle to landscape, is rather more complicated: its application is almost solely to the Foreground. Let us imagine a great picture of the full size of the objects in nature, stretched across the landscape at that precise distance which the painter may have selected for distinct vision, in which choice of course he will be determined by the position of the principal object in the view. Let us next suppose the rules above suggested for the duplications in portrait-painting to be brought into play. This immense imaginary picture being reduced [by a *monocular* operation] to a small scale, with all the duplications preserved in due proportion, would yield an accurate picture, with every allowance made for the spectator's *two* eyes.

"The Foreground of a Landscape ought to be generally made indistinct; for it will seldom happen that the principal object occupies the actual foreground.

* * * * *

"The painter is at liberty to select what distance he pleases for distinct vision; but, having once made his choice, to be consistent and really accurate, he must be content to sacrifice, more or less, the distinctness of all the rest, whether beyond the principal object, or between it and the spectator.

* * * * *

"It must be kept in mind, that an artist, in the course of his work, is perpetually altering the adjustment of his eyes, to suit distinctly the object or even [subordinate] part of the object with which he happens for the moment to be occupied; but, in so doing, he is in danger of entirely destroying the unity of his work as a whole, by omitting to preserve the due subordination of its parts. 'Let the artist,' says Sir Joshua Reynolds, 'labour single features to what degree he thinks proper; but let him not forget continually to examine whether, in finishing the parts, he is not destroying the general effect. No work can be too much finished, provided the diligence employed be directed to its proper object; but I have observed that an excessive labour in the detail, has, nine times in ten, been pernicious to the general effect, even when it has been the labour of great masters.'

"Perhaps the Theory now proposed, may afford some sort of key to the danger pointed out in this passage. * * * * It ought to be the painter's care to represent the projecting and [the] retiring portions of his work as they appear to his own eyes under circumstances of false adjustment."

So much for the extracts from my Paper of 1828. I cannot dismiss this topic without mentioning that in 1829 I enjoyed several opportunities of explaining these views of mine to the late Dr. Wollaston. He said I was correct in theory, but that he feared it would be impossible to apply my notions to practice.

On another occasion, Dr. Wollaston said, "If I understand rightly, you would propose a regulated indistinctness in certain parts of a picture?" "Exactly so," was my reply, and I adopt the phrase at once. "Regulated indistinctness" in the subordinate parts of a picture, is precisely what I should recommend, and for which I would point out the law and the measure!

"How does an object look when you are not looking at it?" is a quaint phrase I would likewise adopt from Mr. Charles Landseer, to whom I had an opportunity, the other day, in 1851, of explaining these speculations of mine. While the eyes are adjusted to one object, or part of an object, how do the other objects or parts, *at a different distance, look?*

As for the application of my views to practice, in answer to Dr. Wollaston's difficulty, I must content myself, for the present, with appealing, in illustration, to the best works of the best Masters of effect and execution; with this further caution, that the duplications and even indistinctness must never be obvious and intrusive, so as to attract attention to themselves: the very purpose of the arrangements recommended being *subordination*, or to keep the secondary parts and objects, more or less, out of sight and out of mind.

Moreover, I venture to assert that if a thing be correct in theory, it *must* be applicable to practice, provided only the application is rightly made.

I remain, dear Professor Wheatstone,
Yours most sincerely,
JAMES HALL.

ON THE HARMONY OF COLOURS,

IN ITS APPLICATION TO LADIES' DRESS.*

BY MRS. MERRIFIELD.

PART III.

FROM the draperies we may pass to the consideration of coloured bonnets, and caps trimmed with coloured ribbons and flowers. And here the question, so frequently discussed, arises, namely, whether a coloured bonnet, a pink or blue one, for instance, communicates by reflection as it is reported to do, a pink or blue hue to the skin? M. Chevreul decides from experiments made with coloured bonnets on plaster casts, that the influence of reflection is very feeble, even where the bonnet is placed in the most favourable position, and that it is only perceptible on the temples and in a very slight degree.

With regard to caps, or other head-dresses, the question of reflection or contrast seems to depend on whether the cap is worn so as to surround and overshadow the face, or whether it is worn at the back of the head. In the first case the colour of the trimming, if in sufficient quantity, is in some situations reflected on the face, unless prevented by the interposition of a thick border, or by the hair. Where, therefore, this effect is not desired, the colour must not be suffered to approach too near the face, and those colours only should be disposed in contact with it which will not injure its colour by reflection.

In the second case, namely, that in which the cap is placed towards the back of the head, the effect is produced entirely by contrast, in the same manner as in draperies, and no reflection takes place. In bonnets which are not transparent, the effect is also due to the same cause, and those colours should be selected, which by their contrast improve the colour of the skin. The effect of colour on the inside of a bonnet is modified and softened by its circular and hollow form, which produces a kind of shadow round the face, and by the interposition of the ruche and ribbons or flowers.

The colours of bonnets, and their accordance with the complexion, now claim our attention, and in making a few remarks on this subject, we shall avail ourselves of the experience of M. Chevreul, when it coincides with our own views.

We shall address ourselves first to the fair type.

A black hat with a white feather, or with white, rose-coloured, or red flowers, is becoming to fair persons. A plain (opaque) white bonnet is really only suitable to red and white complexions. It is otherwise with bonnets of gauze, crape, and tulle, they are becoming to all persons for the reason before given, namely, that the transparent white produces the effect of grey. White bonnets may be trimmed with white or pink, and especially with blue flowers. A light blue bonnet is above all others becoming to fair persons; it may be ornamented with white flowers, and in many cases with orange flowers, but never with those of a pink or violet colour. A green bonnet is becoming to fair complexions, or to those which are sufficiently pink in the carnations;—

> ——whose red and white
> Nature's own sweet and cunning hand laid on;

it may be trimmed with white, and especially with pink flowers. A pink bonnet should not be worn in contact with the skin, and if the hair does not separate it sufficiently, it may be removed still further by means of white, or what is preferable, of green. A wreath of white flowers with green leaves, produces a good effect. A red bonnet, more or less intense in colour, should be adopted, only with a view to diminish a too ruddy conplexion. Neither yellow nor orange bonnets can be recommended, and those of a violet colour should be especially eschewed by fair persons.

A black bonnet does not contrast as powerfully with the dark-haired type as with the blonde; it may, however, produce a good effect by means of trimmings of white, red, pink, yellow, or orange-colour. Next to black and white, and orange and blue, black and yellow is considered the greatest contrast of colours.

The same remarks that were made with respect to white bonnets for fair persons, are equally applicable to those worn by brunettes, except that, for the latter, it will be preferable to have recourse to trimmings of red, pink, orange, or even yellow, rather than to those of blue. Pink, red, and cerise-coloured bonnets are becoming to brunettes, when the hair separates, as far as possible, the carnations from the bonnet. White feathers may be placed in a red bonnet, and white flowers, with plenty of green leaves, are adapted for pink bonnets. A yellow bonnet is becoming to a brunette, and its accessories may be violet or blue, according as the yellow inclines to orange or green, but the hair must always be suffered to interpose between the bonnet and the complexion. The same may be said of orange-colour, more or less lowered. Blue trimmings are peculiarly adapted to the different shades of orange. Green bonnets suit pale complexions; red, pink, and white flowers should be preferred to all others. Blue bonnets are only favourable to very fair and delicate complexions; they should

* Continued from p. 59.

never be worn by those of a brown orange. When suited to a brunette, they should receive orange-coloured accessories. The effect of a violet-coloured bonnet is always unfavourable, because there is no person to whom a yellow complexion is becoming. If, however, not only hair, but yellow accessories, be interposed between the bonnet and the face, a bonnet of this colour may be rendered becoming.

Whenever it is found that the colour of a bonnet does not produce the expected effect, even when separated from the carnations by large masses of hair, it is advantageous to place, between the latter and the bonnet, such accessories as ribbons, wreaths, detached flowers, &c., of the complementary colour to that of the bonnet,—the same colour must also appear on the exterior. It is generally advisable to separate the colour from the face by the hair, and frequently by a *ruche* of tulle also.

In the olden time there was a custom—"more honoured in the breach than in the observance," "more practised than professed," of substituting artificial complexions for the natural ones in cases in which nature had not been prodigal of her charms, or in which it was desired to conceal the ravages of disease or time;

"——women, to surprise us, spread
Their borrow'd flags of white and red."

We are sorry to say the practice which Haydocke facetiously calls "*Painting upon the Life*," was not confined to any age or country. The recent researches into old writers on Art, make us acquainted with the fact that painters were frequently called upon to exercise their skill in this manner upon the living subject. Cennini tells us the Tuscan ladies were especially addicted to this practice, and we infer from a passage in Haydocke's translation of Lomazzo's "Treatise on Painting," that the English ladies were not a whit behind them. The latter author relates an anecdote on this subject which is here transcribed for the amusement of the reader:—

"A conceited gentleman meeting with an Italian painter, asked him this question; whether it was the hardest, to imitate a painted patterne, or to follow the life; who made answer, he could not well tell, and being farther demaunded the reason, how a man of his practice, in a country where the art is so famous, could be ignorant of that, he replied that he thought he had scarce euer drawne any by the life, and therefore could not iudge; because he neuer came time enough, but that some other painter had bin vpon the face, before he came at it. Then the gentleman asked whether was better working on a table (*i.e.* on wood) or linnen cloth; on neither of these (qd he) so good as on leather, but the better of the two is cloth: And why on leather best, said the gentleman? Because (said the other) with vs the best vse it.

"In this kind (said the Gentl:) I have no skill, and it seemeth to be either a rare secret, or a meere conceit: Howbeit vpon promise that you wil discouer this to me, I will teach you a pretty receipt of great dispatch in your working vpon cloth: Agreed, quoth the painter: I have read (said the gentleman) how a certaine King sent a cunning drawer to our Sauiour, to take his true counterfeit, which when the Painter could not performe by reason of the exceeding brightness of his countenance, Christ called for a napkin, wherewith wiping his face, he left his exact favour therein.

"Thus shall you doe when you finde your selfe forestalled: onely the difference is, that you must first lightly wet ouer your cloth with the water wherein common seede or saffron hath beene steeped: having thus prepared your cloth, clappe it gently to the face, and your worke is done, except now you meane to make an experiment by the true life, which you tolde me you could neuer come at before. I have often heard of this story saide the Painter, but neuer had the witte to make vse of it. Yea (said the Gentl:) cunning till it be knowne is accounted a mystery, but being revealed, is esteemed but a trifle.

"But, sir, to your promise; now shewe me your secret of working on leather. I shall not need, Sir, for you have saued me that labour: for in teaching me how to take of the coloured *complexion*, you have left the bare leather plainly to be seene. The Gentl: perceiving how prettily he was met withall in his owne veine, smiled and shooke handes with the Italian."

So much for the old practice, which, as society is now constituted, we are satisfied will never be revived. We will tell our readers a better method of improving the complexion, upon purely scientific principles, and without having resort to any practice detrimental to health. Some persons, may, perhaps, object that any endeavour to improve the natural complexion is inconsistent with the candour and straight-forwardness which is expected of every well-regulated mind. To these it may be replied, in the words of Addison: "Had Tully himself pronounced one of his orations with a blanket about his shoulder, more people would have laughed at his dress than admired his eloquence." We consider that every one has a right to set himself off to the best advantage, when, by so doing, he violates no rule of morality. Channing says, with regard to the dress, "A man who should consult comfort alone in his wardrobe, would find himself an unwelcome guest in circles which he would very reluctantly forego." The complexion may be improved as well as the dress, and we assert that the means we recommend are perfectly legitimate, and such as we are satisfied the most fastidious would approve.

There are, it appears, two methods of setting off or heightening a complexion, first, by a decided contrast, such as a white drapery, or one of a colour exactly complementary to the complexion, but not of too bright a tone; such, for example is a green drapery for a rosy complexion, or a blue drapery for a blonde. Secondly, by contrasting a fair complexion of an orange hue with a light green drapery, a rosy complexion with a light blue, or a canary yellow or straw-colour with certain complexions inclining to orange. In the last case the complementary violet neutralises the yellow of the carnation, which it brightens.

Now let us suppose an opposite case, namely that the complexion is too highly coloured, and the object of the painter or dress-maker is to lower it. This may be effected either by means of a black drapery which lowers the complexion by contrast of tone, or by a drapery of the same colour as the complexion, but much brighter; for example where the carnations are too rosy, the drapery may be red; where they are too orange, an orange-coloured drapery may be adopted; where they incline too much to green, we may introduce a dark green drapery, a rosy complexion may be contrasted with dark blue; or one of a very pale orange with a very dark yellow.

The colour of the complexions of the red-skinned or copper-coloured tribes of America is too decided to be disguised, either by lowering its tone or neutralising it. A contrary course must therefore be adopted, it must be heightened by contrast; for this purpose white or blue draperies must be resorted to, and blue must incline towards green according as the red or orange prevails in the complexion.

Contrasts of colour and tone are still more necessary for black or olive complexions; for such white draperies or dresses of brilliant colours, such as red, orange, or yellow, should be selected. It will be seen, therefore, that the fondness of the West Indian negroes for red and other brilliant colours may be accounted for according to the laws of the harmony of contrast; and that what has always been considered a proof of the fondness of this people for finery, is, in fact, as decided an evidence of good taste as when a fair European with golden hair and blue eyes appears in azure drapery. The partiality of the orientals for brilliant colours, and gold brocades and gauzes, such as we have seen in the Great Exhibition, and which are the produce of India and China, are in accordance with the same laws, and are in fact the most becoming colours these people could have selected. In the articles of clothing and furniture imported from these countries, the positive colours, such as the primitives and secondaries, are generally prevalent; browns, greys, drabs, and similar broken colours are comparatively rare. The reason is now we trust, evident, the glowing deep-tinted complexions of the inhabitants of these countries require the contrast of powerful and decided colours; and the broken tints, to which the great European painters resorted with a view to enhance the delicate but bright complexions of their fair countrywomen, would not only have been inefficient for this purpose, but would have been actually inharmonious.

The usual dress of the Hindoo servants of the Anglo-Indians is white. The adoption of this dress was probably suggested by motives of cleanliness; but if the *becoming* only had been studied, a better choice could not have been made. We have been much struck with the picturesque and appropriate costume of an Indian Ayah, which consisted of a deep blue dress, while the head and upper half of the figure were enveloped in white calico, which contrasted forcibly with her dark complexion.

From the consideration of the contrast and harmony of different colours with the complexion, we now proceed to remark on the combination or union of different colours in the dress of one individual. It has been observed that the colours worn by orientals are generally bright and warm. The dresses in the Tunisian department of the Great Exhibition were formed of one colour, and lined and trimmed with another. Lilac, for instance, was lined with green, green with crimson, and vice versâ. In many instances the colours were assorted according to the laws of contrast, but this was not always the case, and from the good taste displayed by the orientals as a class, it may be reasonably concluded that these imperfectly assorted colours were intended to be harmonised by the colour of other articles, (the turban, or sash, for instance) necessary to complete the dress. In the dresses of English ladies we find too frequently a variety of colours, without any pretensions to harmony of arrangement. Not only is the dress or bonnet selected without the slightest consideration, whether it is, or is not, suitable to the complexion, but a variety of colours of the most dissonant and inharmonious kinds may frequently be seen in the habiliments of the same lady.*

* To be continued.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

V.—THE NORMAN HALL.—DOMESTIC AMUSEMENTS.—CANDLES AND LANTERNS.—FURNITURE.—BEDS.—OUT-OF-DOOR RECREATIONS.—HUNTING.—ARCHERY.—CONVIVIAL INTERCOURSE AND HOSPITALITY.—TRAVELLING.—PUNISHMENTS.—THE STOCKS.—A NORMAN SCHOOL.

A NEW characteristic was introduced into the Norman houses, and especially into the castles, the massive walls of which allowed chimney-flues to be carried up in their thickness. The piled-up fire in the middle of the hall was still retained, but in the more private apartments, and even sometimes in the hall itself, the fire was made on a hearth beneath a fire-place built against the side wall of the room. An illumination, in the Cottonian MS., Nero, C. IV., which we have already had occasion to refer to more than once, represents a man warming himself at a fireplace of this description. It appears, from a comparison of this with similar figures of a later period, that it was a usual practice to sit at the fire bare-legged and bare-foot,

No. 1.—A MAN WARMING HIMSELF.

with the object of imbibing the heat without the intermediation of shoes or stockings. From a story related by Reginald of Durham, it appears to have been a practice among the ladies to warm themselves by sitting over hot water, as well as by the fire.*

The in-door amusements of the ordinary classes of society appear not to have undergone much change during the earlier Norman period, but the higher classes lived more splendidly and more riotously; and, as far as we can judge, they seem to have been coarser in manners and feelings. The writer of the "Life of Hereward" has left us a curious picture of Norman revelry. When the Saxon hero returned to Brunne, to the home of his fathers, and found that it had been taken possession of by a Norman intruder, he secretly took his lodging in the cottage of a villager close by. In the night he was roused from his pillow by loud sounds of minstrelsy, accompanied with boisterous indications of merriment, which issued from his father's hall, and he was told that the new occupants were at their evening cups. He proceeded to the hall, and entered the doorstead unobserved, from whence he obtained a view of the interior of the hall. The new lord of Brunne was surrounded by his knights, who were scattered about helpless from the extent of their potations, and reclining in the laps of their women. In the midst of them stood a jongleur, or minstrel, alternately singing and exciting their mirth with coarse and brutal jests. It is a first rough sketch of a part of medieval manners, which we shall find more fully developed at a somewhat later period. The brutality of manners exhibited in the scene just described soon degenerated into heartless ferocity, and when we reach the period of the civil wars of Stephen's reign, we find the amusements of the hall varied with the torture of captive enemies.

* Quod si super aquas seu ad ignem se calefactura sedisset.—Reg. Dunelm., c. 124.

In his more private hours of relaxation, the Norman knight amused himself with games of skill or hazard. Among these, the game of chess became now very popular, and many of the rudely carved chessmen of the twelfth century have been found in our island, chiefly in the north, where they appear to have been manufactured. They are usually made of the tusk of the walrus, the native ivory of Western Europe, which was known popularly as whale's bone. The whale-bone of the middle ages is always described as white, and it was a common object of comparison among the early English poets, who, when they would describe the delicate complexion of a lady, usually said that she was "white as whale's bone." These, as well as dice, which were now in common use, were also made of horn and bone, and the manufacture of such articles seems to have been a very extensive one. Even in the little town of Kirkcudbright, on the Scottish border, there was, in the middle of the twelfth century, a maker of combs, draughtsmen, chessmen, dice, spigots, and other such articles, of bone and horn, and stag's horn appears to have been a favourite material.†

In the "Chanson de Roland," Charlemagne and his knights are represented, after the capture of Cordova from the Saracens, as sitting in a shady garden, some of them playing at tables, and others at chess.

> "Sur palies blancs siedent cil cevalers,
> As tables juent pur els esbaneier,
> E as eschecs li plus saive e li veill,
> E escremissent cil bacheler leger."

Chess, as the higher game, is here described as the amusement of the chiefs, the old, and the wise; the knights play at tables, or draughts; but the young bachelors are admitted to neither of these games, they amuse themselves with bodily exercises, sham fights.

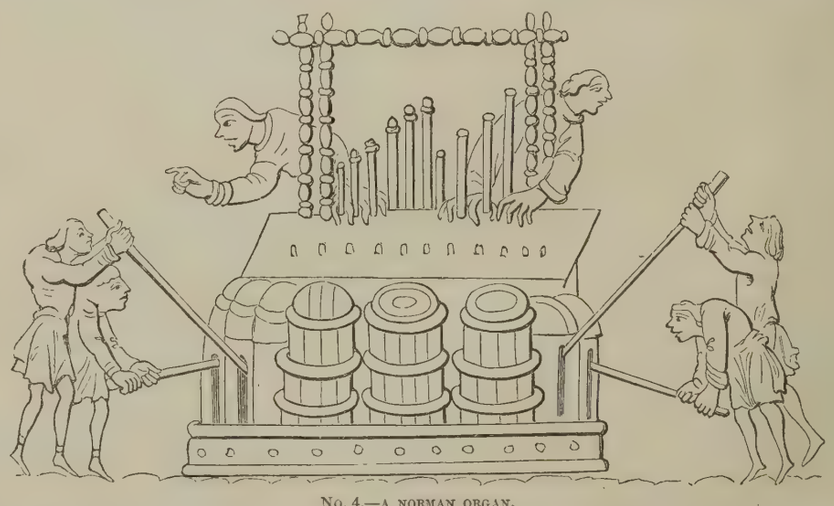
Although such games were not unusually played by day, they were more especially the amusements which employed the long evenings of winter, and candles appear at this time to have been more generally used than at a former period. They still continued to be fixed on candlesticks, and not in them, and spikes appear sometimes to have been attached to tables or other articles of furniture, to hold them. Thus, in one of the pretended miracles told by Reginald of Durham, a sacristan, occupied in committing the sacred vestments to the safety of a cupboard, fixed his candle on a stick or spike of wood on one side (*candelam...in assere collaterali confixit*), and forgetting to take away the candle, locked the cupboard door, and only discovered his negligence when he found the whole cupboard in flames. Another ecclesiastic, reading in bed, fixed his candle on

No. 3.—OCCUPATIONS OF THE LADIES.

the top of one of the sides (*spondilia*) of his bed. Another individual bought two small candles (*candelas modicas*) for an *obolus*, but the value of the coin thus named is not very exactly known. Lanterns were now also in general use. The earliest figure of a lantern that I remember to have met with in an English manuscript is one furnished by MS. Cotton., Nero, C. IV., which is represented in the annexed cut. It differs but little from the same article as used in modern times; the sides are probably of horn, with a small door through which to put the candle, and the domed cover is pierced with holes for the egress of the smoke.

No. 2.—A NORMAN LANTERN.

We begin now to be a little better acquainted with the domestic occupations of the ladies, but we shall be able to treat more fully of these in a subsequent chapter. Not the least usual of these was weaving, an art which appears to have been practised very extensively by the female portion of the larger households. The manuscript Psalter in Trinity College, Cambridge, furnishes us with the very curious group of female weavers given in our cut. It explains itself, as much, at least, as it can easily be explained, and I will only observe that the scissors here employed are of the form common to the Romans, to the Saxons, and to the earlier Normans; they are the Saxon *scear*, and this name, as well as the form, is still preserved in that of the "shears" of the modern clothiers. Music was also a favourable occupation, and the number of musical instruments appears to be considerably increased. Some of these seem to have been



No. 4.—A NORMAN ORGAN.

† Quidam de villula in confinio posita, artificiosus minister, sub diurno tempore studiosus advenit, cujus negotiationis opus in pectinibus conformandis, tabulatis et scaccariis, talis, spiniferis, et cæteris talibus, de cornuum vel solidiori ossuum materia procreandis et studium intentionis effulsit.—Reg. Dunelm., c. 88.

elaborately constructed. The manuscript last mentioned furnishes us with the accompanying figure of a large organ, of laborious though rather clumsy workmanship.

In the dwellings of the nobles and gentry, there was more show of furniture under the Normans than under the Saxons. Cupboards (*armaria, armoires*) were more numerous, and were filled with vessels of earthenware, wood, or metal, as well as with other things. Chests and coffers were adorned with elaborate carving, and were sometimes inlaid with metal, and even with enamel. The smaller ones were made of ivory, or bone, carved with historical subjects. Rich ornamentation generally began with ecclesiastics, and we find by the subjects carved upon them that the earlier ivory coffers or caskets belonged to churchmen. When they were made for lords and ladies, they were usually ornamented with subjects from romance, or from the current literature of the day. The beds, also, were more ornamental, and assumed novel forms. Our Cut No. 5, taken from MS. Cotton., Nero, C. IV.,

No. 5.—A NORMAN BED.

differs little from some of the Anglo-Saxon figures of beds. But the tester bed, or bed with a roof at the head, and hangings, was now introduced. In Reginald of Durham, we are told of a sacristan who was accustomed to sit in his bed and read at night. One night, having fixed his candle upon one of the sides of the bed (*supra spondilia lectuli suprema*), he fell accidentally asleep. The fire communicated itself from the candle to the bed, which, being filled with straw, was soon enveloped in flame, and this communicated itself with no less rapidity to the combination of arches and planks of which the frame of the bed was composed (*ligna materies archarum et asserum copiosa*). Above the bed was a wooden frame (*quædam tabularia stratura*), on which he was accustomed to pile the curtains, dorsals, and other similar furniture of the church.

The out-of-doors amusements of this period appear in general to have been rude and boisterous. The girls and women seem to have been passionately fond of the dance, which was their common amusement at all public festivals. The young men applied themselves to gymnastic exercises, such as wrestling, and running and boxing; and they had bull-baitings, and sometimes bear-baitings. On Roman sites, the ancient amphitheatres seem still to have been used for such exhibitions; and the Roman amphitheatre at Banbury, in Oxfordshire, was known by the title of "The Bull-ring" down to a very late period. The higher ranks among the Normans were extraordinarily addicted to the chace, to secure which, they adopted severe measures for preserving the woods and the beasts which inhabited them. Every reader of English history knows the story of the New Forest, and of the fate which there befel the great patron of hunting—William Rufus. The Saxon Chronicle, in summing up the character of William the Conqueror, tells us that he "made large forests for the deer, and enacted laws therewith, so that whoever killed a hart or a hind, should be blinded. As he forbade killing the deer, so also the boars; and he loved the tall stags as if he were their father. He also appointed concerning the hares, that they should go free." The weapons generally used in hunting the stag, were bows and arrows. It was a barbed arrow which pierced the breast of the second William, when he was hunting the stag in the wilds of

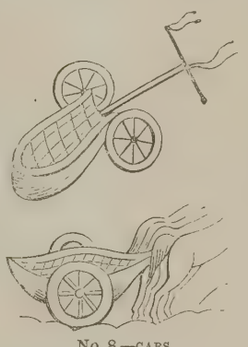
No. 6.—A STAG-HUNT.

the New Forest. Our cut (No. 6), from the Trinity College Psalter, represents a horseman hunting the stag. The noble animal is closely followed by a brace of hounds, and just as he is turning up a hill, the huntsman aims an arrow at him. As far as we can gather from the few authorities in which it is alluded to, the Saxon peasantry were not unpractised hands at the bow. We find them enjoying the character of good archers very soon after the Norman conquest, under circumstances which seem to preclude the notion that they derived their knowledge of this arm from the invaders. In the miracles of St. Bega, printed by Mr. G. C. Tomlinson, in 1842, there is a story which shows the skill of the young men of Cumberland in archery very soon after the entrance of the Normans; and the original writer, who lived perhaps not much after the middle of the twelfth century, assures us that the Hibernian Scots, and the men of Galloway, who were the usual enemies of the men of Cumberland, "feared these sort of arms more than any others, and called an arrow, proverbially, a *flying devil*." We learn from this and other accounts, that the arrows of this period were barbed and fledged, or furnished with feathers. It may be observed, in support of the assertion that the use of bows and arrows was derived from the Saxons, that the names *bow* (boga) and *arrow* (arewe), by which they have always been known, are taken directly from their language; whereas, if the practice of archery had been introduced by the Normans, it is probable we should have called them *arcs* and *fletches*.

After the entrance of the Normans, we begin to find more frequent allusions to the convivial meetings of the middle and lower orders in ordinary inns or private houses. Thus, we have a story in Reginald of Durham, of a party of the parishioners of Kellow, who went to a drinking party at the priest's, and passed in this manner a great portion of the night.* This occurred in the time of Bishop Geoffrey Rufus, between 1133 and 1140. A youth and his monastic teacher are represented on another occasion as going to a tavern, and passing the whole of the night in drinking, till one of them becomes inebriated, and cannot be prevailed on to return home. Another of Reginald's stories describes a party in a private house, sitting and drinking round the fire. We are obliged thus to collect together slight and often trivial allusions to the manners of a period during which we have so few detailed descriptions. Hospitality was at this time exercised among all classes freely and liberally; the misery of the age made people meet together with more kindliness. The monasteries had their open guest-houses, and the unknown traveller was seldom refused a place at the table of the yeoman. In towns, most of the burgesses or citizens were in the habit of receiving strangers as private lodgers, in addition to the accommodation afforded in the regular *hospitia* or taverns. Travelling, indeed, was more usual under the Normans than it had been under the Saxons, for it was facilitated by the more extensive use of horses. But this also brought serious evils upon the country;

No. 7.—NORMAN TRAVELLERS.

for the troops of followers and rude retainers who attended on the proud and tyrannical aristocracy, were in the habit of taking up their lodgings at will and discretion, and living upon the unfortunate householders without pay.



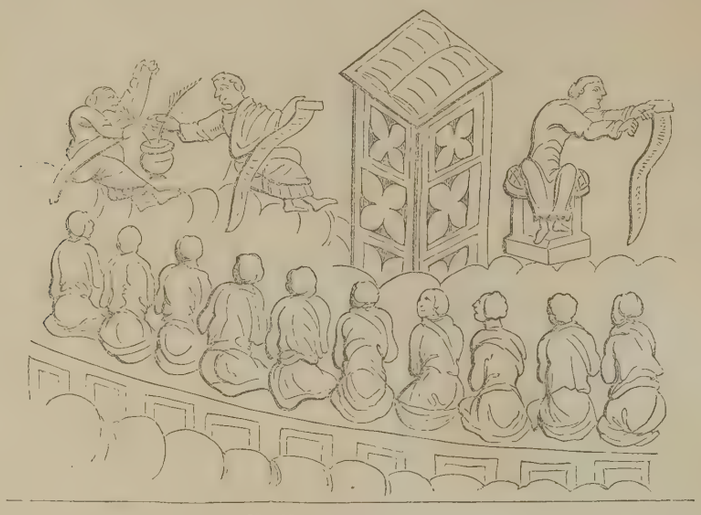
No. 8.—CARS.

A group of Norman travellers is here given from the Cottonian manuscript, Nero, C. IV. It is intended to represent Joseph and the Virgin Mary travelling into Egypt. The Virgin on the ass is another example of the continued practice among ladies of riding sideways. The Trinity College Psalter furnishes us with the two figures of cars given in our Cut, No. 8; but they are so fanciful in shape, that we can hardly help concluding they must have been mere rude and grotesque attempts at imitating classical forms.

No. 9.—THE STOCKS.

* Quidam Walterus . . . . qui ad domum sacerdotis villulæ prædictæ cum hospitibus potaturus accessit. Cum igitur noctis spacium effluxisset, &c.—Reg. Dunelm, c. 17.

The manuscript last mentioned affords us two other curious illustrations of the manners of the earlier half of the twelfth century. The first of these represents two men in the stocks, one held by one leg only, the other by both. The men to the left are hooting and insulting them. The second, represented in our Cut No. 10, is the interior of a Norman school. We give only a portion of the original, where the bench, on which the scholars are seated, forms a complete circle. The two writers, the teacher, who seems to be lecturing *viva voce*, and his seat and desk, are all worthy of notice. We have very little information on the forms and methods of teaching in schools at this period, but schools seem to have been numerous in all parts of the country. We have more than one allusion to them in the naïve stories of Reginald of Durham. From one



No. 10.—A NORMAN SCHOOL.

of these we learn that a school, according to a custom "now common enough," was kept in the church of Norham, on the Tweed, the parish priest being the teacher. One of the boys, named Aldene, had incurred the danger of correction, to escape which he took the key of the church door, which appears to have been in his custody, and threw it into a deep pool in the river Tweed, then called Padduwel, and now Pedwel or Peddle, a place well known as a fishing station. He hoped by this means to escape further scholastic discipline, from the circumstance that the scholars would be shut out by the impossibility of opening the church door. Accordingly, when the time of vespers came, and the priest arrived, the key of the door was missing, and the boy declared that he did not know where it was. The lock was too strong and ponderous to be broken or forced, and, after a vain effort to open the door, the evening was allowed to pass without divine service. The story goes on to say, that in the night St. Cuthbert appeared to the priest, and inquired wherefore he had neglected his service. On hearing the explanation, the saint ordered him to go next morning to the fishing station at Padduwell, and buy the first net of fish that was drawn out of the river. The priest obeyed, and in the net was a salmon of extraordinary magnitude, in the throat of which was found the lost key of Norham church.

PICTURE DEALING.

A LIVELY French writer, M. Theophile Gautier, in an amusing volume lately published, entitled "A Zigzag in England," makes some very pertinent remarks on our national connoisseurship. He says, during his visit here, he found the collections of pictures we possess, so overloaded with the names of the greatest artists that ever lived, that he deemed it prudent on his part not to venture among such suspicious gatherings to see what could only be poor copies, often acquired by a prodigality of outlay savouring of a lamentable delusion. He adds "the number of Murillos I have seen manufactured at Seville for the English market makes me doubtful of their multitude of Raffaelles and Titians, which frequently consist of little more than half a dozen layers of dirty varnish upon an obscurely stained panel or canvas, often richly and outrageously framed. But the possessors are not the less happy in their implicit belief that high Art exists under the obscurity."

Sad discoveries would be made among many hundreds of received originals, if these coatings of obscuring dirt were removed; and it is to perpetuate this delusion that interested dealers proclaim it the very essence of tone and harmony, to which they further attach in petulant paragraphs the much-abused word "Verax." Not long ago, one of this class of dealers was complaining to a brother craftsman, that he could no longer give the true tone of age to his pictures, as he had exhausted a quantity of clay he obtained from an excavation in Marylebone-street, where a new sewer was being constructed. "I never found any thing so capital, he said; it was worth some hundreds of pounds to me!"

Although we have not for some time continued to urge upon collectors the deceptions and frauds to which they were subjected by a certain class of picture-dealers, we have not been the less watchful. The brokerage in worthless old canvases and panels has nearly ceased; they are now consigned to sales by auction in utter desperation, where they are transferred for a few shillings to the lovers of cheap "shams." As evidence of decline in the estimated value of "old pictures," we have learned that one pawnbroker in London has lent upwards of 5000*l.* upon this commodity alone during three or four past years, and that the entire mass remains unredeemed. Now it is tolerably notorious that such persons are very cautious in their pecuniary advances; not trusting to their connoisseurship in Fine Art, they calculate only the possible value of the frames. As these hundreds of pictures became forfeited, they were regularly sent, according to law, to the quarterly sales of unredeemed pledges, and duly sent back, for want of bidders to the amounts advanced upon the various lots. The pawnbroker has recently made an offer to sell the entire mass for the sum he has lent upon it (minus the interest!) payable at intervals recurring over seven years—which offer *was refused*.

If the increased intelligence of the lovers of Art has led, as it happily has, to a better estimation of the works of the modern school, the dishonest section of picture-dealers has not been idle, and forgeries are multitudinously rife of all our popular living artists. Mr. Theophile Gautier says—"I know this; were I worth millions, an ancient picture should never enter my collection. I would personally purchase from such men as De la Roche, Ingrès, Scheffer, De la Croix, Decamps, and others, and enjoy their *chefs d'œuvre* in every branch of art, instead of enriching unprincipled brokers and forgers of false originals." One of our leading artists, whose works are universally coveted in exchange for large sums of gold, relates that he is so much interrupted by unremitting inquiries about the originality of pictures attributed to his pencil, that he found it imperative, in abatement of the nuisance, to demand a fee of three guineas for his opinion on each occasion. As he has published some sets of lithographs after his principal performances, the forgers are readily provided with his usual subjects and mode of composition. Indeed, there is an established factory for his works alone, at a house (to adopt "the saving clause") not a hundred miles from the Haymarket. The productions of this factory are found mostly in the auction-rooms of the country cities and towns. Country gentlemen, beware of cattle pictures!

In the London auction-rooms, there have been lately offered a great number of modern Belgian pictures, bearing the most familiar names of the painters of that country, scarcely one of which is other than forged. The vast number of aspirants to Art in Belgium, the moderate cost of living, and the small prices these young men are content to accept, have led to an immense importation of very inferior works by the picture-dealers. These pictures are worked on, or rather worked up for the English market, by some one of our poor neglected artists, signed with false names, and mostly sold by public auction.

Until purchasers can judge of Fine Art by the qualities that constitute Fine Art, these deceptions will always, to a certain extent, be successful. It has been over and over again impressed on the public, that the true security is to buy direct from the painter. There are then none of those misgivings or future discoveries of fraud which are both humiliating to the possessor, and damaging to his interest. It is but just to say, however, that there are a few exceptions among the class of dealers in works of Art, whose integrity and honour are indisputable; and it is much to be lamented that so delightful a branch of commerce should be sullied by practices allied to the iniquity of horse-dealing, gambling, and swindling.

Among the sales about to take place this season, one of the most important will be that of the late Minister of Finance in Spain, M. Salamanca. The collection of the late Marshal Soult will also be sold in Paris this spring.

After an interval of apparent repose, we purpose keeping a vigilant watch on the picture-dealing craft, and regularly reporting its varying phases of cunning and "trickery," for the benefit of Art and the interest of its patrons.

THE VERNON GALLERY.

THE NEWSPAPER.

T. S. Goode, Painter. C. W. Sharpe, Engraver.
Size of the Picture 9½ in., by 7½ in.

WE know little or nothing of the painter of this picture, except that we occasionally found his name in the catalogues of the Royal Academy, some fifteen or twenty years since, attached to pictures of a similar character to that here engraved.

This presents to us the interior of a cottage in which is seated an elderly man, in the now antiquated costume of what may be considered Mr. Goode's period, reading very intently a newspaper; not the huge double folio sheet of our time, but a modest four pages of moderate size, into which the editors of daily journals were then able to compress all their news. The reader is intent upon his paper, and perusing it leisurely, for there is no one sitting by with "angry look," anxiously waiting for the next turn. The materials of the picture are scanty enough, but they are put to the best account, and are painted with a delicacy of finish scarcely surpassed by the most careful Dutch painters. It is this that chiefly constitutes the value of this small but interesting work.

MEMOIR OF RIETSCHEL.

THE beautiful little bas-relief which adorned our last number, is the work of a Saxon sculptor, who has achieved a European celebrity,—Rietschel of Dresden. The intention of the artist is apparently to represent the descent of Christ to earth, in the form of a child, in order to grow up amongst us as a man. It is entitled in German "Der Christ-Engel," a title which has no English equivalent. We add a few notices—too few and brief—of the life and works of this remarkable and accomplished sculptor.

Ernest Frederick Augustus Rietschel was born at Pulsintz, a little town in Saxony, in the year 1804. Having shown a decided talent for Art, he was sent at an early age to the academy at Dresden. Thence when about twenty, he removed to Berlin and entered the *atelier* of Rauch as a student. This renowned sculptor was immediately struck by the original talent and indefatigable assiduity of his new pupil, and with a truly paternal and large-hearted sympathy watched and encouraged his efforts for self-improvement.

When in his twenty-fourth year, Rietschel became one of the competitors for the great prize given by the Academy of Berlin. The subject proposed, was that scene in the story of Penelope, when in spite of her father's entreaties she leaves her home and country to follow the fortunes of her husband Ulysses.

The subject, happily chosen, was to be executed in bas-relief. When young Rietschel sent in his group, it was unanimously acknowledged that he had excelled all his competitors; but on his name being made known, it was found that being a foreigner, a Saxon not a Prussian subject, the statutes of the Academy excluded him from the prize, which consisted in a free journey to Italy, and a yearly stipend at Rome for a limited time. However on the powerful recommendation of the Berlin Academy, he obtained this favour from his own Government. He had, in the mean time, produced his statue of Daniel, which added to his reputation. In the following year (1829) he accompanied his master Rauch to Munich, remained there long enough to assist him in the great monument of King Maximilian Joseph, modelled one of the figures of the pediment of the Glyptothek, and then departed for Rome where he studied for about a year. Returning to Berlin, his first work was the grand colossal bust of Luther, executed for the King of Bavaria, and now in the Valhalla. His reputation increasing, it became an object to his own Government to fix him at Dresden, and accordingly in the year 1832 he was appointed Professor of sculpture in the Academy there, and set up his *atelier* on the British Terrace, one of the most beautiful situations an artist could have selected. At this time the new theatre was about to be built from the designs of Semper. Every traveller who has lately visited Dresden, will remember this edifice, certainly one of the most perfect specimens of elegant, characteristic, and appropriate architecture which has been produced in modern times. The two pediments representing on one side the Drama, on the other the Opera, graceful and expressive groups, are from the models of Rietschel. The statues in the vestibule, of the two great dramatic poets of Germany, Goethe and Schiller, and the two great dramatic musicians Mozart and Gluck, have also been attributed to Rietschel, but we believe erroneously. By him, however, is the fine characteristic bust of the singer Schroeder Devrient. Some of Rietschel's most important works are at Leipsig, where for the hall of the university he executed the grand alto-relievo of the genius of Truth and the four learned Faculties; and also the series of twelve compositions in bas-relief, representing the progress of human civilisation, of mental and material culture. About the same time he finished a work long since begun, the great colossal statue of King Frederic Augustus of Saxony, with its beautiful pedestal, in which the power, grace, and originality of the attendant groups and figures must strike any observer accustomed to the usual tame and conventional treatment of allegory. Another of Rietschel's most celebrated and successful works, is the statue of Thaer, a man distinguished by his public spirit, and the improvements he introduced into agriculture and the breed of sheep. This statue in bronze, a commission from the Saxon Agricultural Society, was recently (in 1850), erected at Leipsig, and is a signal instance of the most felicitous adaptation of modern costume and truthful almost homely nature to the noblest sculptural treatment. Another of Rietschel's late works is the colossal statue of the poet and writer Lessing, which has just been completed and cast in bronze for his native city of Brunswick.

In the intervals of these great works, he has produced a variety of other smaller compositions, and a great number of busts. In our Great Exhibition last year, there were three of his works; the group of the Dead Christ and the Virgin (the Pietà), which from a love of his subject he modelled without having received any commission for it, and has since executed in marble for the King of Prussia; the charming little bas-relief of Cupid carried away by the Panther; and this of the Infant Christ borne through the air by angels.

Rietschel is still living, but in delicate health, and passed this last winter at Palermo. He is a member of the Academies of Berlin, Vienna, Munich and Paris, and as we understand, a Protestant in his religious faith. We are also informed that he is at present engaged on the monument to be erected to the great musician Carl Maria Von Weber.—*A. J.*

ART IN THE PROVINCES.

EDINBURGH.—We have noticed for some time with much pleasure the gradual advance of painting and sculpture in the Metropolis of Scotland. Encouraged by the success which yearly attends their efforts, and by the stimulants they receive from the public press, the Edinburgh artists, for some years past, have enriched the walls of their exhibition rooms with productions, admirable alike in elevated conception and finished workmanship. The Association for the Promotion of the Fine Arts in Scotland, under the superintendence of a body of gentlemen distinguished for their taste and liberality, yearly purchase from the exhibition a large number of paintings, and there is no doubt that this circumstance tends greatly to foster the increase of true Art in Edinburgh, and to urge onward its native artists to still higher and nobler exertions. There has been much discussion of late among the artistic coteries of "Auld Reekie," regarding the success of this, its *twenty-seventh* exhibition, and the young artists have been in a state of no small anxiety to ascertain whether their paintings have been able to pass the dread ordeal, and have been hung on the walls of the Academy. The expectations of the connoisseurs, however, will not be disappointed, for not only have the Edinburgh artists exerted themselves this year with unusual success, but the exhibition is further enriched by two admirable specimens of Mulready, a splendid painting by the late lamented J. M. W. Turner, and one of Thorburn's most exquisite miniatures. From this it may be seen that the present exhibition will be one of no common merit, and will afford a rich treat, both to the uninitiated visitor, and the critical connoisseur. [The exhibition, which opened on the 16th February (too late in the month for notice in our present number), we shall pass under detailed review in our next, and for that purpose we shall visit Edinburgh, not only to examine the collection, but to make more intimate acquaintance with the artists of the school, unquestionably now, considering its limited number, the best in Europe.]

MONTROSE.—The committee for carrying out the Peel testimonial, have approved the design submitted by Mr. Ritchie, the sculptor, of Edinburgh. The monument is to be a statue of free-stone, standing nine feet high, with a pedestal about twelve feet in height. It is proposed to erect it in the centre of the High-street.

GLASGOW.—The young men attached to the offices of the architects in Glasgow have formed an Architectural Society for their mutual improvement in design and knowledge of the science and æsthetics of architecture. This is a meritorious idea, and deserves the encouragement which it has received at the hands of the leading architects. We shall be glad to hear of young painters and sculptors, as well as of young architects, meeting for such a laudable purpose, and communicating and receiving knowledge by the same means. The neglect of literary attainments on the part of young artists ought to be remedied, and the remedy is within their power.

A committee consisting of Sir James Anderson, Mr. Macnee, R.S.A., Mr. Reid, Mr. Rait, and Mr. Macdonald, having been appointed to inspect the drawings by the students in the Government School of Design, and to award the prizes offered by the committee of management, and by several gentlemen desirous of promoting the progress of the students, report to the committee of management, that they have been much gratified by the progress which has been made by the students since the last exhibition of their works. The number of designs is greater this year than on any former occasion. A considerable amount of fancy has been exhibited in these designs, regulated by an increasing appreciation of ornamental Art, whilst the care shown in the execution of the designs is very satisfactory. The committee would particularly refer with approbation to the introduction of a variety of forms of ornament which the students have had opportunity of studying in the school, and which in several instances gave a variety and novelty to the designs, and manifested a knowledge of ornamental Art, which if increased by further study in the school, will unquestionably place these students in a favourable position as designers. Amongst the class drawings, whilst the committee would report favourably of the care manifested by the students in each class, and on the satisfactory results of this care in the correctness and beautiful execution of the majority of the works exhibited, they would point with especial approbation to the drawings of plants from nature, the sketch-books of similar studies, and the very successful attempts which have been made to compose ornaments from the plants previously drawn. The drawings of this class are not so numerous as could be wished, and the committee recommend its extension by every means, and an increase of the number and amount of prizes for studies of plants from nature, and for drawings of plants arranged upon principles of ornamental design.

LIVERPOOL.—A large party assembled one evening at the end of December, to do honour to Mr. Thomas Spencer, the discoverer of the electrotype. Mr. Spencer is about to take up his residence in London, and prior to his departure from Liverpool, many of the most influential inhabitants of the place invited him to a public dinner at the Waterloo Hotel. The proceedings on the occasion alluded to, were most creditable to all concerned. The application of the electro-galvanic process has wrought a wonderful and beneficial effect on manufacturing art; and although the claim to priority of invention had often been subject of dispute, the statements put forth by Mr. Spencer at the dinner, would of themselves be sufficient to establish his claim to the honour. This gentleman has long been known in Liverpool, and elsewhere, for his scientific attainments. We have ourselves, on more than one occasion, adverted to them, especially with reference to the electrotype process.

STRATFORD-ON-AVON.—The old Guild chapel of Shakspeare's natal town, and in which he may have received some portion of his early education, is about to be decorated with a painted window, designed by Messrs. Kemp. The little chapel in its palmiest days was probably thus decorated in every window; the walls we know to have been once covered with mural painting of a very curious kind, as fragments were discovered some years ago on the removal of the whitewash, and the pictures engraved and published by Fisher. The bold appearance of the interior at present, forcibly illustrates the advantages that accrue from the judicious use of fresco and distemper in internal decoration.

BIRMINGHAM.—A magnificent fountain has recently been erected in the Market Hall, at Birmingham. It is of bronze, and is the work of Mr. Messenger, who has constructed it more with a desire to decorate the town than to profit, inasmuch as he is a loser by the transaction. It is most classically conceived, the embellishment beautifully rendered, and the groups of fish tastefully disposed. It is altogether an ornament, and a credit to our famed manufacturing city.

MANCHESTER.—A meeting of those interested in the Manchester School of Design, which is under the head-mastership of Mr. J. A. Hammersley, was

held on January 21st, for the purpose of receiving the annual report of the council. From this document we learn that the debt of nearly 400*l.*, due to the treasurer at the commencement of the year, has been reduced to about 145*l.*; and that the annual income of the institution for the past twelve-months, arising out of all sources, was 1679*l.* 15*s.* 8*d.*, including a grant from Government of 600*l.* During the past winter, the names of 365 pupils were on the list of the school, and out of this number 253 have been engaged in some of the useful occupations connected with the trade of Manchester; in this we may see the practical usefulness of such establishments, we are glad to find the school of this important manufacturing town thus answering the purpose for which it was instituted. Throughout the year there has been considerable augmentation of pupils from among the employed designers for textile fabrics, including some who occupy important situations in certain of the largest printworks. The number of this class has increased during the last three years from eight pupils to the large number of seventy. In some cases, much to the credit of those who act thus liberally, the school fees are paid by the employer, but in others, according to the statement of Mr. Hammersley, the wishes of the pupils are greatly impeded by the narrow views of those with whom they are engaged. This policy is attributable to the system so frequently adopted of manufacturers procuring designs, second-hand, as it were, instead of getting original drawings from their own designers.

Limerick.—It is probable that a School of Design will, ere long, be established in this city, as we have heard that Mr. W. Monsell, M.P., has received a communication from the Board of Trade, stating that a grant for this purpose will be submitted to the treasury in the estimates for next year.

Lancashire.—Messrs. Waller, whose monumental brass attracted so much attention iu the Great Exhibition, as one of the most successful adaptations of antique taste to modern necessities, have recently put down one to the memory of Mr. Cross and lady, at Grimsagh chapel, near Preston, Lancashire. It is, perhaps, the largest and most important which has yet been executed since the revival of this mode of memorial. It consists of effigies of the deceased under canopies of the decorated period of pointed architecture, of very elaborate design. Surmounting the canopies on either side, are tabernacles with emblematic groups, that over the male figure having allegorical representations of Justice and Law (the deceased having been a lawyer), while over that of the female is a group of Charity. The pinnacles are terminated with angels holding scrolls, with legends of Faith, Hope, and Charity. Many of the architectural details are of quite a new design, the crockets to the large canopies being composed of bunches of hips and haws, and the diaper background to the figure is composed of jessamine. The whole is richly filled in with colour. Inscriptions, recording the respective dates of decease, are at the feet of each figure, and legends of scripture are on fillets of brass, enclosing the entire design, which is remarkable, as much for its novelty and beauty, as for its fitness of taste as a mortuary memorial.

Kent.—A martyr's memorial is now in process of erection on the hill side at Dartford, to commemorate the execution of Christopher Wade, for the Protestant faith, in the reign of Queen Mary. His death-scene is one of the most remarkable recorded by Fox. The monument is constructed after the fashion of an antique cross in the early English style of architecture.

Brighton.—The first exhibition of paintings in the Pavilion at Brighton has just closed, after a successful season. The number of pictures exhibited was one hundred and eighty; and among the exhibitors we observe that no less than forty-one are inhabitants of Brighton. The public are already acquainted with the works of Frederick Nash, Arundale, Woledge, Masquerier, Nibbs, William Scott, Miss Emily Scott, Miss Blackmore, J. W. Leathem, Barrett, and others whose names we observe among the local artists in the catalogue. As an encouragement to local talent, the Pavilion committee, with a spirit of liberality and good taste which deserves every commendation, have purchased, with the profits of the exhibition, three of the pictures, which are intended to form the nucleus of a permanent gallery. An Art-Union was attached to the exhibition. The drawing for the prizes took place at the close of the exhibition, when ten prizes were distributed to the members. We are gratified to learn that both the exhibition and the Art-Union are intended to be annual, and we draw from so successful a beginning the most encouraging augury of future success to these institutions.

ART IN CONTINENTAL STATES.

Paris.—A marble statue of Marshal Soult, the last survivor of the marshals of the Empire, is to be placed in the sculpture gallery at Versailles.

About four years since, commissions were given to about forty artists, to execute pictures and statues for public buildings; and among those who received instructions were Horace Vernet, Pradier, Coignet, Chopin, and Duret, &c., while the sum to be expended upon the works was estimated at 400,000 francs. The state of France, since that period, delayed the execution of the commissions; but now *tranquillity is restored to the country*, the Prefect of the Seine considers they may safely be proceeded with, and he has accordingly issued orders for their completion. Some of them are destined for the new church of St. Clotilde, on the Place Bellechasse, and the remainder for the apartments of the Hôtel-de-Ville.

The Museum of the Luxembourg is at present opened to the public and to artists, under the same regulations as the Louvre; that is, four days for study; Saturday for cards and passports; Sunday, public; and Monday shut for cleaning. The new arrangements made in this museum are interesting. We have Müller's large painting of last year, and his "Lady Macbeth;" H. Lehmann's "Oceanides;" Rosa Bonheur's "Oxen at plough;" all excellent pictures; specimens of Biard, P. Huet, Bodmer, H. Garnery, E. Le Poittevin, Cabat, Hebert's "Malaria," which was so much admired at the last salon; "Jacquaud," a fine marine view, by Isabey; and various others of merit. Several changes have also been made in the old paintings, generally for the better. A. Scheffer's "Suliote Women," which was hung so as not to be seen, is now well displayed. Two rooms of engravings have also been added, in which may be seen the best specimens of our engravers. The Artists' Association have opened their annual exhibition, but so miserable a display has hardly ever been offered to public view. With the exception of a few good pictures by R. Fleury, Corot, Colin, Joyaut, and Le Poittevin, it is made up of miserable copies of some of Rembrandt's finest paintings, now at Amsterdam, the "Ronde de Nuit," &c. We heartily regretted our franc paid for entrance.

The government has purchased several statues, amongst others that of "Minerva," in bronze, by M. Gatteaux, and a marble statue by M. Pradier. Foreigners are admitted any day on the presentation of their passports; and on Sundays the galleries, like those of the Louvre, are thrown open to the public.

The great historical and artistical collection of the Louvre is also about to be enriched by new monuments relating to the study of French archæology. A museum, likely to rival the celebrated ones contained in the ancient Palais des Thermes and the Hotel Cluny, will shortly be opened in three rooms of the Louvre. To the furniture, the weapons, the pottery, the books, the manuscripts ornamented with miniatures, the clothing, and articles of domestic utility, of ancient France, there will be added a collection of coins and medals struck by the Gauls, and in France, from the remotest antiquity up to the present day. It has long been a subject of regret that the Louvre, so rich in ancient monuments appertaining to the civilisation or barbarism of nearly all the ancients, such as the Romans, Greeks, Egyptians, Assyrians, and Mexicans, did not present to the researches of the archæologist specimens of French Art in the middle ages. Thanks to the vast collection which is now being arranged, this gap will speedily be filled up.

The works for the sittings of the senate have commenced at the Luxembourg, under the direction of M. De Gisors, architect of the palace. Several parts of the ornaments having been damaged by the military, who have long used this palace as barracks, the whole will be restored. The vaulted roof of the Salle des Séances is decorated by Abel de Pujol, with subjects representing Wisdom, Law, Justice, and Country (*la Patrie*); and three large medallions by Vauchelet, representing Prudence, Truth, Confidence, Moses, Draco, Solon, Lycurgus, Numa, and Justinian. On each side of the hemicycle are allegorical subjects: in the centre is represented, as bronze medallions, Charles V., Louis XII., Francis I., Louis XIV., Napoleon, and Louis XVIII.; these several decorations cost, under the last reign, 800,000 francs.—The Palace of the Quai d'Orsai is also being decorated with large monumental paintings, confided to MM. Landelle, Tissier, and Gigoux. The New Hospital, begun by Louis Philippe, will, it is expected, be finished this summer: the large hall is to be decorated by a group in marble, by M. Etex, representing the town of Paris imploring the pity of heaven on the victims of the cholera; a group of five figures.—The last remnant of the ancient Place de Grêve is about to disappear, it being in a line with the new Rue de Rivoli; it consists of a most elegant and richly ornamented turret standing in the north-west corner of the place, it is presumed it will be preserved and re-erected in some other locality or museum: Victor Hugo mentions it in his "Notre Dame de Paris."—The *salon* is definitely fixed to open on the 1st of April: no artist to send more than three paintings.

Hamburgh.—A letter from this city has been received in Paris, which states that the equestrian statue of Gustavus Adolphus, cast some time since at Munich, has been lost by the total wreck of the vessel that was conveying it from Hamburgh to Gottenburgh: the disaster occurred on the coast of Heligoland. A fatality appears to attach to this statue: the model of it was erected at Rome, where an ineffectual attempt was made to have it cast. The model, which fortunately is still in existence, was subsequently sent to Munich, and cast in the Royal Foundry there.

Universal Exhibition of Brussels Art.—This magnificent scheme has been carried out at Brussels, and may be considered as remarkable an event in the history of the Fine Arts, as our own Great Exhibition in that of manufactures, whilst its success demonstrates the unworthy prejudice which excluded one of the most important branches of the Fine Arts from our own Exhibition, and made our Fine Art Court a blot on its character, and on that of the nation. The following is a list of the pictures (nine hundred and seventy-one in all) contributed by different nations to the interesting gathering at Brussels:—

	Historical.	Portraits.	Genre.	Landscapes and Animals.	Interiors and Street Scenes.	Marine.	Still Life.
Germany	10	5	12	35	2	1	...
England	1	...	1	...	...	...	...
Belgium	134	102	172	163	35	18	20
France	46	41	63	51	14	10	10
Holland	10	...	7	...	2	...	1
Italy	19	...	...	...	2	...	1
Switzerland	5	...	...	9	...	1	1

We remark with regret the miserable number of the contributions of England to this great international Exhibition.

Antwerp.—The triennial exhibition of modern Art will take place, in July next, in this ancient and interesting city; and it is the intention of the municipality to facilitate foreign contributions by the rescinding of the ordinary dues. Works of Art sent from England will have their carriage paid to and fro by the Belgian government, and be also freed from paying duty.

Dresden.—*Sketches by Schiller.*—The great German poet, Schiller, possessed considerable faculty for humorous sketches, some of which have been published in the German memoirs and journals. A correspondent of "Kuhne's Europe" writes from Dresden, announcing that several more have been found in the possession of a Swabian family with whom the great poet became acquainted during his residence at Loschwitz. They are all of a humorous kind, and are accompanied by descriptions in his handwriting.

Prague.—Joseph Max, the sculptor, of this city, has just finished the model of a statue of General Radetzky, intended for execution in bronze. The figure is nine feet high, and stands upon a shield supported by eight representatives of the various nations and branches of the service which have contributed to his victories. This idea is, however, not original; a like design was proposed years ago for a statue of Napoleon, supported by his Marshals.

Washington.—We are sorry to find that among the Art losses occasioned by the conflagration at Washington, a number of superior paintings, hanging around the library walls and between the alcoves, were included in the destruction. Of these we may enumerate Stuart's paintings of the first five Presidents; an original portrait of Columbus; a second portrait of Columbus; an original portrait of Peyton Randolph; a portrait of Bolivar; a portrait of Baron Steuben, by Pyne, an English artist of merit; one of Baron de Kalb; one of Cortez; and one of Judge Hanson, of Maryland, presented to the library by his family. Between 1100 and 1200 bronze medals of the Valtemare Exchange, some of them ten centuries old, and exceedingly perfect, are among the valuables destroyed. Of the statuary burnt and rendered worthless, there is a statue of Jefferson; an Apollo, in bronze, by Mills; a very superior bronze likeness of Washington; a bust of General Taylor; and a bust of Lafayette, by David.

FORMATION OF AN

INSTITUTE OF BRITISH SCULPTORS.

Hitherto it has been the practice of sculptors in England, to keep as much aloof as possible from each other, and, as a consequence, much misapprehension of each other exists.

The meetings preparatory to the festival given by them to the foreign sculptors exhibiting in the Crystal Palace, led, we believe, to the desire and accomplishment of an Institute for the purpose of creating union amongst the professors, as a means to the ultimate advancement of the art. Our best endeavours have always tended to that end; for we know there are men who labour, and labour earnestly, for the love of Art alone, and whose individual achievements are an honour to us, and would be to any age or school, capable of all that can be desired, yet producing little,—failing with the very elements for success. Those worthy of the name of sculptors are, we feel sure, as a body, far from being deficient in intelligence, but they are, as a body, deficient in what is termed business tact; they are ignorant of the manifold arts by which the men of lesser power can distance them,—and do so.

"Can the Institute alter this?" may be asked. We think it can; and it should be its first duty to prevent the statues to our public men from being a disgrace to us as a nation.

No journal has censured committees more frequently or more earnestly than we have done; and we are free to admit, that, without union and a well-devised plan, the following instances could not have been overcome.

A committee advertise for sketches for a statue to a statesman, to be placed in Westminster Abbey, and name a day when the decision shall take place. Ten men (whom they select) compete, but one of them has, before the time fixed, made his life-size model, and is in treaty for the purchase of the marble. He becomes the successful competitor! Then, again, promiscuous committees are so competent to select, that they cover all the models over except the head, and then the one with face most like, is pronounced to win the prize, as if the head only could be a criterion as to what a statue should be; —much better send the figures back unpacked, —which we also know to have been done.

Not long since, that all should be very fair, and no one know "who was who," cyphers and mottoes were to be given, instead of names, to about thirty designs. Every one was known; and it was just possible that one very honest man amongst them could have his model moulded, and it was also just possible that he could be a little obsequious, and present casts to the secretary and committee; and it was equally possible that such a proceeding might ensure his success. The unknown individual is now having the statue executed for him!

There are pretenders in Art as in all things else, and we may hereafter name them,—men whose aim is money, who have no feeling for Art, but who do possess the feeling and the enterprise of the commercial-traveller kind; sketch-busts, and statues of all sorts and sizes are produced for them, are then hawked from town to town, and distributed in abundance; and, to use their own phrase, "it pays."

It was this knowledge that made a paragraph lately going the round of the press appear to us much worse than folly. It proposed that the statue to the Queen, at Manchester, should be contested for, only by those who had obtained statues to Sir Robert Peel, as they were undoubtedly (?) the best artists in England. Why it is notorious there never was such juggling before, and that commercial travelling was never so triumphant.

Now it must also be remembered that there are men possessing talent of a very high order, who rely on merit amidst venal men, who are unread in trickery, and whose names are hidden in the shadow of the very men whom their own hands have decked with artificial plumes. Another instance or two, and for the present this unpleasant part of our task must close.

A secretary wrote to all the sculptors not long since, informing them a statue was required for the Abbey at Westminster, and it was hoped they would make themselves masters of his works, that their ideas should partake of the tone and character of him they were about to honour. A time was fixed for the delivery of the models, &c., but when the time arrived, there came another note, saying upon consideration further time was to be granted. That approached; then, more time, and a notice where they would be received. Now, all this simply meant that the sculptor who was intended to be the successful one, had not finished his designs. It was sent unfinished; the only one not permitted to be seen, and the only one successful!

"I saw an advertisement in the *Times*, asking for designs for a statue," said a friend to a sculptor; "I hope you mean to try." "No, indeed I do not," was the reply; "I have no confidence. I think a committee means (if it means anything, from my experience) a collective body of men who do that, collectively, which they individually repudiate. But I tell you what I will do: It wants two months to the time of sending down, and I will now seal in an envelope the name of the man who will have it, and bet you five pounds to five shillings I am right." He, however, did compete, had the pleasure of paying the carriage of his works, of putting his friend's five shillings in his pocket, and hearing, afterwards, in his own study, a member of that very committee lament that such beautiful designs —*as his*—had not been sent to them.

The following is a rough outline of a plan originating with the Institute, which, it is trusted, will in future stay such acts of injustice as those we have cited, as well as ensure the production of better works.

First, let it be stated, that nearly the whole of the best sculptors are already members; and let us suppose a statue, or other public work to be required; then the Institute desires, in all cases of competition, that the election of the artist be left to the competing members of the society—each member having one vote only, but not the power to vote for himself—besides which he shall vote openly, and give his reasons in writing for so voting, to be handed to the committee for publication or otherwise.

If we require good law, we go to the best lawyers; we think the best physicians can give the best advice; and we think artists are precisely in the same position; if careful study in the peculiar branches of medicine and jurisprudence entitle men to pronounce an opinion upon which we can rely, surely the same rule holds good with respect to artists.

The members of the Institute, it appears, desire no control, as to how many or who they shall be that send in designs, and wish still less to interfere, if it be the intention of any body of men to entrust the work to any one artist with prior or just claims to be so honoured, but they do most earnestly desire that their time, means, and skill, shall not be wasted in fruitless efforts. But if they are remunerated for their models or drawings, then a committee has a perfect right to choose the artist, though, when the members of the Institute work gratuitously, they demand some voice in the matter; denied which, they decline all competitions.

That they are justified in this, may be inferred from the fact, that in some late contests the combined contributions of artists cost them, in time and money, a sum exceeding that for which they contended: the response made in sculpture to the requests of the Royal Commission of Fine Arts, by the exhibition in Westminster Hall, far outstripped in cost any sum that the commissioners have yet expended; so, presuming the amount received from visitors paid for the three marble and twelve plaster statues, the truth is the sculptors themselves, who made the exhibition, also paid the expense thereof. Should the Institute adhere strictly to the resolutions laid down, we do not see how a satisfactory competition can take place, unless the right they claim be conceded to it; furthermore, in future, when two or three are engaged upon one work, the working in conjunction must have a beneficial effect, and prevent incongruities, such as we lamented last month; this is another point in connexion with this society to which we may refer hereafter.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—William Calder Marshall, Esq., has been elected member of the Royal Academy; the vacancy having been caused by the death of Mr. Wyon. The election cannot fail to give very general satisfaction. It was just and wise to select a sculptor—the art is one that requires fosterage—and this addition makes but six sculptors to thirty painters and four architects. The works of Mr. Marshall are numerous, and of very high excellence; his fame is established not only at home but abroad, and of his productions his country may be justly proud: three or four of them have been engraved for the *Art-Journal*. We congratulate the artist on the one hand and the Academy on the other, on this judicious and popular exercise of power.—Richard Partridge, Esq., F.R.C.S., has been elected Professor of Anatomy in the room of Joseph Henry Green, Esq., resigned; in this instance also the Academy is fortunate; the reputation and character of the new professor are both of the very highest: and as a lecturer at King's College, he has proved his qualifications for the more important branch of the duties he has undertaken. It is scarcely necessary to add that the appointment is entirely honorary—no emolument whatsoever being associated with it. —J. P. Knight, Esq., has been elected Professor of Perspective, in the room of Mr. Turner. The duties incident to this office have been for a long period discharged by Mr. Knight.—Sir Richard Westmacott, and C. R. Leslie, Esq., are now delivering lectures at the Academy. During March, the former will lecture on the two first Mondays; and the latter on the 4th, 11th, 18th, and 25th.

Society of Painters in Water-Colours.—At a meeting of this society, held on the 9th of February, Mr. J. Gilbert, Mr. H. Revière, and Miss M. Gillies, were elected associate exhibitors.

Sir Charles Barry, R.A.—The honour of knighthood has been conferred on this eminent architect, a distinction his high talent has richly earned.

International Copyright.—The officers of the English Customs have received orders from her Majesty in Council, giving the privilege of copyright within her dominions to French authors and publishers; but it appears to us, on a cursory glance over these instructions, that we have, as usual, ceded too much, and left ourselves comparatively unprotected. We shall probably be in a condition to take up the consideration of the subject more fully next month.

Schools of Design.—"We understand that the Government have resolved to organise a special department at the Board of Trade, for the purpose of increasing the efficiency of the existing schools of design, and aiding Art-education generally, as applied to manufactures—a want which the Great Exhibition of last year made very manifest; and we hear that they have offered a responsible office in management to Mr. Henry Cole, one of the acting members of the Executive Committee in the Exhibition." We extract the above passage from the *Times;* if the Schools of Design require "reform," we say, without hesitation, that Mr. Cole is not the person to be intrusted with a duty of great difficulty and delicacy: and it is quite certain that, with the manufacturers generally (and, after all, the success or failure of the schools rests mainly with them), the appointment of this gentleman will be by no means popular. They cannot forget "Felix Summerly's" wild schemes relative to Art-manufacture—a delusion injurious to the reputation of the projector, and very prejudicial to the interests of the producer —while abundant evidence is supplied by his writings and testimony concerning the schools, that he brings neither acquired knowledge nor practical experience to the task.

Elementary Drawing Schools. — The Society of Arts is, we understand, arranging to introduce "elementary drawing schools" into several provincial towns and districts of the metropolis. Any scheme of the kind must be beneficial: we are not aware of the plans upon which the society means to proceed—but they cannot do better than follow, implicitly, those now in actual operation in the "North

London School," to which we have frequently directed public attention. It has been shown here what may be done, and how it ought to be done; and the Society of Arts, in following the steps of the North London School Committee, has acted wisely; it will be wise also if they take, not only the idea, but the example, almost to the letter: and we hope the Mayors of Bradford, Halifax, and Exeter, will consult upon this very important topic with the honorary secretary of the North London School, Neville Warren, Esq., Adam Street, Adelphi. We shall take an opportunity, next month, of entering more fully into the claims of this establishment, which seem just now to be greatly overlooked, though of pressing interest.

Gibson's Statue of Sir Robert Peel, intended for Westminster Abbey, is now nearly completed in the clay-model, and the marble will be immediately commenced. Sir Robert is represented in the midst of debate, with animated countenance, appealing to the House in the tone of triumphant argument, and pointing with his right hand to the scroll he holds in the left.

New Postal Arrangements.—On and after the 1st of March the Post Office are prepared to offer additional facilities for the transmission of books and works of Art. At present only one volume may be sent as a packet, and one page only allowed to be written on; but in future any number of volumes or pamphlets or separate publications may be included in the same packet; and any amount of writing, so that that writing be not after the fashion of a letter, but restricted to literary matter alone. Whatever there be necessary may therefore be sent; and the same rule holds good in works of Art. Drawings mounted, or in frames, and prints upon rollers, will also be received and transmitted.

The Exhibition in the United States.—We have little further to communicate on this subject; but that little is not encouraging in reference to the scheme. Our apprehensions are much stronger than our hopes as to the ultimate results; and it is our duty earnestly to warn British manufacturers to be more than commonly cautious before they consign their property to the parties who stipulate to convey it to the other side of the Atlantic.

The Works of the late Mr. Turner.—We regret to learn that, in consequence of some legal difficulty (which, however, will in no other way prejudice the public), the works of Mr. Turner are not likely to be exhibited this season.

Testimonial to Messrs. Cole and Dilke.—Although this topic is one that we may not approach without some hesitation, we cannot avoid the duty of commenting upon it. Our readers are aware that a project has been some time in progress to collect subscriptions for—in some way or other—giving additional rewards to Messrs. Cole and Dilke, for either originating or conducting (we cannot clearly understand which) the Great Exhibition of 1851. The name of Colonel Reid is associated with the names of these two gentlemen; but it is nearly certain that this gallant officer will decline (or has declined) the honour proffered. The projectors of the testimonial are gentlemen who are in no degree associated with Art—Fine Art, or the Arts of Industry—and it is, therefore, not surprising that the subscription,

"Like a wounded snake, drags its slow length along."

Counter-meetings have been held—not to oppose the testimonial, but to claim for Mr. Fuller, Mr. Drew, and, especially, Mr. Digby Wyatt, the right to be considered parties to participate in it. In reference to the first named, it is shown in sundry printed documents, that but for his exertions in actually launching the vessel, by obtaining capital for its outfit before the public was appealed to, the scheme never would have been treated as practicable; and, as concerns the latter, all persons familiar with the subject know that, to his accomplished mind and practical experience were mainly owing the subsequent success of the voyage. The one has obtained no reward; the other has been rewarded, but by no means in proportion to his merits, or to his share in the labour. Now, have the projectors of the testimonial reflected that this attempt to "gild refined gold," to heap honours upon honours, in the case of Mr. Cole, is a vote of censure upon those who have done as much, or more, for the great triumph of the past year? Mr. Cole has obtained notoriety throughout Europe; he had the almost exclusive patronage for his friends and connections of the several lucrative appointments arising out of the Exhibition; he received a liberal salary; he received a further grant from the surplus fund of 2000*l.*; he has since obtained an appointment at the Board of Trade, it is said of 1200*l.* a year, and he writes C.B. after his name—a distinction generally conferred upon those who have long been servants of the Crown. If Mr. Dilke receives nothing, who is to be blamed for that? Mr. Dilke might have had all that Mr. Cole did have, except the letters C.B., in lieu of which he was proffered knighthood. Mr. Dilke stood out for *a baronetcy*, the conferring of which upon him was out of the question—which was never for a moment considered a possibility by any one but himself: and, as he would take nothing less, he got nothing. But he ought not, therefore, to complain of a grievance which he has wholly and solely created for himself: or to ask for a sympathy which is in no way called for. At all events, we presume to advise the promoters of this testimonial to wait until the public obtain that which they ought to have and must have,—a clear and distinct account of receipts and expenditure connected with the Exhibition; this is due to the subscribers of 70,000*l.*; but it is due also to the national character, that it may stand as high for probity as it has ever done in the estimation of foreigners, who, indeed, have already marvelled how 330,000*l.* could have been expended. The very attempt to put Messrs. Cole and Dilke in the position sought for them by their not over-wise friends of the testimonial, throws upon them the responsibility of forcing forward this account; but on other grounds (grounds we may probably explain hereafter) we demand it from them: let it be had, and let a very general suspicion be either removed or confirmed.

The Velasquez Portrait.—We had thought this long-litigated case had been finally settled by the decision of the jury in the Scotch Court, last July, but we seem to have been somewhat premature in our judgment. It will perhaps be remembered that, on the last hearing, Mr. Snare recovered damages to the extent of 1000*l.* against the trustees of the late Earl of Fife, for "wrongly seizing and detaining" the portrait. A bill of exceptions was afterwards taken against the verdict, on the grounds that the damages were excessive, that the verdict was contrary to evidence, and that the judge had misdirected the jury, &c. The case was argued in the Court of Session, Edinburgh, on the 15th of January, when the Lord President and the other judges confirmed the former verdict, disallowing the trustees' exceptions, with costs. It would appear the trustees are not yet satisfied, but have given instruction to their counsel to move for a new trial; which, to us, considering how fully the matter has been already debated, seems little else than persecution, or a desire to annoy, if they cannot vanquish, their adversary.

From Nature.—One of the "pre-Raffaelite" painters, to whom a young woman—a professed model—was lately sitting, told her the next time she came, "not to clean her nails." He desired to copy Nature, and in accordance with the manner of "the School" in its most repulsive aspect. This anecdote, simple as it is, is the key to the mysteries of a whole practice.

Museum of Mankind.—Under this title Mr. Catlin, the well-known traveller, proposes to form a general collected record of "the looks, customs, history, and manufactures, of all the declining and vanishing races of man," in the same manner as he has recorded the extinct North American Indians. Of his ability for the task there need be no doubt; his patience and perseverance are sufficiently visible in his past labours, which he proposes to make the nucleus of his future ones. He believes such a collection may be self-supporting as a travelling museum in a ship, after the fashion of those which are carried on the great rivers of America; that the management of affairs be vested in a board of trustees, and the funds arising from it to be ultimately appropriated to its perpetuation on land.

An Exhibition of Art and Industry is to be held in the city of Cork in June or July next. If we understand the project rightly, the collection will be limited to the produce of Munster. We hope, however, contributions from other parts of Ireland, and indeed from England and Scotland, will not be refused. This will be the first attempt to follow up the Great Exhibition by provincial exhibitions. We trust to see them multiply, so that every year shall give us at least one, until the year 1851 finds its successor in London. Cork has ever taken a lead in Art, and has not been lacking in industry. Its people have been foremost in energy and enterprise: it was named, long ago, and not without reason, "The Athens of Ireland;" and although Belfast has of late years somewhat shadowed the pretensions of the southern city, we cannot doubt that its great capabilities will be so brought into action, as to uphold the credit and augment the glory, by exhibiting the vast resources, of the island. But in Art, Cork city has been always famous. Some of the best names in Art, which have been renowned in England, have their birth-place there; and its comparatively small schools of sculpture and painting have originated greatness which the world acknowledges with admiration and respect. We may, therefore, have faith in the promised exhibition; but it can be rendered worthy only by that "shoulder to shoulder" power which, embracing all parties, supplies united strength.

A Sum of 5000*l.* was allocated out of the surplus fund of the Great Exhibition to be expended as purchases for the Government School of Design, in order to benefit the pupils. The duty of expending this sum devolved on Messrs. Pugin, Cole, Owen Jones, and Redgrave. The selection was inauspicious, to say the least; and it was expected, by many, that the result would be unfortunate. We understand that discussions, not altogether seemly, have arisen out of the affair; and, it is said, that one article has been bought for 900*l.*—nearly a fifth of the whole sum—which can advantage no one but the vendor thereof. We presume we shall be, ere long, in possession of the facts of the case, and be enabled to report upon it fully.

The Great Exhibition Building is now a melancholy void, and the sale of the internal fittings and woodwork advertised for the 2nd of March, will give a still barer look. The investigation by the commissioners appointed by the Treasury is concluded, and the various suggestions on the use to be made of the building considered. Among them, the plans for a winter-garden, for the location of schools of design, for the reception of marbles and antiques from the British Museum, for the combination of scientific and other societies, to form a general educational institute, &c., &c. A project is also named, in the event of the building being too large for any of these uses, to remove the nave and a portion of the transept, east and west, and place it in Kew Gardens. Now, this has always seemed to us the only reasonable mode of making the Glass Palace available where it stands, as it is infinitely too large to be well and properly occupied; if thus accommodated to Hyde Park, it might remain with much propriety, but take away the transept and half the nave on each side, and what remains but an ugly block of iron and glass, and all this to carry to Kew a glass-house where there is already one of the noblest, and produce a rivalry of effect injurious to both.

Leeds Statue of the Late Sir R. Peel.—When alluding to this testimonial in our January number, we spoke of the intended casting in bronze as about to be produced at the manufactory of Messrs. Bramah & Co., of Pimlico; our attention has been directed to the statement by Messrs. F. Robinson & Co., of the same place, who inform us that the statue will be cast at their foundry. We have, in fact, paid a visit to this establishment, where we found everything prepared for the work, which would have been carried out the day we called, but for an accident to some part of the machinery to be used, that caused the delay of a few days. By the time our journal is in the hands of the reader there

is no doubt the work will have been performed. Mr. F. Robinson has paid much attention to the new method of casting statues in one piece, instead of detached portions: the Leeds Testimonial is, of course, to be produced by the former method.

THE JOURNAL OF DESIGN.—This monthly publication has ceased to exist, having completed six half-yearly volumes. It has been conducted with ability, and has been one of the means of stimulating the Art-workers of the age and country to that improvement of which we have had so many evidences of late years. As a speculation, it has not been successful; its circulation has been small, and not remunerative; and no doubt its conductor and proprietor, Mr. Henry Cole, has (notwithstanding certain advantages which his position gave him), experienced the difficulties which impede the progress of any work, the main purpose of which is instruction. Three years, however, was not a very long time for a struggle: *we* had to wait *ten* years before the tide turned in our favour. The "Journal of Design" was addressed almost exclusively to manufacturers; with Fine Art it had little to do. Its principal novelty consisted in giving as examples of manufacture, pieces of the actual fabric—textile only, of course. This procedure was costly both to the producer of the article and to the proprietor of the Journal; and could not have taken place at all if the circulation of the Journal had been extensive.

THE ARTISTS' SKETCHING COMPANION, manufactured by Messrs. E. Wolff & Son, of London, is a compact and convenient arrangement of materials for the use of the sketcher. It contains a solid sketch-book, a complete set of water-colours in cakes, brushes, pencils, crayons, and all necessary *et cæteras*, packed into a compass of some ten inches by eight, but so contrived as to be easily made available for the purpose of the artist. The only objection we have to offer, is its weight, which would be found excessive if added to the ordinary contents of a traveller's knapsack. This objection would, we think, be obviated by substituting wood (or gutta percha) for the outer case, where metal is now used. This change would make it one of the most portable and convenient apparatus that has come under our notice.

HAMPSTEAD CONVERSAZIONE.—These agreeable meetings commenced, for the season, as usual, at the Assembly Rooms, on the evening of the 21st of January, on which occasion a highly interesting collection of sketches was exhibited. The drawings and sketches usually seen here are those of artists of the highest talent, such as might not be otherwise publicly examined. Such works render the Hampstead *Conversazione* unusually attractive.

THE STATUE OF ACHILLES in Hyde Park has recently had a platform of Portland cement placed before its pedestal, which is a contribution from the Great Exhibition. This huge slab of cement is in one piece measuring 20 feet across, and was manufactured at Northfleet, Kent; it has been presented by the proprietors on the close of the Exhibition to the Commissioners of Woods and Forests, with a desire that it may be thus placed to test its durability. A suitable inscription has been placed upon it. One word may be said about the statue, ere we close our remarks. It is frequently a matter of surprise, that since its erection in 1822, the figure has never received the sword which should be held in the right hand; it is a singular instance of the way in which public work is neglected: in the present one it is unfortunate, as the doubled fist merely gives the figure the look of an English prizefighter, a remark made by some of our foreign visitors last year, and with too much justice.

PHOTOGRAPHIC PORTRAITURE.—A novelty in portraiture has recently been published by Messrs. Henneman and Co., of Regent-street; a photographic likeness of the Hungarian governor, Kossuth; it is admirable as an example of the process by which the portrait is produced, and is a most faithful resemblance of the original. It appears to us that if, as may be presumed, such portraits can be cheaply executed, they must often supersede miniature painting.

REVIEWS.

LIVES OF THE FRIENDS AND CONTEMPORARIES OF LORD CHANCELLOR CLARENDON. By LADY THERESA LEWIS. 3 Vols. Published by J. MURRAY, London.

At the Grove Park, near Watford, in Hertfordshire, the family seat of the Earl of Clarendon, Viceroy of Ireland, is a portion of a large number of portraits originally collected by his lordship's ancestor, Hyde, Earl of Clarendon. How these pictures were acquired by the distinguished Chancellor of Charles II., whether by purchase or by gift, or by political offerings, has been matter of dispute; nor is it of any importance so far as our notice of these volumes is concerned. The portraits which hung in the Chancellor's house in Piccadilly, included those of a large majority of the great men that England had produced through the three or four preceding reigns and the Protectorate, saving and except those of the chief Roundheads themselves, who, of course, could not expect to find an abode in the residence of so staunch a Royalist. Here, then, were gathered statesmen and lawyers, warriors and divines, poets and historians. When Clarendon House was pulled down, in 1675, the pictures were removed to Cornbury House, in Oxfordshire, the seat of the second Earl of Clarendon, who, caring little for them as works of art, and being encumbered with debts, was induced, at different times, to part with as many as seventy-eight. What ultimately became of these, has never been clearly ascertained, though Lady Theresa Lewis thinks that some were recovered. On the death of Lord Hyde, in 1753, one-half of the remaining portion of the pictures came into the possession of his eldest surviving sister, the Duchess of Queensbury, while the other half was retained by the representatives of her deceased sister, Jane, Countess of Exeter, by whom they were retained at the Grove Park. The Queensbury portion, after being at Amesbury Park, Wiltshire, and other places, was ultimately located at Bothwell Castle, in Scotland, where they still are.

Such, briefly, is the history of the Clarendon Gallery, which is of unquestionable historic interest, though it contains but few pictures of real value as works of art. The names of Van Dyck, Jansens, Lely, Zoost, Kneller, and Van Loo are attached to many of them; but there are strong doubts for believing that Van Dyck painted all that are ascribed to him: some are evidently copies. Be this, however, as it may, Lady Theresa Lewis, sister of the present Earl of Clarendon, has selected three out of the number of notables here depicted—Lord Falkland, Lord Capel, and the Marquis of Hertford, of whose eventful lives she has given a most agreeable record. Truly, the women of our times are by no means disposed to leave the rich harvest of literature and science to be reaped only by the stronger sex; they enter the field boldly with us, and bear its labours with minds scarcely, if at all, less capable, and with spirits not less determined to share the honours of authorship. And we would not wish it otherwise. Lady Theresa has expended upon her entertaining and instructive volumes no little intelligence, industry, and research: they well deserve a place among the histories of a most eventful period. We can only regret our inability to mark our sense of their worth by a more extended notice.

AN INVESTIGATION OF THE PRINCIPLES OF ATHENIAN ARCHITECTURE. By F. C. PENROSE, M.A., &c. Published by the SOCIETY OF DILETTANTI, London.

The question has not unfrequently been asked, "What have the numerous learned Societies established in the metropolis done to promote the advance of science and art?" To this we would reply, "that if they have not effected all that might have been done, they have certainly lent very considerable aid to every kind of scientific knowledge." We could adduce many conclusive evidences of the fact, if necessary, to establish its truth; the publication of Mr. Penrose's folio volume adding only another example to the many that might be enumerated. This gentleman, conceiving that "traces of the most refined thought and subtle optical principles were to be found in the Parthenon and the Greek buildings of the best time," encouraged by the Dilettanti Society, undertook a journey to Athens, in 1846, for the purpose of investigating the exact peculiarities which the Grecian edifices might afford. The result of his labours forms the subject of the present very learned work, to which we can only direct attention as exhibiting much patient and arduous research, scientific attainment, and beautiful execution of the numerous plates contained in it. In some of the latter, the author was assisted by his travelling companion, Mr. T. J. Willson. Mr. Penrose describes his volume as "a treatise on the systematic deviations from ordinary rectilinear construction, found in the principal works of Greek architecture, which arise out of, and pervade the entire design of the building." By the most careful admeasurement of the several portions of the remains of these noble relics of antiquity, and by a close analysis of their respective quantities, Mr. Penrose appears, to our unprofessional judgment, to have made himself master of the principles upon which the architects of Greece reared their immortal edifices. The merely ornamental portion of these edifices has not been lost sight of, as the Athenian Propylæa furnishes a few very elegant chromatic plates.

SPAIN, AS IT IS. By G. A. HOSKINS. 2 Vols. Published by COLBURN & Co., London.

It is frequently matter of regret with us that the space to which we are compelled to limit our literary notices, even of valuable works, restricts our remarks within very narrow bounds when we would gladly extend them, no less for the sake of the author, than to give our readers a fuller introduction to him. Extracts, with us, are out of the question; and herein only can an adequate idea be formed of the style and import of a writer. Our brief say, therefore, must not be accepted as the entire measuring-line of our opinion, seeing we would willingly lengthen it, could this be done without infringing upon other matters demanding our attention. Now, Mr. Hoskins's volumes are just the sort of work from which we could fill some three or four of our pages with interesting matter concerning the present state of Spain; more with reference to descriptive scenes of the country, its customs and manners, its noble specimens of architecture, and its rich galleries of paintings, than to profound analyses of its political and social condition. Previous travels in other parts of the world, which the author has given to the public, have matured his powers of observation, and enabled him to describe what he sees with judgment, discrimination, and fidelity. He has an eye for the picturesque of every kind; and if his sketches want grace and finish, they are life-like, agreeable, and instructive. Spain, less perhaps than any other European country, except in the far north, is visited by the English traveller, and yet there is none offering richer stores to the intelligent mind than what she presents; and the land, notwithstanding it has been largely drawn upon by many writers within the present century, is far, very far, from exhausted. There are various reasons that operate to deter the great mass of tourists from venturing into the land of the Cid and the Moor, the principal being the difficulty of reaching it by land carriage, and the disagreeables of a toss in the Bay of Biscay; but when once reached, it will amply repay any amount of time and toil expended in arriving there. Mr. Hoskins has made good use of his opportunities, visiting every part of the country, from Barcelona to Gibraltar, and from Gibraltar back to Vittoria, demanding the attention of the traveller; and although the ground has been gone over by others—Ford, Washington Irving, &c. &c.—we are not the less pleased to pursue the same path in the company of a more recent and scarcely less observant writer. We wish, however, for his own sake as an author, that the book had undergone a careful revision. He has given little heed to elegance of diction, while many of his sentences are grammatically incorrect, and a still larger number very common-place; in fact, he has paid more attention to matter than manner. This is a pity; for the sweetest melody jars on the ear when it proceeds from an untuned instrument.

A DICTIONARY OF GREEK AND ROMAN GEOGRAPHY. Edited by WILLIAM SMITH, M.D. Published by TAYLOR & WALTON, London.

The excellent Dictionaries of Greek and Roman Antiquities, Biography, and Mythology, already published by Messrs. Taylor & Co., under the able supervision of Dr. Smith, are a sufficient guarantee for the proper execution of the useful compilation now commenced. We have not at present a sufficiently comprehensive and accurate work devoted to Ancient Geography, in a portable and useful form, and embracing the knowledge elicited by modern research. This is proposed to be effected in the present work by the contributions of various writers competent to each subject; and thus we shall ultimately obtain a reference-book on ancient geography, arranged in alphabetical order, embracing the discoveries of modern travellers and the researches of modern scholars. We may point to the article on Egypt as an excellent specimen of the care with which its ancient

and modern history has been condensed, and every fact of importance given in a few pages. For satisfactory histories of cities we may instance the mode in which Agrigentum, or Alexandria, is treated. While for the history of a people, amusing to a casual reader, we may refer to the article on the Alani. The minor details are also good, and comprehend the British statems, the whole being illustrated with maps, views, and coins of cities and provinces, executed on wood with much care. We shall be glad to notice its successful completion, as it is a welcome book to the shelves of the historical student.

Die Wunder Glaspalastes. By F G. Wieck. Published by J. J. Weber, Leipsic.

M. Wieck has produced, in this small volume, a very interesting story, founded upon the assumed visit of a German family to London, to explore the "Wonders of the Glass Palace." Every division of the building, with the varied contents of each, passes under the notice of the reader, and these are made more intelligent by the introduction of a number of clever woodcuts of some of the principal objects, and more especially of the machinery exhibited, which is represented at work. It is no slight evidence of the universal interest felt in the grand display of industrial Art which the last year brought out, to find it recorded for the amusement and benefit of the rising generation of Germany.

Pictures of Life in Mexico. By R. H. Mason. Published by Smith, Elder & Co., London.

We have never seen Mexican life and manners placed before an English reader more pictorially than in these two small volumes; and, if we may judge from the author's adventures, a tour through that semi-barbarous country is not an affair to be undertaken by one who regards easy and comfortable travelling. Mr. Mason relates his journeyings, his hazardous encounters and escapes with a vast deal of spirit and animation; but he is not merely personal in his descriptions, he has looked attentively at all around him, both in city and desert, and graphically describes the country and its inhabitants; interspersing his narrative with native colloquies, stories, and anecdotes. Some very clever etchings by the author add life and interest to the text; so that he seems to be just the man we should choose, for an intelligent, active, inquiring, and fearless *compagnon-de-voyage*.

The Household of Sir Thomas More. Published by Hall & Virtue, London.

This volume is produced with much *vraisemblance* by Messrs. Hall and Virtue of Paternoster-row, and cannot fail to be admired by all who enter fully into the noble nature of the great and good man, who perished by the tyranny of our eighth Harry. The style is admirable, imitated from the old books and chronicles of the times, and not only has the author caught the words and phrases, but the spirit of the period. We are transported to the times of Erasmus, to the pleasant days when Sir Thomas More lived at Chelsea, and enjoyed his garden, and his hay-fields, and the broad and beautiful waters of the blue Thames; and there is a warbling of such sweet and gentle wisdom throughout the pages, that the going back is like music in a dream. Many, if not all the chapters, have already graced the pages of "Sharpe's London Magazine."

Coulon's Handbook of Dancing. Published by Jullien & Co., London.

Although the art of dancing cannot be regarded strictly as a "Fine" Art, we know how valuable an auxiliary it is to "the Graces," and how largely it aids to develop the beauty of the "human form divine." We owe much, therefore, to those more experienced Professors, who teach with the foot as well as the hand, and bring intelligent minds to simplify and render easy of acquirement an accomplishment necessary to all who move in society—of any grade; for the amusement which glorifies the salon, is also the pleasure of the hamlet; and May-poles even yet exist upon village greens. Our attention has been directed to this very useful manual of M. Coulon—one of the most eminent professors of the art—a Frenchman long resident in England, and of a family famous for generations as *Maitres du Danse*. His instructions are singularly clear and practicable; his rules at once simple and accurate; and his book is crowded with small but well-executed woodcuts, which bring the various and manifold movements very distinctly before the eye. With such a teacher, "book in hand," none can fail to "foot it featly."

Sir Joshua Reynolds's Discourses. Vol. I. Published by H. G. Bohn, London.

This edition of Sir Joshua's discourses, which have long been a text-book for British artists, receives additional value from a lengthened and cleverly written memoir of the first president of the Royal Academy, by the editor, Mr. H. W. Beechey, as well as some judicious critical remarks on the principles and practice of the painter. We are persuaded there are few artists desirous of acquiring knowledge who will not add these volumes to their library; but their circulation should not be restricted to the student of Art, there is matter both instructive and interesting to all classes.. We rejoice to see the publisher including them among his cheap issues of the "Standard Library," so as to bring them within the reach of those who cannot afford to buy expensive volumes.

Geology and Scripture. By Dr. Pye Smith. Published by H. G. Bohn, London.

Mr. Bohn wisely addresses his various serials to every class of readers. This volume of the "Scientific Library" consists of Dr. Smith's work on "The Relation between the Holy Scriptures and some parts of Geological Science," edited by J. H. Davies. Dr. Smith has been too long before the public as a writer upon divinity and science to need any eulogistic criticism from us; the book before us is one of his most popular productions, and is likely to become more so in its present attractive form.

Battles of the British Navy. By J. Allen, Esq., R.N. Vol. I. H. G. Bohn, London.

The arts to which our attention is most directed are those of peace, and which flourish only in luxuriance when peace smiles upon the land: therefore it is, we are duly sensible of the value of those men whose skill and courage are the means of ensuring that blessing to our country; and we can read with almost as much enthusiasm as a veteran of the wars, the triumphs of the heroes whose glories have been won on the mighty waters. Mr. Allen's volumes may not supersede the narratives of James, Marshall, and Brenton, but they are worthy of a place beside them, while many a youngster, stirred by the "moving incidents of flood" herein described, will be incited to emulate the bright examples they place before him.

New Tales from Faery Land. With Illustrations.

Aunt Effie's Rhymes for Little Children. With twenty-four Illustrations. By Hablot K. Browne.

The Little Sister, by Mrs. Harriette Myrtle. With sixteen Illustrations by H. J. Schneider.

Child's Play. Seventeen Drawings, by E. V. C. Published by Addey & Co., London.

The firm of Cundall and Addey is now known as "Addey and Co.;" and to judge by the various volumes here before us, bids fair to maintain the high reputation for "picture books," which Mr. Cundall so successfully established. "New Tales from Faery Land," contains four stories:—"The Pearl Blessings;" "The Triumph of Truth;" "The Brothers;" and "Christabel;" all sufficiently and gracefully imaginative to gratify the taste of any Faëry-loving young lady in the world. "The Triumph of Truth," is an heroic tale of the time of the Crusades, and many of our juvenile readers will prefer it to the "Brothers," or to "Christabel." The illustrations to this volume, are less artistic, than to many produced by Mr Addey, but they are a wonderful improvement on the "Blue Beards," and "Cinderellas" of our young days. Aunt Effie's Rhymes for Little Children, are embellished by twenty-four illustrations by Hablot Browne; some of these are exceedingly pretty, "The Little Boy and the Stars," and the few artistic lines pourtraying the "Naughty Boy," are excellent in their way, and many of "Aunt Effie's Rhymes" are sufficiently simple, and yet, while amusing, lead the infant mind to think as well as feel. The Little Sister, by our old acquaintance Mrs. Harriette Myrtle, is a charming series of domestic events sure to come home to every little English child's feelings and affections; and the illustrations by H. J. Schneider, are very superior in drawing and design, but as illustrations to an English record of infant life and interest, they are certainly not in keeping; nothing can be more unlike an English child than a German child; the latter is heavy, and wanting in the delicacy and grace which distinguish our own fair children, but the drawings are admirable, and full of *German* life and spirit. Child's Play is a charming volume for the drawing-room.

The Portrait Gallery. Parts I. and II. Published by W. S. Orr & Co., London.

A re-issue of the very admirable work, originally published by the Society for the Diffusion of Useful Knowledge; only with seven plates in each part instead of three, as first presented, and at about the same price. It is unnecessary for us to allude to the manner in which the publication is produced, both plates and biographical sketches; there is no doubt of the attempt to render popular so valuable a work being deservedly appreciated.

The Art of Gold and Silver Assaying, and Tables Shewing the Legally appointed weight of British Gold and Silver Coin. By James H. Watherston. Published by Smith, Elder & Co., London.

These are two useful little works, compiled with the view of instructing the "craft," the latter being more particularly addressed to those goldsmiths who compose the "Jury of the Pyx;" both will be found useful as books of reference. It is highly desirable in the present day that practical manufacturers should explain the principles of their art; nothing will tend more to satisfy the public of the integrity of a man's dealings than by making the means clear and simple to the detectors of chicanery or fraud. We are led to these remarks, now more particularly, because the firm of which the writer is a member has recently made public a system of their own by which the purchaser of an article of jewellery may at once ascertain its "standard value," irrespective of the charge for manipulation, thus giving every assurance that no trickery of unfair alloy has been resorted to—which can be attained with certainty by no other means—a very necessary precaution in this day when the "cheapness" of an article of presumable value frequently becomes the passport to its sale.

The Iris: an Illuminated Souvenir for 1852. Edited by John S. Hart, LL.D. Published by Lippincolt & Co., Philadelphia; Delf & Trubner, London.

The Americans still publish annuals, and grave LL.D.'s do not disdain to edit them. The illustrations of this bright book are printed in colours; and show that in this, as well as in all other arts, our brethren of the New World are progressing rapidly. The volume is beautifully "got up," and the twelve illustrations have a deeper interest than belong to mere "book-plates," however requisite they may be, as works of Art. Captain Eastman, stationed for a number of years off the north-western frontier, among the Indian tribes, made a series of drawings of some of the most remarkable objects connected with Indian traditions; his wife collected these traditions, and has woven them into tales and poems which show us "the very heart" of Indian life. There are grace and simplicity in these Indian tales and legends which render them exceedingly attractive; and the contributions of many, whose names were already known to us, enrich "The Iris" with both prose and poetry. We meet our old friend Miss Bremer in some lines full of knowledge and feeling. "The Iris" proves that, in America at all events, the annuals still flourish in their pristine vigour.

British Birds. With Descriptions by Mrs. R. Lee: and drawings by Harrison Weir. Published by Grant & Griffith, London.

How would the dear old Newberrys and Harrises of our fathers, stare at the good taste and fidelity, which are the elements of Mr. Weir's illustrations, to numberless little books, published by their successors — Grant and Griffith! The subjects are well-drawn, and the whole rendered useful to the young artist, as well as to the younger reader. Mrs. R. Lee explains, very happily, whatever it is necessary children should know of the subjects specified; and the series, of which we only notice one, is well worthy the attention of "parents and guardians"—this class of book brings the most valuable information into our homes, and renders it pleasing as well as instructive.

The House on the Rock. By the Author of "A Trap to Catch a Sunbeam." Published by T. Wright, London.

"The House on the Rock" would receive that comprehensive praise, "unqualified approbation," if "A Trap to Catch a Sunbeam," and "Old Jollife," had not preceded it; but those were so beautiful, that it is certainly unfair to expect the same perfection in whatever their accomplished writer produces, particularly when we remember how hard it is to develope a really good story in so limited a number of pages; but the little volume is replete with excellent feeling, and is, moreover, most gracefully and pleasantly written.

THE ART-JOURNAL.

LONDON, APRIL 1, 1852.

PHOTOGRAPHY,

WITH SOME OF ITS PECULIAR PHENOMENA.

WHEN, but a few years since, the world was startled by an announcement that a French artist, M. Daguerre, had succeeded in producing pictures of the utmost delicacy and truthfulness by the pencil of the sunbeam, few anticipated the perfection to which the art would arrive. The pictures exhibited were, indeed, of that minute character as it regarded details, and they possessed, at the same time, such remarkable breadth of effect, that they were examined with a degree of admiration almost amounting to wonder. That the sunbeam should fix in permanence upon solid metal tablets, images of the objects it illuminated, possessed so many of the elements of natural magic that it was not surprising to find the discovery creating a more than usual sensation.

The pictures produced by Daguerre were exceedingly beautiful, but his process was confined to copying by means of the camera obscura images of inanimate objects, and even these required the continuance of the action of sunshine for from twenty minutes to half-an-hour. In a short time, however, the process of the Daguerreotype was so far improved as to enable the photographic artist to execute in a few seconds pictures, which surpassed in excellence those which had required a prolonged exposure to solar radiations. Keeping pace with the improvements of the Daguerreotype, we find, in this country, a regular advance in all those photographic processes on paper—the introduction of which are due to Mr. Fox Talbot—until at the present time we have sensitive surfaces spread on paper and on glass, which are susceptible of receiving with all the rapidity of the lightning's flash, faithful delineations of moving objects. It was thought by our experimental philosophers that a few salts of silver and of gold were the only metallic compounds which were sensitive to the chemical agency of the sunbeam. It is, however, now shown that every substance is either mechanically or chemically disturbed by each passing ray of light, and many of the phenomena which attend these changes are of the most curious character. The process which was introduced for the production of pleasing pictures alone, has led us to a knowledge of many of the more subtile phenomena of Nature. By pursuing the suggestive results which the processes of sun-drawing have opened up to our view, we have discovered many of the secrets of the progress of vegetable growth; we understand more thoroughly than we did before the physical agencies upon which depend the geographical distribution of plants, and, without doubt, of animals; although our means of determining by exact experiment the sequence of influences, in the way we can do with plants, are limited when we carry our experiments to the higher organisations. Lavoissier, the French chemist, wrote these remarkable words in a prophetic spirit:—"The fable of Prometheus is but the outshadowing of a philosophic truth; where there is light there is organisation and life, and where light cannot penetrate there Death for ever holds her silent court." Every advancing research shows us more and more strongly the truth of this; and, although there are yet a few cases of doubtfulness—and one or two which appear opposed to this statement—there are strong reasons for believing that the chemical agency, as well as the heating power of the sun's rays, can penetrate where the luminous principle cannot reach, and that these solar forces produce or maintain that low order of vitality which is found in those animals existing buried deep in mud, or in the deep gloom of cavernous lakes.

But confining our attention to those changes which are connected with inorganic matter, we will briefly examine the results of the active experimental researches of the few years just past.

It has been proved that LIGHT—the luminous principle of the sun-beam—is not the agent by which the Daguerreotype or calotype pictures are produced; that indeed photography or light drawing is not a correct expression. All the phenomena of chemical change on metallic salts are produced by a class of solar rays which excite not the organs of vision—they are dark invisible radiations, producing not even any calorific effect. Niepce—one of the very earliest investigators proposed the name of *Heliography* or sun-drawing to distinguish these results—and, certainly, that term would have been much less liable to objection. Our researches have shown us that light may be regarded as an interfering or opposing agency, and that, under certain conditions, all chemical change is stopped under the most intense illumination, while under others, with scarcely any light, the rapidity with which chemical change takes place is extraordinary.

It follows from this that care is required in the selection of subjects, since the colours of surfaces materially influence their radiations, and, consequently, determine the quantity of light—or actinism, as the chemical principle has been termed.

As a familiar illustration of what takes place, we will suppose a lady, desirous of having a photographic portrait of herself, has the following peculiarities, and wears in her dress the colours named.

Possessing a somewhat jaundiced face and yellow hair—we will imagine her to wear a dark blue bonnet—and, not remembering if we shall offend against Mrs. Merrifield's laws of the "Harmony of Colours in Ladies' Dress," we will allow our fancied fair one to wear a violet silk dress, a purple mantle, and give them an abundant trimming of yellow or bright gold colour. The Daguerreotype or calotype portrait of such a lady would have a *dark*—almost mulatto face and black hair, the dress and the mantle would only be different tones of *white*, and the yellow trimming an intense *black*. This peculiar result—which we should never expect by any system of *à priori* reasoning, is proved to be dependent upon the interfering influences of light—those colours which produce the most intense illumination giving the smallest amount of chemical action and the contrary.

It is thus that we are enabled to explain the fact that photographs are less readily obtained under the brilliant light of summer than in the more subdued illumination of the spring. Thus it is also that there is much greater difficulty in practising photography in the inter-tropical regions than in the temperate zones of the earth. The conditions of the atmosphere most materially influence photographic effects: in the atmosphere of this metropolis it is not at all uncommon for a slight yellow haze to completely obstruct all chemical change. It has also been observed that a very sensible difference exists between the photographic or actinic effects of the solar rays two hours before and two hours after noon, the morning sun being by far the most chemically active.

The peculiarly subtile agent with which we work is actively employed in the great operations of Nature; and, in producing pictures on the plates of the Daguerreotype—or on the paper or glass of any of the photographic processes—we are only imitating that which is constantly going on in the laboratory of the organic and the inorganic creations.

Within a very short period of time, many most remarkable improvements have been made in photography, and the promise of yet greater perfection in the resulting pictures is rendered more certain of speedy fulfilment. The *Art-Journal* has from time to time recorded the steps of progress as they have been published, so that its pages may be referred to for information by all who desire to pursue this interesting study.

Amongst the most recent improvements introduced, the collodion process must be regarded as one which promises to be the most successfully practised, and to give the best results. A communication from Mr. Peter Fry, who has devoted much attention to photography, and particularly to this process, has been forwarded to the *Art-Journal*, and, as it involves some points of considerable interest, it has been chosen as a text upon which to hang a few remarks in connexion with the processes on glass generally.

"As you are desirous of obtaining a statement of my mode of proceeding with regard to the addition of gutta percha to the usual collodion mixture in the photographic process, I feel much pleasure in forwarding it.

"Take a thin solution of Archer, Horne & Co.'s collodion mixture, to which add one-third of a solution of gutta percha. To make the solution of gutta percha, put some small pieces of this substance into sulphuric ether, and at the expiration of four or five days it will be sufficiently dissolved; or put some of the collodion mixture into a gutta percha bottle, and in a few days it is fit for use. I consider this the preferable mode of obtaining the gutta percha solution.

"When the liquid is perfectly fine, it is poured in the usual manner over the glass, and, when set, the glass is placed in a bath of nitrate of silver, 30 grains to 1 oz. of water, where it should remain one minute. On taking the glass out of the bath, in order to obtain a *negative* picture, it is to be placed at once in the camera; but for a *positive*, it should be blotted with the finest bibulous paper. Immediately the moisture has been absorbed the film becomes firm, and it may be placed at once in super-position to a glass or a waxed negative. The picture having been taken (*which in strong gas-light can be done in one second*), pour some water over the surface, to allow the developing solution to flow freely over it. The image can be brought out with great beauty by using the following solution:—

1 drachm of a saturated solution of proto-sulphate of iron,
1 drachm of distilled water,
10 drops of nitrate of silver (30 grains of nitrate of silver to 1 oz of water),
10 drops of acetic acid.

"Should the picture prove tardy in its development, throw off the sulphate solution, and, after slightly washing the plate, pour over the surface a saturated solution of bichloride of mercury, four times diluted with water. Immediately it has flowed over the glass, wash and fix the picture by immersing it for some time in a bath of a saturated solution of hyposulphite of soda.

"The principal advantage derived from the use of gutta percha in negatives, is the increased tenacity which it gives to the film, by which a greater facility of manipulation is obtained, as, with the addition, the plate may be subjected to repeated washings, and lengthened immersion in the hyposulphite bath. Whether the gutta percha possesses in itself any photogenic property must be left for further experiments to determine. I have no doubt that many other salts of silver will answer better than the iodide introduced into Archer, Horne and Co.'s collodion process; and also, that pyrogallic acid, proto-nitrate of iron, and other developing agents, may prove equally, if not more, advantageous for developing the image, but the recipe I have given will certainly enable parties to make beautiful negative as well as positive pictures.

P. W. Fry."

That the film of collodion and iodide of silver, formed on glass plates, exhibits a higher degree of sensitiveness to the action of the chemical radiations from the sun, than the ordinary calotype process on paper, is certain. We have, therefore, to inquire to what cause this increased sensibility is due. It was discovered by Count Rumford, that carbonaceous compounds possessed the power of reviving silver and gold from their solutions in a very remarkable manner, that even an exposure to *heat* in the dark was sufficient to effect the decomposition of these metallic salts, and hence he was disposed to attribute the chemical change to *heat*, rather than to *light*. Experiment has proved that in many of the chemical changes produced by sunshine, the heat-rays play an important part; and some calorific rays, having a peculiar decomposing power, have been detected, which appear to exert some specific functions which distinguish them from ordinary heat-rays. These are particularly active on the colouring matter of leaves, and they produce peculiar changes upon many other of the hydrocarbon compounds.

On paper the actinic (photographic) change takes place on iodide of silver, with an excess of nitrate of silver, and an addition of gallic acid. On the glass we have the very remarkable compound, collodion—gun-cotton and ether, which exhibits many most peculiar properties, and none more striking than its electrical condition.* Now, if a mixture of collodion is added to a solution of nitrate of silver, we find that it quickens its decomposition by the sun's rays in a most remarkable manner. We may therefore infer that the increased rapidity of action, which is manifested by the compound of iodide of silver and collodion, is due to the peculiar conditions of the gun-cotton compound, and its property of being affected by radiant heat, as well as the chemical radiations. Whether the solution of gutta percha in ether increases the sensibility is a little doubtful; certain it is, that it gives more tenacity to the film, and thus renders it less liable to be injured by the manipulatory details necessary to ensure the permanence of the picture.

It has been denied that any gutta percha is dissolved by the ether. The mistake has arisen from the circumstance that the ether dissolves out one of the proximate constituents of the gutta percha, a kind of vegetable wax. Any person putting gutta percha and ether together, and allowing them to stand for a few days, will find upon pouring it over a glass plate, that it will on evaporating leave a fine semi-transparent film, proving the fact of the solution of, at least, something contained in the gutta percha. Indeed, by mixing a little iodide of potassium with the solution in ether, it may be employed to obtain pictures in the same way as the collodion film.

The development of the dormant pictures by the use of gallic acid, pyrogallic acid, proto-sulphate, and proto-nitrate of iron is a subject which has received less attention than it merits, and from a misconception of what takes place, many false notions prevail as to the bearing of patent rights upon the use of these materials. Gallic acid was first employed as a developing agent by Mr. Fox Talbot; its action depends upon the eagerness with which it seizes oxygen from many of the metallic compounds, so that by applying it to the sensitive surface which has been already acted upon by the solar rays, we set it to work in carrying on what has already commenced. The heliographic influence has commenced a decomposition of the silver salt, and of course the gallic acid first attacks those parts of any prepared surface which has already suffered the largest amount of chemical change. All those parts therefore which were subjected to the greatest degree of illumination, are the first to undergo the process of de-oxidation, metallic silver being revived in a state of extremely fine division. Now, whether this organic acid be employed, or any of the other chemicals named, the action is precisely similar. Proto-sulphate of iron I believe to be by far the best developing agent which can be employed, when proper care is taken; it acts in the same way, by taking oxygen from the silver as does the gallic acid. There are a great variety of chemical compounds which possess this property to a greater or a less extent, but in all of them the effect is produced by precisely analogous chemical reactions.

As the protonitrate of iron has been very strongly recommended, it may not be uninteresting to give Mr. Ellis's ready method of preparing it:—

A few lumps of the protosulphuret of iron must be placed in a glass vessel, with an ounce or two of cold diluted nitric acid—of one part acid—of commercial strength, to three or four of water, poured over them. Decomposition of the sulphuret slowly ensues with the evolution of sulphuretted hydrogen gas. As this gas is extremely offensive, it is better to place the vessel in the open air for some hours, until the whole of the nitric acid is saturated. A protonitrate of iron is now contained in the solution, and it may be decanted from the impurities at the bottom of the vessel and filtered. As thus obtained, the liquid contains its own volume, or nearly, of sulphuretted hydrogen, absorbed during the evolution of the gas, and it is consequently manifestly unfit for the purposes of photography until this impurity is expelled. The most effectual plan is to expose it in a very shallow vessel to the air; its decomposition rapidly ensues, and in a few hours no trace of the gas, either by the smell or the usual tests, can be discovered. This, and the protosulphate of iron, may be employed equally upon the collodion, or the abluminised glass, and upon paper, with many advantages.

Another mode of preparing the protonitrate of iron, is to add a solution of ordinary sulphate of iron to nitrate of barytes; double decomposition takes place, and a pure protonitrate results if the chemical equivalents have been attended to.

Mr. Archer, to whom we are mainly indebted for the use of the collodion, has lately published an account of a very remarkable action of corrosive sublimate (bichloride of mercury) on the photographic picture, when developed by any of the previous processes. This peculiar action was first observed by the author of this paper, and published in the "Researches on Light," in 1844, having been previously communicated to the Royal Society in a memoir on the Influence of Iodine on Argentine Preparations; but Mr. Archer arrived at the discovery by perfectly independent steps, and has observed a peculiarity which had not been noticed previously.

The collodion picture being developed, a solution of corrosive sublimate is poured over it. The first action is to blacken all the parts already darkened, and thus give a greater depth to these parts, or generally to increase the intensity of the image. If the mercurial solution is poured off at this point, we have a greatly improved negative picture. This discovery is entirely due to the industrious examination of Mr. Archer. If, however, the solution is allowed to remain on the picture, it gradually becomes obliterated, and presently reappears in a most magical manner, a white precipitate falling upon all those parts which were previously dark. By this means, what was a negative image is converted into a positive one; and, if backed up with black velvet or black varnish, produces a most effective picture in the strong contrasts of black and white. Anything more beautiful than these changes cannot be found within the range of chemical science; they possess a species of natural magic of the most attractive kind. The chemistry of the change is, in all probability—though the problem must not be considered as solved—that the bichloride of mercury parts with one equivalent of its chlorine to convert the darkened silver—first, into the dark subchloride, and subsequently into the white chloride—the insoluble chloride of mercury, or calomel, falling upon these parts, and thus changing the character of the picture.

The general beauty of the pictures produced by the collodion process, which Mr. Fry has improved by the introduction of the etherial solution of gutta percha, is such that we feel satisfied it will tend greatly to advance this very charming scientific application, and render it of the highest importance to artists, as enabling them to select choice examples of nature, which they may transfer to their canvas. We have seen some collodion pictures produced by Dr. Diamond, far surpassing anything yet obtained. We shall publish the process next month.

We learn that M. Le Gray has found very considerable advantage in using a weak solution of chloride of gold as a fixing agent.—His practice is to place his picture after it has been developed in water containing but a few drops of the chloride of gold. He imagines some gold is precipitated on the darkened parts of the picture. After this it is placed in the ordinary solution of hyposulphite of soda, and treated in the ordinary manner. The use of potash, as recommended by Mr. Malone, appears to promise a greater degree of permanence than the gold, since it is a peculiar property of the gold salts that they go on changing for years, and thus tend to give the paper an increasing violet hue.

Robert Hunt.

* If a film of collodion is stripped off from a glass plate, which can be done without difficulty, it will, when held up by the finger and thumb, exhibit electrical attraction and repulsion with most surprising energy, crackling under the fingers, and giving luminous flashes in the dark.

THE PHOTOGRAPHICAL SOCIETY.

In directing the attention of our readers to the prospectus of a Photographic Society which appears among the advertisements, little need be said concerning the wonderful results to be expected from the development of an Art as yet in its infancy.

Those who have paid attention to the subject are well aware of the infinite uses to which, as a knowledge of its principles becomes more diffused, it will of certainty be applied, but the readers of this Journal will naturally feel greatest interest in considering the relations which it bears to the Fine Arts.

Offer to the artist—after he has spent a morning in the fruitless attempt to dispose around the stiff dull inanimate lay figure, a cast of drapery that shall be full of grace and suggestive of life,—a means by which he can obtain an instantaneous representation of draperies that shall of themselves have fallen into natural, and therefore pleasing, combinations of lines and masses around the limbs of a living model: by which he can obtain an image perfect, even to the smallest detail and minutest reflected light, if so he wish; or presenting, if he desire it, nothing but the broad masses of light and shade; he will instantly welcome it as an invaluable economy alike of time, talent, and temper. Or when the portrait painter endeavours in vain to fix upon the canvas the happy curl of the mouth, and laughing sparkle in the eye which he noticed "when dining the other day" with the sitter in the chair before him, whose lips now look as if they had never been parted to speak an intelligent expression, and whose eyes are now fast sinking into a state of mesmeric listlessness; —what would he not give for a method which should enable him in an instant to fix for ever the image of that momentary glow of the eye and joyousness of the features which precede the utterance of a pleasant thought? And yet this can be done with certainty even now; how much more so when the Art shall have attained the perfection which awaits it. What then are the causes why it is so little used in practice among artists, and why so many of those who have commenced the study have abandoned it as a waste of time? The reasons are simple; for, first, the expense of an apparatus that shall be of practical use is so great, when compared with the moderate means of most of those who depend on Art for their daily bread, that it acts virtually as a prohibition to its use. But a greater hindrance still, is the length of study required to attain the requisite skill of manipulation in the processes hitherto usually employed, and the loss of time even to the skilful operator, caused by the complication of those processes themselves.

That the first of these difficulties, the great price of the apparatus, can be altogether removed we do not attempt to maintain. Doubtless a superior lens will always command a superior price: but is it not certain that if the number of those who practise the Art were by any cause very materially increased, and if also a ready means were provided of bringing before their notice, any improvements that might from time to time be made, that the natural working of competition would soon not only lessen the price, but also increase the excellence of the photographer's first purchase, the lens and camera. To do away with the other hindrance, that which has most prevented the extension of photography among artists, viz., the length and difficulty of the processes employed, is, with the avenue opened out to us by the use of collodion, a much more simple and more speedy affair.

In the results produced by the use of collodion on glass there will be of course degrees of excellence, since here, as elsewhere, patience and practice will produce their usual fruits; but the process itself is so simple that even the most awkward manipulator will be able to obtain by it not merely a sketch but a perfect representation of difficult attitudes of the human figure, and of fugitive combinations of drapery.

For the landscape painter this process is not quite so applicable; the difficulty of conveying on his sketching excursions the requisite quantity of glass acts as a bar to the use of collodion. For him there remain the various modifications of the prepared paper. These occupy time and require for their success a greater amount of care and delicacy of handling, but there are indications of improvements in the preparation of sensitive paper, as for example Le Gray's new wax paper, which need only to be developed to render photography as docile a servant to the painter of landscape as of figure pictures.

To collect around one common centre all the practitioners of this Art is the object of the proposers of the Photographic Society. It will form a focus towards which will converge all the discoveries or improvements made by individuals in all parts of the country, and which now are exposed to be lost, or at best to become only partially known. The facility afforded for communication among the members, will powerfully stimulate the efforts made by manufacturers to produce cheap and excellent apparatus, pure chemicals, and papers of suitable quality, and it will form the natural and accessible source from which students may derive instruction in the principles of the Art and explanations of the difficulties which they may encounter.

We are happy to state that considerable progress has been made towards the establishment of the Society, and that its success may now be considered as certain. We would especially urge upon artists to lose no time in qualifying themselves to join it. A knowledge of the principles, and familiarity with the practice of photography, will put into their hands a key by which they may unlock the hidden mysteries of Art. Much may be said upon this subject; it was ably touched upon in an article on the stereoscope in the last number of the *Art-Journal*. It would require however more expansion and illustration than can be given to it in this notice, and we must for the present content ourselves with aiding to form a Society, out of which enormous benefits cannot fail to arise.

SUBURBAN ARTISAN SCHOOLS.

So far back as the year 1849, while public feeling was yet dormant, a few gentlemen, who felt strongly the necessity of arousing it, determined to establish schools for the instruction of the operative classes in practical drawing and modelling, to enable workmen to execute the designs supplied to them with artistic feeling and intelligence.

Much attention and money had previously been expended on schools of design, with very inefficient results; the parties in question, therefore, drew up a few rules for future guidance, which may be quoted—as the whole plan is based and founded upon them.

"That to secure the attendance of working men, the arrangements should be very economical and practical. A large room, a well-selected series of casts, and seats, with a good supply of clay, are all that is required.

"That the management of all matters relating to the instruction in Art, shall be vested in a committee composed solely of men practically engaged in some branch of the Arts, or manufacturers or producers of the decorative Arts.

"A separate committee of men of business shall be formed to superintend the financial and general business."

Having thus commenced, they subsequently formed a practical committee of artists, architects, manufacturers, and gentlemen, and opened the first suburban artisan school on the 1st of May, 1850, at Mary's-terrace, High-street, Camden-town, under the patronage of Prince Albert; it has proved, during its two years' trial, more economical and more successful than any which have been established on other plans; for the working-men have attended, and do attend, it eagerly. At the present moment, the male school contains 105, (of whom 70 are artisans), and the female school, 30; while their progress has surpassed the most sanguine expectations of the founders of the establishment.

In comparing the school with those now about to be established by the Society of Arts, we regret to observe that the first act of their central committee is to recommend the preparation of a series of drawing copies,—a system which the growing intelligence of the age has almost universally condemned. A much more useful undertaking would be to provide a better series of casts and models. The casts supplied to the various schools of design are from old specimens, exquisitely beautiful to the educated eye, which supplies the ravages that time has made; but the outlines of all the Greek, and most of the Gothic ornaments, are so imperfect, that they puzzle the brain, and vitiate the eye of the learner. What is required, is, to cause a skilful modeller to restore carefully the imperfect outlines, and then cast them as carefully in plaster; the pupil would thus see their beauties as their authors made them.

The success which has attended the formation of the North London School, we have already noted, and the fact of the distances workmen will come to attend tuition there. Since we last spoke of it, it has been steadily marching onward, and now is *overfilled* by earnest students. This is solely the result of the energy and good practical management exhibited by the committee, who have in so laudable and self-sacrificing a spirit established and carried out this important educational movement, from which many hung back, fearing the result, who would now willingly aid a successful effort. It must ever be borne in mind that they bore "the heat and burden of the day;" that with them were the risk and the responsibility; and that, having thus cheerfully incurred it, and succeeded, it is neither fair nor honourable for any man, or body of men, to treat them as non-existent or inefficient. So far from this being the case, they absolutely want but room to enlarge their usefulness: with funds and space they will obtain willing students. The Committee never intended to restrict themselves to one district only; but they felt it their duty to test well their plan, and to make this parent-school perfect in its operation before they could conscientiously propose it as a model for general adoption. Last year they therefore added a class for practical geometry, which has succeeded perfectly. Many improvements and additions have suggested themselves during its progress, which can be carried out when the public shall place sufficient funds at their disposal.

More than a year ago, proposals were made for founding schools at Kensington, Lambeth, and Paddington, and various applications were made from county towns for information and help in the formation of similar institutions. It is, therefore, clear that they have a moral claim to a precedence on the score of priority, success, and title. Those who cheerfully and unselfishly took all risk and chances of failure, should have due honour when they succeed—"*palmam qui meruit ferat.*" That they do deserve the palm, cannot fairly be questioned: it is not honourable to deprive them of it:—it is not right that other institutions should *copy and ignore* their proceedings, and attempt to re-establish, on their ruins, what is so well and ably done. If aid is to be given, let it be given properly. It is not Government aid, nor Government place-making, that will educate and assist the workman; but the assistance and co-operation of able, willing, and unselfish teachers, who will study his wants and necessities, obviate the one and satisfy the other.

MR. COLE AND THE SCHOOLS OF DESIGN.

From a mass of communications on this subject we select one—perhaps two: they all confirm, as we expected they would do, our impressions concerning the appointment of Mr. Cole as Governor and Director of the British Schools of Design. The order appointing him designates him, indeed, as merely "Superintendent;" but it is already certain that he considers himself, and will continue to consider himself, their "Governor and Director," of course always responsible to that "airy nothing," "My Lords." The resignation of Mr. Herbert, R.A., is one of the earliest facts in proof. The change of the name of the establishment is another. It is no longer "the School of Design at Somerset House," but "the Metropolitan School of Ornamental Art,"—so Mr. Cole wills it to be.* Of some of the other contemplated changes, we have, even now, unequivocal hints; and there can be little doubt that our duty for some time to come will compel us frequently to notice the proceedings of this gentleman—easy to foresee, and to foretell.

The "circular" which announces Mr. Cole's appointment, and that of Mr. Redgrave, as joint "Superintendents of Schools of Practical Art,"

* Mr. Cole has given a new heading to the Lecture cards; thus: "Department of *Practical* Art." Now, what is meant by *practical* Art (unless it be the "noble *science* of self-defence") Mr. Cole may perhaps condescend to inform the numerous parties who require the explanation; among others, the Lecturer, Mr. Wornum.

bears the date of February, 1852. It is the beginning of the end. A more unfortunate selection could not have been made: we venture to assert there will not be a dozen persons in the kingdom, capable of judging, who will hold a different opinion from that we express thus strongly. The mischief has been entirely the work of Mr. Labouchere, the late President of the Board of Trade: his views were opposed to those of all others in his office; and it is to be hoped the new Government will cancel an arrangement disastrous to the last degree. In the private letter which accompanied that we here publish, the writer says: "In the protest you have entered against the recent unfortunate appointment, you may rely upon the hearty support of all manufacturers who take an interest in the Schools of Design, and who feel that it is impossible to inflict a greater misfortune on a country, than to fill up such an office with such an officer." *

The consequences will be fatal to the Schools: of that there can be no question: already there are signs and tokens not to be mistaken of the pernicious course which the Board of Trade, or rather Mr. Labouchere, has adopted. The resignation of Mr. Herbert will be followed by other resignations—some of them to be forced: the masters already find Mr. Cole to be *their* master—able to dismiss or retain them at his pleasure; and for a time, at least, they will be sufficiently submissive; but with the Committees it is otherwise: they will not, we trust, consent to be schooled by one whose taste, knowledge, and experience are of a singularly low order, and whom no manufacturer would think of consulting upon any one of the subjects connected with his Art.

We demand that the officers of the Board of Trade, the committees of the provincial schools, and the manufacturers generally, enter a protest against this appointment,—forced upon the country by Mr. Labouchere. The nomination of Mr. Redgrave, though not so objectionable, is by no means one with which any class or party can be satisfied: Mr. Redgrave has lent himself to Mr. Cole; yet no one can speak with greater force of Mr. Cole's unfitness for the task most unfortunately put into his hands; no one better knows Mr. Cole's utter incapacity for the duties he undertakes. But Mr. Redgrave himself is to do the work of a giant with the strength of a dwarf. Neither in his paintings nor in his Art-designs, has he manifested that power which begets confidence; and linked, as he must be, with Mr. Cole, who will use him, as far as he can be used, even the advantages we might derive from Mr. Redgrave, will be negatived; while the secretary to the new concern—Mr. Deverell—it is well known, is retained only during good behaviour,—that is to say, so long as he does the bidding of Mr. Cole, without look or word disapproving.

With these preliminary remarks, we introduce the letter referred to.

To the Editor of "THE ART-JOURNAL."

"SIR,—I entertain views similar to those you have so unequivocally expressed in your last number—of the unfitness of Mr. Henry Cole for the office to which he has just been appointed by the Board of Trade. I feel deeply interested in the Schools of Design, with one of which I have been connected as a committee-man for some years, and in now addressing you I but discharge a duty I owe to my townsmen, who elected me one of their jurors in the Great Exhibition—a duty I owe to the school, the progress of which I have watched with great interest—and a duty I owe to myself, in connexion with a manufacture essentially dependent upon the art of design—to protest in the strongest terms against an appointment which is remarkable only for its extreme unfitness.

"The official communication, which has just been circulated amongst the provincial schools, has produced universal surprise and disappointment, and their unanimity on this subject may be regarded as prophetic of a failure, which all are anticipating.

"The wisdom of such a selection is to be judged of by the rules of ordinary life—the reflecting members of our species are perhaps too apt to look at a man's antecedents as furnishing the most substantial ground on which to rest their hopes or fears respecting his future success; and, taking this every-day view of Mr. Cole's past experience, I confess I see more to dismay than encourage me in what I feel justified in expecting will be his future course. It was the failure of Felix Summerly's Art-manufacture speculations which first introduced to notice the Assistant-Keeper of the Public Records, and he has since edited a journal, of which I would observe that not being very fastidious in its remarks was the least objectionable of its peculiarities.

"I am quite aware that Mr. Cole was an efficient instrument in aiding the carrying out of the Great Exhibition, but I am also amongst those who think that he was most abundantly remunerated when he pocketed the large sum of 3400*l.* for his services in that capacity. With these views I have no alternative but to suppose that Mr. Cole's advancement to his present prominent position is a tribute to his peculiar notions on Art-manufacture, and in acknowledgment of the value of his literary labours on this subject—conclusions, however, which are a little disturbed when I recollect that this same Mr. Cole, in 1849, put the country to the expense of a Committee of the House of Commons, before which he had the most ample opportunities of expounding and recommending his own very crude theory relating to the Schools of Design, and his peculiar mode of trying to 'wed Art and Manufacture,'* but, before which, he was compelled to acknowledge the insuperable difficulties by which he found himself beset at that time; an opinion in which it is quite evident, from their report, that the Parliamentary Committee entirely concurred. Failing, as Mr. Cole unquestionably did, to secure a report favourable to his own views, his present position of authority and influence is properly regarded with alarm and dismay by all interested in the provincial schools, whose present course of instruction and settled objects are to be disturbed and deranged, to make room for a system which I hesitate not to term questionable, since it failed to secure the approbation of a tribunal of his own selection.

"The errors by which Mr. Cole's scheme is disfigured, have been exposed in so masterly and unanswerable a manner by Mr. Wornum, in his admirable letters in your Journal for January and February, that I need only refer to them for a complete refutation of this professional absurdity. I speak confidently when I say, that the school with which I am connected, is progressing satisfactorily, and that it is a matter of the greatest importance that the system of instruction which is producing such solid results, should not give place to wild theories and vague speculations, which are Utopian in their character, and to carry out which would require that the race of instruction should be commenced anew.

"The judgment which has been pronounced on Mr. Cole's Art-manufactures, and the very subordinate rank to which his opinions are entitled, on the best mode of trying to 'wed Art and Manufacture,' certainly do not justify those experiments in the management of the Schools, of which Mr. Cole has always stood forth as the chief advocate.

"Vacillation and infirmity of purpose, as well as precipitation, are equally fatal in every relation of life; and I would warn Mr. Cole that, in attempting hasty and unnecessary changes, he will re-open a controversy which every true friend to the Schools will desire to close; and should he unfold the old piratical flag of his avowed sentiments, an agitation may be aroused, of which all must see the direction and the end.

"As to Mr. Redgrave, Mr. Cole's colleague in the new arrangement, I will only observe that he is an artist and a gentleman; and I am quite sure will feel that the results of his own good efforts in Art-manufactures ought to make him charitable in pronouncing on the efforts of others.

"A JUROR IN THE GREAT EXHIBITION."

To this letter we add a passage from another, transmitted to us also by a member of one of the Provincial Committees:—

"The Schools of Design have, indeed, come to a pretty pass, now that their superintendence is put into the hands of Mr. Cole, of Felix Summerly notoriety. We have some inkling of the nature of the revolution that is to take place in these institutions from Mr. Cole's own exposition of his views at Bradford, where he, on February 5th of this year, ridiculed them as the begging institutions that live on public taxation, and attempted to create a vulgar laugh by sneering at Venuses and Germanicuses, suggesting magnolias in their place. Instead of museums of Art, we are now to have hothouses of plants;—the new superintendent had better at once transplant the schools to the grounds at Kew, and replace the present masters, those of them who will remain, by intelligent market-gardeners. However, be it observed that Mr. Cole's sneer at the taxation assistance was made before he was installed at the head of these schools, with a salary of no less than 1000*l.* per annum, out of this very public taxation, and for which he is capable of doing the schools no manner of service; while the sum of 1000*l.* which he absorbs would have been of infinite value if portioned out judiciously among those schools to which the grant is as yet most inadequate."

If Mr. Cole thinks he can "bamboozle" the Committees of the Provincial Schools as easily as Mr. Labouchere, he will find himself mistaken. These committees consist generally of practical and sound-thinking men, who stand in no terror of Mr. Cole, but, on the contrary, thoroughly comprehend him, and accurately estimate him. He will fall before *them*: if the masters dare not speak, the committees dare; and, at no very distant period, Mr. Cole will be sent back to the Record Office.

Reasoning shrewdly enough, and wise enough "in his generation," he *has not resigned his appointment* at the Record Office. It is to be kept unfilled until he has decided whether to return to it or not; in other words, until he has ascertained if this monstrous attempt at a new job shall be or shall not be successful for the jobber.

HEBE

FROM THE STATUE BY CANOVA.

No greater proof is necessary to be adduced as evidence of the estimation in which this work is held, than the fact of Canova executing it four times by express commission. It was first produced, in 1796, for the Countess Albrizzi, the sculptor's intimate friend; again, in 1801, for the Empress Josephine; in 1814, for Lord Cawdor; and, in 1816, for Count Guerini.

The story of the work is Hebe descending through the sky, and poised in mid-air, as if just touching with the extremity of one delicate foot the throne of "Imperial Jove;" but, as Mr. Memes observes, in his "Life of Canova," "her floating ringlets, and transparent drapery streaming in the breeze created by her own motion, seems rather to belong to the magic illusions of painting, than to the sober realities of sculpture." The Art in its purity has here, doubtless, been sacrificed to a kind of scenic effect, yet the statue exhibits much elegance and beauty in the aerial posture of the figure, joyous yet unaffected expression in the countenance, and great delicacy and refinement in the whole embodiment.

* Let the reader peruse the list of duties Mr. Cole is to discharge, and put his finger, if he can, *upon one of them* for which that gentleman is duly qualified:—"It is his duty to place himself in communication with the manufacturers, both in London and in the country, whose operations are connected with ornamental art; to make himself acquainted with their special wants, with a view of enabling the schools, as far as practicable, to supply them. He is to communicate with the different local committees, managers of institutes, &c., in order to ascertain their wants, to recommend the course best adapted for rendering those institutions practically useful to the manufacturers of the district in which they are placed, and to stimulate local exertions and voluntary associations for the establishment and support of schools of art, and rendering them, as far as practicable, self-supporting. He is to visit and inspect the head school and female school, in London, and the branch schools and other institutions to which Government grants are made, and to report to my Lords on their condition, management, and progress; on the attendance of the masters, and the mode in which their duties are discharged; and on the preservation and arrangement of the collections of works of art in the possession of the schools. He is to visit those places where it is proposed to establish new schools, and to ascertain the necessity which exists for their creation, and the amount of local support which may be expected, in order that my Lords may be enabled to decide upon the expediency of establishing such schools. He is to regulate the admission of students into the head school, under the sanction of my Lords; and is specially to attend to all matters relating to the general management of the schools, including the correspondence, reports, circulars, &c., which arise out of such business."

* See Report of Select Committee on "Schools of Design."

H L. is F.

FROM THE STATUE BY CANOVA.

IN THE COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE, AT CHATSWORTH.

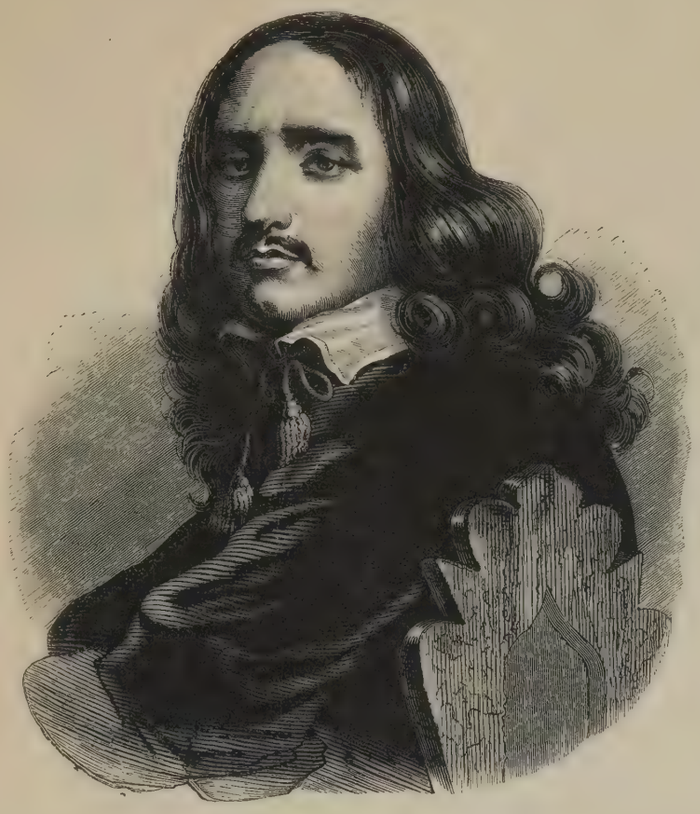
DRAWN BY F. R. ROFFE.

ENGRAVED BY W. H. MOTE.

LONDON, PUBLISHED FOR THE PROPRIETORS.

THE GREAT MASTERS OF ART.

No. XIV.—PAUL POTTER.



Paulus Potter. F.

LIFE, as to its real value, must not be estimated by length of days, but by the amount or substantial and profitable labour which it yields. No man can be said to have died young, however short his period of existence, who leaves behind him an honourable and abiding name; he may have been cut off before his powers had ripened into maturity, so that the world remains ignorant of what his future years would have produced; or his premature death may have greatly abridged the benefits to mankind arising from a prolonged term of life, and thereby have contracted the sphere of its operations; yet his mission is fulfilled to the extent of his opportunities; his reward is certain, for he hath done what he could.

The oft-repeated maxim, "Life is short, and Art is long," was never more truly verified than in the history of Paul Potter.

EVENING.

He died, it may be said, almost before he had reached manhood, but the fame of his Art will endure long after the brilliancy of the tints has vanished from his pictures, and the destroying moth has found its way to the canvas.

A stranger to European Art would naturally inquire what noble and exciting themes had engaged the pencil of a painter whose name stands so prominently forward in the annals of Art;

THE DRINKING-TROUGH.

and when told that he had no higher ambition than to portray the domestic beasts of the field, the flocks and herds that feed upon green pastures, and, occasionally, the teams of the ploughman, the querist might, perchance, think that a great reputation founded upon so insignificant

a basis was incompatible with its subject; he might understand the claims of a Raffaelle, a Titian, a Rembrandt, and even a Teniers, but that a painter of sheep and oxen should be classed with those whose genius has astonished or delighted a civilised world, is scarcely to be comprehended. The actions and passions of his fellow men may not seem unworthy of being commemorated; these are, as it were, in unison with his own; a common sympathy of thought and feeling links them together; but the case is far different when the genius of a man is brought to bear only upon objects which are the study and the pride of the cowherd. This train of reasoning would be natural, but is perfectly fallacious; admitting the superior merit of him who attempts to delineate the higher order of intelligences—those to whom the brute creation was made subject—still the comparatively subordinate rank decreed to the mere animal-painter must not exclude him from receiving the same honours in a lower scale of art. Rubens would have been regarded as a great painter had he never used his pencil for aught besides his inimitable "boar-hunts"; and to come down to our own age and country, Landseer has earned a reputation unsurpassed by any artist of his time, native or foreign, whatever style each may have adopted.

Paul Potter was born at Enkhuysen in Holland, in the year 1625: he received the rudiments of his art from his father, Peter Potter, an artist of mediocre talent, and his only instructor, who soon after the birth of Paul went to reside at Amsterdam. Such was the progress of the young painter under his father's guidance, and the advantages derived from studying the many fine pictures in the Dutch capital, that at the age of fifteen he was held in the highest estimation, and was already considered one of the most promising artists of his time. He then quitted Amsterdam for the Hague, and fixed his abode at the house of an eminent architect named Balkanende, who had a daughter gifted with great personal attractions. Paul soon found he was not proof against such dangerous com-

MILKING TIME.

panionship, nor was the young lady herself insensible to the attentions paid her: in due time, therefore, proposals were made to the father for her hand, but the only answer received from the indignant architect was the contemptuous reply, that he could not think of giving his daughter to "a painter of beasts." Paul was not, however, discouraged by the refusal; he worked hard; his atelier was visited by the magnates of the land, princes, nobles, and wealthy burgomasters, who eagerly bought his pictures, so that Balkanende began to think that, all things considered, cattle-painting was not quite so degrading a profession as he had presumed it to be; and that Paul Potter, after all, would not prove so very unsuitable a match for his daughter, and he consented to their union: the artist was then in his twenty-fifth year. He now took a fine house at the Hague, removed into it with his young wife, and pursued his practice with renewed energy; his popularity as an artist being much increased by his agreeable manners and general intelligence, added to a ready turn for conversation. These qualities combined made his residence a pleasant resort for the *cognoscenti* of the day; among whom was frequently to be seen Maurice, Prince of Orange, one of Potter's most liberal patrons. "It was about this period," says Smith, in his "Catalogue Raisonné," "that the Princess Emily of Solms desired a picture by his hand. Pleased with the honour of such a command, the artist determined to make it one of his best works, and spared no pains to attain that object;" but unfortunately an injudicious introduction, scarcely consistent with delicacy of feeling,—a fault, by the way, in which both the Dutch and Flemish painters were too apt to indulge,—caused its rejection by the Princess. This picture, which is small, is one of the painter's most admired productions; it was removed by the French, during the late war, from the gallery of the Prince of Hesse Cassel, and became the property of the Empress Josephine, at Malmaison; at the peace of 1815 it was purchased by the Emperor of Russia for four thousand guineas, and is now in the Imperial collection at the Hermitage, St. Petersburg.

Another of Paul Potter's liberal patrons was the Burgomaster Tulp, of Amsterdam, related by marriage to the celebrated Burgomaster Six, the friend and patron of Rembrandt. Potter

painted a life-size portrait of Tulp, who was a young man, dressed in the military costume of a civic knight of that period, and mounted on a noble mottled grey charger. It is the only work of the kind the artist ever undertook, and is regarded, therefore, with high estimation. It is still, we believe, at Amsterdam, in the possession of a collateral descendant of Six. "Whether," says Smith, "it was in compliance with the pressing invitations of Tulp, or to avoid the jealous and malicious persecutions of other artists, which he is said to have experienced, Potter quitted the Hague in 1652, and went to reside at Amsterdam. He was now under the protection of his friend and patron, for whom he was indefatigable, commencing his labours at day-break, and continuing them until sun-set. His evenings were also devoted to objects connected with his art, either drawing or etching."

Such a painter as Paul Potter would never have attained eminence in a country where the subjects of his pencil were not of national interest. Popularity of the matter portrayed is always essential to the popularity of an artist, irrespective of the talent with which it is brought forward. The Italian would care little for the Dutchman's sheep and oxen, however exquisitely delineated; nor would the Dutchman esteem the saints and martyrs of Italy as they are there estimated; *chacun à son gout*. The dairy-farms of Holland, their herds of kine and flocks of sheep feeding upon broad and verdant pasturage, are the pride and boast of the Dutchman; and we English entertain a kindred feeling to theirs. It was no wonder, then, they took especial interest in the labours of one who pictured these scenes with such extraordinary beauty and truth. Nature was at all times the model of Paul Potter, and it may safely be affirmed that every animal introduced into his pictures is an exact portrait, and that he never "designed" even a cow. Day after day he might be seen in the

A PASTORAL SCENE.

green meadows that surround the royal "village" of the Hague, sketching with unwearied assiduity and care the cattle, singly or in groups, that browsed therein, copying with the utmost minuteness every peculiarity of form and expression, the varieties of colour and texture of skin, the broad muscular development of the bull, and the placid rotundity of the sheep. "The Dutch," writes M. Charles Blanc, in the "Vies des Peintres," from which our engravings are taken, "is the first nation to whom must be awarded the honour of elevating the inferior orders of nature;" and it must be allowed that the pictures of Paul Potter have greatly tended to keep alive the interest in them.

The landscapes of this artist must be looked upon as comparatively subordinate parts of his subjects, though they are represented with much talent and picturesque effect. The localities to which he resorted for study gave him little or no opportunity for indulging in the sublimities of nature; but had it been otherwise, it may still be doubted whether he would not have sacrificed the opportunities to his more favourite objects. Whatever he did, however, was done effectually; and the days which he passed, from early morning to the setting sun, in the damp marsh-lands of Holland, were not lost upon the laborious painter who knew so well how to depict, with unprecedented truth, the varied aspects of time and locality.

Paul Potter used occasionally to pass the long winter evenings in etching. There are but few of his prints, however, which have come down to us, but those few exhibit admirable freedom and spirit. His drawings, also, are highly esteemed by amateurs, and sell for very large sums.*

* To be continued.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

Fig. 1. Costume of the Emperor Maximilian I. He was born March 22, 1459; was married to Maria, the heiress of Burgundy, and died, January 12, 1579, at Wels, in Austria Proper.

Our engraving is copied from a coloured sketch by Holbein. His dress consisted of polished steel armour, made after his own direction, with golden ornaments; the helmet being surmounted by a plume of white ostrich feathers. A surcoat embroidered with gold and velvet trimmings, with the order of the Golden Fleece suspended from his neck; gilt sword hilt and gauntlets completed the dress. This noble, valiant, and heroic emperor, the last knight in the true sense of the word, turned his attention especially to the development of military art; he was an excellent judge of all that belonged to the science of armoury, the improvement of which he endeavoured to secure by appointing the best artists then existing to the superintendence of such works. The best armour was at that time made at Nuremberg, Mechlin, and Vienna. According to an old report, the Emperor is said to have suggested some improvements in its construction himself; hence it is that the handsomest and best armour remaining is generally attributed to this Emperor's time.

Figs. 2 and 3. Costumes of the year 1487, representing the knight Von Neipperg and his wife, taken from an altar-piece, where they are represented as kneeling before the holy saints. The knight's family was reckoned amongst the oldest and most valiant of the Suabian nobility, and was one of the most persevering in its adherence to the house of Hapsburg, for which it made great sacrifices. The knight's dress consisted of a scarlet doublet, with slashed sleeves, showing the shirt; short slashed hose, attached to the stockings; a green mantle, with white silk lining; a golden agraffe and tassel. His beautiful hair was of light auburn, covered with a scarlet bonnet, which was ornamented with a golden button and a white plume; his sword and dagger were of iron. His lady wears a violet-coloured dress, with a golden girdle, white head gear, yellow petticoat, and crimson boots.

Fig. 4. Charles Eugene, reigning Duke of Wurtemberg, born February 11, 1728, died October 24, 1793. The sketch is taken from a design, made in 1789, by my father, Victor Heideloff, whose patron he was. This costume he used to wear in the summer months, when visiting his favourite seats, Hohenheim and Grafeneck. It consisted of a violet and rose-coloured shot silk dress coat, lined with white silk, yellow waistcoat, short buckskin breeches, and top boots, and a small hat, edged with swan's down, looped up with a golden buckle. Underneath the coat he wore the broad red band of the Wurtemberg "Tagdorden" (Order of the Chase), the Order of the Golden Fleece was suspended round his neck, and the military Order of St. Charles (which he instituted) was attached to his button-hole. The saddle and

other accoutrements of his horse were in the plain English style, the housing of green velvet, edged with gold. He was one of the most intelligent sovereigns of Wurtemberg, and a great patron of the Arts. His favourite institution was the "Karlschule," an academy with a kind of military organisation, intended for the education of civil and military officers, famous as the school where the celebrated poet, Friedrich Schiller, received his education.

Fig. 5. Female costume of the year 1564, copied from a design of Jost Amann, in an old family record, representing a Nuremberg patrician lady's winter dress; the cape is of crimson brocade, lined with white or light grey fur, edged with black velvet, wrought with gold; the dress is of lilac and white figured silk, and the trimming a coloured leaf pattern on a green ground; round the neck a golden chain and cross. The head-dress is of golden network, over which is a black velvet cap. Her boots are blue. I am in possession of an original sketch of Amann's, three feet high and four long, representing a tournament held on the 3rd of March, 1560, on the market-place at Nuremberg. This sketch contains many such beautiful costumes, some of which I intend to present to the readers of the *Art-Journal*.

Figs. 6 and 7. Male and female costumes of the beginning of the sixteenth century, taken from an old family record, the designer of which is unknown. The superscription gives only their names, Wilhelm von Bibra, Catharina von Rabenstein, both of the Franconian nobility. The costumes and colouring are exceedingly picturesque. Von Bibra's dress is as follows:—His doublet is of gold brocade, worked with crimson velvet flowers, over which he wears a spacious green mantle, trimmed with black velvet, the wide sleeves of which are open at the ends, and fastened with golden cord. The short slashed hose are of crimson velvet, with white silken puffings, the small clothes of light yellow, and his chest is graced with a richly folded chemisette, terminated in a ruffle; a golden chain is worn round the neck. The cap is of crimson velvet, slashed. The hilt of the sword is of iron. The lady's dress is sky-blue silk, plaited; having wide sleeves, slashed at the top, with white silk puffings. The boddice is of gold brocade, laced with a silver chain; the cambric chemisette is finely plaited and embroidered with gold, and so are the ruffles. The head-dress is a golden net, set with pearls, covered with a slashed crimson cap, trimmed with gold cord, and decorated with eight blue and white feathers. The ladies of those days used to wear four under garments, of which the one next to the dress was very costly.

CORRESPONDENCE.

SURPLUS FUNDS OF THE GREAT EXHIBITION.

A NUMBER of schemes have been submitted to the Royal Commission for the expenditure of the surplus funds obtained by the late Great Exhibition, for the benefit of science, art, and manufacture. I venture to bring forward one that I think is worthy of attention, and which involves the expenditure of a comparatively small sum, whilst it could not fail to produce very favourable results.

I would preface my proposition by stating that, from various circumstances, I have been frequently called upon to form or to add to collections of casts, for the purposes of instruction: an experience of about fourteen years, and that of extensive purchases, have enabled me fully to appreciate the extreme difficulty of obtaining even tolerable casts in this country. Those procurable from ancient statues preserved in continental museums, are generally copies of casts from bad moulds, and the supply of casts of ornament is totally inadequate to our wants.

I need not say a word in support of the desirableness of supplying fine examples to schools, and of enabling the community to procure, readily and cheaply, good specimens of ornamental Art. Any one who has visited the model-rooms of our manufacturers must be aware of the eagerness with which such models are accumulated, and of their very imperfect nature in the majority of instances.

The French Government, wise in its fostering care of Art, has made provision for a plentiful supply of casts to its schools and to manufacturers, and has formed a fine collection of moulds in Italy and elsewhere, from which we have received the greater portion of our supplies in this country. In 1838 I received a medal from the Royal Society of Arts in Scotland, for my essay upon the Formation of National Casting Establishments; the idea was warmly supported at the time by a number of influential people, and was brought under the notice of Government. One objection made was the interference with private speculation: but in Paris, where there is a national establishment for casting, there may be said to be three private establishments for one existing in London; and artists, designers, workers in metal, carvers, and others requiring fine models, can procure them of a very fine character and quality at the Louvre, or in the shops, with facility, and at a very cheap rate; whilst in our workshops, I have never seen even a tolerable cast amongst those collected to serve as models.

In my opinion, the procuring of fine models is the most important, and ought to be the first step taken in any scheme for promoting arts and manufactures. I do not think it a step in the right direction to purchase works of modern foreign manufacture, however excellent, as models; we have too many of these mere imitations already.

We must go to the sources to which our clever and skilful neighbours have gone, and educate our people, to appreciate and understand fine works of Art in the same way that they do, and to make the same or a still better use of it. I am not insensible to the benefit of a museum of objects of foreign manufacture if rightly used: so far back as 1842, I suggested to the honourable Board of Manufactures the formation of a museum of manufactures and works of Art upon the plan of that in the Hôtel Cluny in Paris, and I actually made some purchases at Nuremberg with the object of commencing such a collection; but however valuable such may be to manufacturers they are quite secondary to collections of casts.

My scheme included the casting of entire monuments, not mere accumulations of details, which experience has told me are frequently misapplied by designers. I proposed, for example, to cast the entire entablature and capital of the remains called the Temple of Jupiter Stator, the whole of one side of the ancient part of the arch of Trajan, the entire Tomb of C. Juliano, the Medicis, the entire gates of Ghiberti, including architraves and cornice, and so on with other monuments. Upon subsequently visiting Paris to purchase casts, I found that this had actually been carried out by our enterprising neighbours.

I beg to offer my suggestion to the consideration of the Royal Commission. When I first brought it forward, being intimately acquainted with the museums of Italy, the existing facilities for procuring casts, the cheapness of moulding, and the facility of transport by sea to this country from the Italian ports, I felt that the object was perfectly attainable at a moderate expenditure; and I cannot doubt that, by the outlay of a few thousand pounds, a collection of moulds might be made in the principal capitals of Italy, which would remedy the existing miserable dearth of models in this country, and produce the most beneficial results to Art and manufacture.

Besides moulds from classic, mediæval, and revival monuments, moulds might readily be made from precious works of every description, in bronze, in which the museums and churches in Italy abound; also from the admirable examples of decoration in terra-cotta, and in carved wood, to be found in every town in the Peninsula.

Many proposals have been made to establish collections of casts in our provincial towns, and no one can doubt the value of such collections, or the benefits which they must confer. At present, such galleries cannot be formed at a reasonable cost, or provided with good casts, except from the British Museum. Recourse must be had to France and Italy for casts of a good quality of the fine works in foreign galleries.

If the Royal Commission would consent to the expenditure of a few thousand pounds in moulds, to be made at Milan, Brescia, Venice, Bologna, Florence, Sienna, Rome, and Naples, and some other places, and would bring them to London, and would furnish casts of them at a reasonable price, whilst it would become a matter of a few hundred pounds to provide a Provincial Museum with casts, our manufacturers might at the same depot be furnished at a cheap rate with the finest models in the world, to replace the rubbish which we often find at the present time in their model-rooms.

C. HEATH WILSON.

Glasgow, March 12th.

ART AND LAW.

Two cases connected with Art have recently come before the courts of law, in both of which, we regret to know, the artists concerned have "put in an appearance," as the lawyers say, not very dignified, and, in one case, most disreputable.

At the Manchester County Court, in the early part of last month, Mr. Agnew, the well-known print-publisher in that town, sought to recover the sum of ten guineas from Mr. Joseph Simpson, an active member of the late, and now resuscitated, Anti-Corn-Law League, which ten guineas were the price of a proof impression of the engraving of the "Council of the League," painted for Mr. Agnew by Mr. Herbert, R.A., and engraved by Mr. Bellin. When the print was ready for delivery, an impression was forwarded to Mr. Simpson, who had early placed his name on the list of subscribers, but he refused to take it, the chief ground of his objection being that the picture did not represent *bonâ fide* the *Council*, inasmuch as some two or three heads appeared there whose owners did not strictly belong to that important body. An attempt, we must say not of the most honourable kind, was made by the counsel of the defendant to exonerate his client from the liability, by an endeavour to prove that no legal contract had been made between the reputed buyer and seller, inasmuch as Mr. Simpson had entered his name in the book open for subscriptions, which book did not contain the name of the dealer. The judge very properly overruled this objection, and well, indeed, might Mr. Agnew's counsel express his surprise "that an important member of the Anti-Corn-Law League should have instructed his counsel to take such an objection as that."

The trial excited a vast deal of interest in Manchester, and no little amusement among the crowded audience who were present. The principal witnesses called for the plaintiff were Mr. Graves and Mr. Gambart, the print-publishers, Mr. Duval and Mr. Hammersley, artists, all of whom gave their testimony in favour of the print as a work of Art; as it had been attempted to prove that the entire mass of heads was nothing more than a huge group of caricatures. We remember that when the engraving came before us for review, we expressed very nearly the same opinion, stating, however, that Mr. Bellin, who had done his work well and faithfully, could not be held responsible for its defects, which undoubtedly were those of the artist. But wherever the fault lay, as the subscribers to the engraving had the opportunity of inspecting the picture in Manchester, they clearly had the option of withdrawing their names from the subscription-list, if dissatisfied with the work; and they as clearly had no grounds for repudiating the print, if it were shown to be a faithful copy of the picture.

The principal witness for the defence was the painter, Mr. Herbert, who, it seems, had originally introduced into his composition the head of Dr. Massie, a member of the "League," but not of the "Council," and also an active member of the "Protestant Alliance," such introduction being a stumbling-block of offence to the defendant in this action, but why or wherefore did not appear, though it does not seem to have arisen from religious scruples on *his* part. The artist, on the contrary, had some prickings of conscience for what he had done, *at the suggestion of the publisher*. For when the picture was in Manchester, it was taken out of Mr. Agnew's possession for a short time, to permit Mr. Herbert to do something which he said was necessary to it, and when the owner again saw it, he found that the head of the Doctor had been daubed over. It does not appear, however, that Mr. Agnew then objected to the alteration, but the picture was sent to London to Mr. Bellin, who unveiled the objectionable features, and introduced them in all their original comeliness into the print. The issue of the trial, to be brief, was against the repudiating subscriber.

There were one or two points that came out in evidence which must not be passed over. Mr. Agnew affirmed "there never was an agreement between me and Mr. Herbert,—*and he dare not* say there was—that he should be at liberty to paint out Dr. Massie's head after he had painted it in, if he thought it a damage to the picture." Mr. Herbert, when examined, says he "painted in the head of Dr. Massie under a strong protest that he should have a right to paint it out if he found it injurious to the composition;" *but it does not appear that he told Mr. Agnew what he was about to do* when the picture was removed from the gallery of the publisher. It is more than probable that, had his intent been made known to Mr. Agnew, he would not have consented to its removal. There seems to have been a march stolen upon him in a manner not over creditable.

The other point we would refer to is a statement made by Mr. Bellin, and which, on the cross-examination of Mr. Herbert, was certainly not satisfactorily explained by that gentleman, that he would not make the usual touches on the engraving, because he had *made a vow* not to do so; and also that the head of the obnoxious Doctor had been painted out because he is a zealous Protestant; the inference being, that Mr. Herbert, a Roman Catholic, could not conscientiously help to make popular one notoriously hostile to his own religious faith, although he is stated to have acknowledged that "he might get a dispensation from his spiritual adviser, if he were to give the money to a charitable purpose." It may not be known to all our readers that Mr. Herbert was originally a Protestant, and became "converted," with all his household, a few years ago. The "*charity of converts*" is an adage; if Mr. Herbert objected to paint the head of Dr. Massie because he is a "zealous Protestant," what excuse does Mr. Herbert offer for having painted "The Trial of the Seven Bishops," and "The Westminster Declaration of Freedom of Conscience." Now we can scarcely believe that in England, and in the nineteenth century, such bigotry should be manifested. Verily, as the learned judge remarked, it seems to have been a "head-strong piece of business altogether." We suspect Mr. Agnew will for the future dispense both with "Leaguers" and intolerant painters. One thing is clear, however, that either Mr. Agnew or Mr. Herbert has *sworn* to "the thing that is not," and if the one finds it easy to get a dispensation from his spiritual adviser, we hope the other party will obtain one from his conscience.

The other case to which we have alluded arose out of a motion made in the Vice-Chancellor's Court, by Mr. Bogue, the publisher, to restrain Messrs. Houlston and Stoneman, booksellers and publishers, from issuing a book which contained designs or drawings from groups of animals in the great Exhibition of last year; the plaintiff, Mr. Bogue, alleging that such drawings had been piratically copied from those made by artists whom he had employed and paid, and which had already been engraved and published by him in a work entitled "The Comical Creatures from Wurtemberg." From the evidence adduced on the trial, it was proved that a Mr. Philps, for whom Messrs. Houlston and Stoneman published, employed Mr. George Measom, the wood engraver, to get the drawings made and engraved from the original objects in the Crystal Palace, but instead of so doing, several were unmistakeably copied from Mr. Bogue's publication, as was shown by the adoption of certain alterations in the grouping of the figures as they stood in the Exhibition, made by the plaintiff's artists. The defendants, who seemed altogether unaware of the piracy, argued through their counsel that Mr. Bogue had not established his title to a copyright in the designs in question, inasmuch as he had not complied with the requisitions of the 8th Geo. II., c. 13, which was the existing statute regulating the copyright of prints and engravings; and which provides that the date of the publication, and the name of the proprietor, must be truly engraved upon the plate from which the engraving was made. That Act of Parliament had been extended by two other acts of Geo. III. It was admitted on the part of the plaintiff that the act of 8th Geo. II. was that which now regulated the law with respect to the copyright in designs; but the plaintiff said that his publication was a "book," and that it was entered at Stationers' Hall in his name as the proprietor; and he referred to the 5th and 6th Vict., c. 45, giving him the copyright of that book.

With regard to the point of law here raised, we may remark that if the act of Geo. II. referred to has not been repealed, it is high time that it be erased from the statute book, unless it is supposed to have no application beyond engravings on metal plates, and which we believe to have been the sole intention of those who framed it. The idea of having the publisher's name attached to every book-print is an absolute absurdity, such as never would be complied with. The Vice-Chancellor, Sir James Parker, took this view of the case, and gave judgment in favour of the plaintiff, confirming the piratical allegation, and restraining the defendants from selling their work; the latter will, of course, be losers to a considerable amount. The dishonesty of the party who led them into the meshes of the law requires no comment from us, but it will, doubtless, be a warning to other publishers.

Happily for us and for artists, whose profession is in itself a high and ennobling one, we are not often called upon to expose their misdeeds; but we must not shrink from a painful duty, when it is thus publicly thrust upon us.

OBITUARY.

MR. JOHN LANDSEER, A.E.R.A.

Mr. John Landseer, one of the oldest members in the profession of the Arts, died at a great age, upwards of ninety years, on the 29th of February. Art seems to be hereditary in his family, as he was the father of Sir Edwin Landseer, R.A., Charles Landseer, R.A., and Thomas Landseer, the well-known engraver of many of Sir Edwin's pictures, whose son George is treading in the steps of his elder relative. The only portrait by Sir Edwin we ever remember to have seen was that of his father, exhibited at the Royal Academy some five or six years since, a venerable and intelligent head, painted with great vigour.

The deceased artist was an engraver, and a pupil of Byrne, the distinguished landscape engraver, but had long since ceased to labour in this department of his Art; one of his most successful works is the "Dogs of St. Bernard," after the picture by his son, Edwin. His earliest, and certainly not the least meritorious of his engravings, are the vignettes, from De Loutherbourg's designs, in Macklin's Bible, and Bowyer's "History of England." His engravings from the pictures of wild animals by Rubens, Rembrandt, and other distinguished painters of such subjects, exhibit much character and facile execution, and his prints of animals, sketched and engraved by himself, are justly entitled to similar favourable mention. His "Lectures on the Art of Engraving," delivered at the Royal Institution, and published nearly half a century ago, have always been considered as a lucid and able exposition of the history of the art. Not so, however, on another subject, are his "Sabæan Researches," in which, while descanting on the mythological figures engraved on the Babylonian cylinders, he carries his readers into the Zoroastrian creeds, and among the beautiful but incomprehensible mysteries of the eastern "star-worshippers;" the book, nevertheless, is in considerable repute with archæologists. Though very far advanced in years, Mr. Landseer retained his tastes and faculties to the last, evidences of which were in his contributions of numerous interesting sketches to the Royal Academy, even so recently as that of 1851; several of these show his peculiar antiquarian propensities for heathen worship, such as his views of Druidical temples in the islands of Guernsey and Jersey.

Shortly after his election as an Associate Engraver of the Royal Academy, that is, in 1807, he memorialised the President and Council on the subject of admitting engravers to full membership, to which, even now, they are not considered eligible. The discussion on the matter was carried on for a considerable length of time, ending just where it commenced, but leaving in the mind of Mr. Landseer, who had thus courageously advocated the interest of his "order," many bitter impressions, which he never altogether got rid of.

We have no desire, now that he is dead, to dwell upon those ungraceful traits in his character which circumstances may have called forth. His weekly Journal of the Fine Arts, to which he gave the singular but not inappropriate title of "The Probe," was remarkable for utter want of generosity and sympathy towards "the Profession." It originated in a desire to oppose the "Art (Union) Journal," which Mr. Landseer then considered inefficient, and culpable—as the antipodes of his own work. "The Probe" existed, if we remember rightly, about six months, and died, certainly unlamented, if not unregarded.

THE VERNON GALLERY.

THE CASEMENT.

G. S. Newton, R.A., Painter. J. Stephenson, Engraver.
Size of the Picture, 1ft. 3in. by 11in.

The practice of repeating their subjects is not so common with our artists as it used to be with many of the old masters; still we occasionally find it adopted, especially where a picture has acquired any popularity. Thus Newton painted the figure here engraved twice if not three times, with some slight alterations in the details; one of these was engraved many years since by Mr. G. Doo, and published under the name of "The Dutch Girl."

It is not very easy to associate this really graceful figure with our ideas of the fair beauties of Holland; if she be a type of the present race, they must have wonderfully improved in form and comeliness, and in the elegant adornment of their persons, since the days of Rembrandt, Terburg, and others of the old Dutch painters; and it may fairly be questioned whether a more charming model ever sat even to Rubens or Vandyke, to pass from the Dutch to the Flemish schools, which are so closely allied. The easy, dignified attitude, with a little inclination, perhaps, towards the coquette, but only for the sake of giving character and *point* to the subject; the countenance of modest beauty, with a slight tinge of melancholic expression; the rich and highly picturesque costume marking her as the daughter of some wealthy burgomaster, are so many prominent features in the composition, as will not be lost on the observer.

The works of Gilbert Stuart Newton, who died in 1835, are much esteemed, and have found their way into some of the best collections in the country, among which we may mention the Duke of Bedford's and the Marquis of Lansdowne's. He was an American by birth, but received his Art-education in England.

ART IN CONTINENTAL STATES.

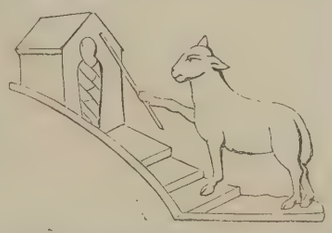
Paris.—A decree has been issued, stating that, as many paintings or objects of Art, formerly belonging to the various monarchs who have reigned over France, are now distributed in different establishments, where they are badly placed and nearly useless, the Minister of the Interior has orders to withdraw them from the various museums, libraries, and other state establishments, and to form a special museum at the Louvre with the same. This will bring forward many most interesting articles of fine Art now buried in oblivion. A Museum of Copies is also to be formed, of which the French nation possess a splendid collection; several artists are now employed in England, Holland, Spain, &c., in making copies of the fine paintings, the originals of which are national property. A list of the different Museums contained in the Louvre may well find place here. Sculpture:—Assyrian, Egyptian, Greek, American, Antiques, Algerian, Medieval, Renaissance, Modern, and Plaster Casts. Painting:—Schools, Byzantine, Italian, Spanish, Flemish, Dutch, German, and French. Divers Antiquities:—Vases, Statuettes, &c., Chinese, Egyptian, Greek, Roman, Etruscan, Céramique of the Renaissance, Orfévrerie. Musée de la Marine. Total, 26 museums. Much has been said about the little care taken of the paintings in the Brirish National Gallery; were the grumblers to take a walk into the Gallery of the Louvre, they would really see cause to complain; the paintings are in a most miserable state through want of warmth, and damp; the Gallery, usually full of students, is quite empty, few being able to stand the temperature; it is at two degrees only above freezing point. What is the reason of this neglect no one can understand; the Director is an enlightened artist, and ought to know better; many complaints have been made, several paintings have had mildew on them, and the keepers walk about shivering.—The Museum of the Luxembourg is about being honoured by a very fine lage painting, just finished by Ary Scheffer; the subject is, "Christ tempted by Satan." It was ordered purposely for that Gallery.—A petition, numerously signed, is now making the round of the *atéliers*. It is to be presented to the President by the Comte de Nieurwenkerk. In it the artists request that the jury of admission be not the Hanging Committee, because they choose the best places for themselves: also, that the Jury of Awards should be the Administrators of the Louvre, or, at least, artists who, not having anything at the *salon*, can have no personal interest in the same.

Antwerp.—Mr. Erin Corr, the Professor of Engraving in the Royal Academy of the Fine Arts in this city, has been honoured by a letter addressed to him by Mons. Conway, "Intendant de la Liste civile" of his Majesty the King of the Belgians. In this letter, Mr. Corr is authorised to place his Majesty's name at the head of the list of subscribers to the line-engraving by this artist, after the picture of "The Descent from the Cross," by Rubens. The first proofs of this plate, of the same dimensions as the print by Toschi, after Daniel da Volterra, have been presented for the king's inspection, and the work is so far advanced that impressions will shortly be delivered to the subscribers, of which there is a large number.

A DICTIONARY OF TERMS IN ART.

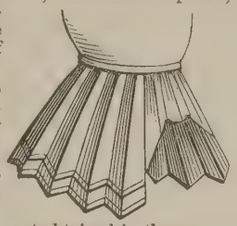
LAMB.—In Christian Art the lamb is one of the most ancient and frequently occurring emblems of the Redeemer.* It is the attribute of St. Agnes, and of St. Genevieve; St. John also carries a lamb, or is accompanied by the paschal lamb, and is found in buildings dedicated to this saint. Representations are met with of Christ under the form of a lamb, standing on a mount, from whence flow four streams; these typify the EVANGELISTS:† others represent the Saviour in the human form, standing with a lamb by his side, and surrounded by twelve other lambs, representing the twelve apostles. In the first ages of Christianity, Art was not content with representing Jesus Christ under the form of a lamb only; the personages of the Old and New Testament were also figured under the form of lambs or sheep: as, for instance, Abraham, Moses, St. John the Baptist, and the apostles: the latter are constantly seen under that form upon ancient sarcophagi, in the frescoes of the Catacombs, and on the ancient mosaics of the Roman Basilicæ. Sometimes the twelve tribes of Israel are so represented. When, however, more or less sheep than twelve are represented, the "faithful" are symbolised. Entire scenes from the Bible have been represented as performed by religious actors transformed into lambs. In all

illustrations representing subjects from the Apocalypse, the lamb is represented with seven horns and seven eyes, breaking the seals of the mysterious volume.‡ This symbol was generally introduced in the centre of crosses, with the Evangelist at the extremities; of which there are several examples in sepulchral brasses. In ancient monuments the



lamb is represented as performing various miracles —raising Lazarus from the dead,§ multiplying the loaves in the wilderness, as being baptised in Jordan, crossing the Red Sea, as lying slain upon an altar, or as standing at the foot of the cross, shedding blood from its breast into a chalice which overflows into a neighbouring river, lastly, as pouring forth blood from its feet, in four streams, flowing over a mountain, but always carrying a cross. In the early frescoes and mosaics we frequently find the representation of our Lord under the image of a lamb lying on a throne surrounded by a cross. When representing the Saviour, the head of the lamb is surrounded by the cruciform nimbus, or surmounted by a cross.* Upon chasubles and altar frontals, the lamb is frequently represented lying, as if dead, upon the book with the seven seals, or standing, and holding with one foot (sometimes the fore, at others the hind foot) the banner of the resurrection: this is the more popular mode of representation, and as an armorial bearing it enters into the blazon of several towns, noble families, and societies. In representations of the Agnus Dei, the following rules are generally observed: the body of the lamb is white, with a gold nimbus and red cross about the head; the banner red at the point, with a red cross on a white field, next to the staff which is terminated by a cross. The image is generally figured within a circle or quatrefoil, on a field either azure or gules.†

LAMBOYS. In armour, skirts of steel plates, flexible and overlapping, attached to the back and back pieces of the cuirass.‡



LAMES. In armour, small plates of steel, forming the continuation of the jambarts, over the front of the feet, and thus forming the mixed SOLLERETS of mail and plate.§

LAMP-BLACK. A soot obtained in the manufacture of turpentine, used as pigment. It is very opaque, and dries slowly in oil. In preparing it for artists' use it is necessary to calcine and wash it.

LAMP.—Among the most beautiful remains of antiquity which have been preserved, are a great

number of lamps, formed of clay, metal, terra-cotta, and bronze. The form of these is for the most part oval; flat on the top, with figures in relief. Our engraving represents a portable lamp of elegant form, preserved in the Museo Borbonico. Lamps of this form were usually placed on stands (candelabra); another kind were suspended from ceilings. In Christian Art, a lighted lamp is the symbol of good works: it is also the attribute of the wise virgins; the foolish virgins carry inverted lamps; St. Gudule carries a lamp which an evil spirit is endeavouring to extinguish. In the portal of the cathedral at Amiens two lamps are suspended from the branches of a tree.

LANCE. In Christian art, a lance is an attribute of St. Matthew, and of St. Thomas.

LANCE-REST. A kind of hook, attached to the cuirass on the right side, for supporting the lance in the charge. Our cut is copied from a figure in the "Triumph of Maximilian;" it shows the great complication of supports for the heavy lances of the sixteenth century. The *rest* is the hook in front of the right breast; but to the side is screwed a *queue*, which goes behind the arm and curls over at top, to prevent the weight of the lance bending its point downward when placed in the rest, and directed against an antagonist.

LANTERN. An attribute of St. Gudule and of Hugues. The Persian Sibyl also carries one.

LAST SUPPER.—LA CENE (*Fr.*)—IL CENACOLO (*Ital.*) This subject is one of the most important and frequently represented in Art. Its treatment is either historical or devotional, dependent on the application of the picture. When intended for altar-pieces, the mystical version is adopted, as typifying the Eucharist; the other version has been adopted to decorate refectories, &c. The treatment of this subject is narrowed within certain limits, yet when treated by a master mind, as in the famous work of Leonardo da Vinci, we see how it can be rescued from commonplace treatment.*

LATTEN. LETON (*Fr.*) A finer kind of brass, of which the incised plates for sepulchral monuments, (BRASSES,) crosses, and a great proportion of the candlesticks, &c., used in the parochial churches, were made.

LAUREL. A symbol of victory and of peace. It is one of the symbols employed upon the ancient Christian sarcophagi. St. Gudule carries a laurel crown. To the Lybian and Erythræan Sibyls are often given the laurel crown.

LAY FIGURE. MANNEQUIN (*Fr.*) A wooden figure with free joints, contrived for the study of draperies.

LEBES. A cauldron, or kettle of bronze, used for boiling meat, &c. It also signifies a deep vessel used to catch the water poured over the hands and feet at meal times. Our example is copied from a cooking-vessel found at Pompeii.

LECTERN, LETTERN. A choir desk, from whence the antiphons and lessons were chaunted. Also a stand from whence the gospel was sung. They were sometimes constructed of wood, but more frequently of brass, in the form of an eagle† with outspread wings; there are several very fine examples extant, both in England and on the continent. ‡ In paintings of the early Christian school, some beautiful examples of Lecterns are represented with the deacons or canons chaunting from them.

* Christ dying on the cross, is the symbolic Lamb spoken of by the prophets, or shedding his blood for our redemption, is the lamb slain by the Children of Israel, and with the blood of which the houses to be purified from the wrath of God were marked with the celestial "tau." The Paschal Lamb, eaten by the Israelites on the night preceding their departure from Egypt, is the type of that other Divine Lamb of whom Christians are to partake at Easter, in order thereby to free themselves from the bondage in which they are held by vice. St. John, in the Apocalypse, saw Christ under the form of a lamb, wounded in the throat, and opening the book of the seven seals.

† See the cut given under that head.

‡ Our engraving is copied from a French miniature of the thirteenth century, given by Didron in his "Christian Iconography."

§ Our engraving is copied from a Latin sculpture of the fourth century.

* See the cut under AGNUS DEI.

† The favour in which the lamb was at first held by artists, was so great that the human figure of Christ was almost entirely abandoned that the emblem might be substituted in its place. In the year 692 the Quini-Sextum council formally decreed that in future the historic figure of Jesus Christ, the human countenance of the Son of God, should be substituted in paintings for the image of the lamb; but, notwithstanding this prohibition, Jesus has never ceased to be represented as a lamb. For more minute details of this interesting section of Christian Iconography, the reader is referred to M. DIDRON'S work, translated in *Bohn's Illustrated Library*, and PUGIN'S *Glossary of Ecclesiastical Ornament*.

‡ They were cut away, before and behind, to allow the wearer to sit on his horse. Our specimen is copied from the fine series of woodcuts representing the Triumph of the Emperor Maximilian I. In the Tower of London is a suit of armour, presented by that sovereign to our King Henry VIII., which is of similar construction.

§ See cut under JAMBARTS.

* In the proper treatment of this subject, Christ wears the cruciform nimbus; the Apostles, with the exception of Judas, are also nimbed. In the Eastern churches, Judas is nimbed; because the nimbus characterises *power*, whether for good or evil, and not sanctity only. It is not uncommon to see the Devil, the beast with seven heads, nimbed; the nimbus being an external sign of authority and power. But as it was desirable to establish a difference between the nimbus of Judas and that of other sacred personages, it was sought for in the *colour*. The colour of gold is usually given to the persons of the Trinity; red or white to angels, apostles, the Virgin; violet to ordinary saints. As the nimbus could not be refused to Judas, being an apostle, and gifted with power as such, it is covered with black, the colour of mourning.

† The eagle, which is constantly found in these lecterns, was originally introduced with reference to St. John. As lecterns were first used for chaunting the gospel in the mass, the representation of a serpent or dragon is generally found under the claws of the bird, probably in further allusion to the same saint.

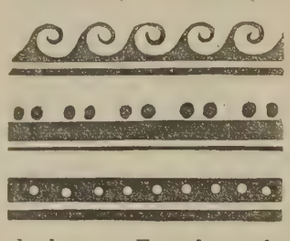
‡ At Hal, near Brussels, is a lectern of the fifteenth century, consisting of an hexagonal shape, with buttresses to three of its sides, which receives the open work and flying buttresses, from the outer pinnacles, resting on lions. The top of the shaft is richly embattled, from the

LEMNISCUS. A fillet, or ribbon, of wool of various colours, which hung down from diadems, crowns, &c., at the back part of the head; and attached to prizes, such as military crowns, palm branches, &c., as an additional mark of honour. Our engraving is copied from a figure on one of Hamilton's vases.

LEOPARD. In Christian Art, under the form of this animal, is represented the beast with seven heads and ten horns, of the Apocalypse; as it has received its power from the dragon, six of its heads are nimbed, while the seventh, which is 'wounded to death,' is without the nimbus. The Fathers regarded the Leopard as a symbol of perseverance in evil; applying the passage in Jeremiah, "Can the Æthiopian change his skin, or the leopard his spots?"

LILY.—In Christian Art the lily is the emblem of chastity, innocence, and purity; and symbolically attributed to the Virgin Mary. It is frequently met with in the Catacombs, upon the tombs of the Christian virgins. In pictures of the Annunciation, the lily occupies an important position; sometimes the angel Gabriel carries a branch of this flower; also near the Virgin, who is praying; a vase, containing a lily, is represented. Among the emblems of Mary we meet with the lily of the valley amidst thorns. St. Joseph holds in his hand a branch of the lily. The Sibyl who announced the mystery of the Incarnation, usually holds the same emblem. In many pictures of the Last Judgment, a lily puts forth on the right of the mouth of the Saviour, and a sword on the left, over the condemned.*

LIMBUS. The border of a garment, such as a scarf or tunic, woven in the piece or embroidered. The pattern was either a simple band, or foliage, or like the scrolls and meanders of architecture. Amongst the Greeks and Romans it was confined chiefly to the female sex, but in other nations it was worn also by men. Examples are abundant on Etruscan vases, from whence we select three examples. The Greek artists wrote the name of the personage represented on the limbus, or on the nimbus.



LIME.—Slaked lime, either alone or mixed with pulverised white marble, constituted the white pigment in fresco-painting. *Chloride of lime* has been suggested as a "dryer" in oil-painting.†

LION. In Christian art, the Lion is a symbol of power, courage, and virtue, and of the Resurrection. It is an attribute of St. Mark, and is assigned to him as the historian of the Resurrection, St. Jerome,‡ Reuben and Judah. Jesus Christ, who is called the "Lion of Judah," is symbolised under the form of a lion, but much less frequently than by the Lamb. The only symbols under which Christ is represented, are the Cross, the Lamb, and the Lion, although he is *figured* under an almost infinite variety of images, among the most common of which is the Fish. The Lion is continually introduced in ancient sculptures and delineations, and is to be regarded as a royal symbol,§ and as an emblem of dominion, command, magnanimity, vigilance, and strength. The lion *couchant*, represents sovereignty; when *rampant*, magnanimity; *passant*, resolution; *gardant*, prudence; *saliant*, valour; *sciant*, counsel; and *regardant*, circumspection. The Lion figures in the stories of Daniel and of Samson. In the architecture of the transition period, we see lions ornamenting the capitals of columns, and sometimes the bases. During that of the twelfth century, the capitals are sometimes ornamented with lions drinking from a chalice, doubtless in allusion to a passage in St. John Chrysostom, who shows us the Christian quitting the Eucharist redoubtable as a lion to Satan himself. As the type of fortitude and resolution, the lion was represented at the feet of those martyrs who had suffered with singular courage.

LITHARGE.—The yellow protoxide of lead, added to boiling linseed, and other oils, imparts to them the property of "drying."

LITHOGRAPHY.—An art nearly allied to engraving; in which the lines, instead of being cut into the stone (the substitute for the plate), are drawn upon it with an unctuous material, or "ink," to which the printing-ink adheres, and is imparted to the paper in the process of printing; the stone being absorbent of water, the surface is damped, and the ink with which the design is printed being repelled from those portions so wetted, and attracted by those with which the design is traced, a *fac-simile* is yielded, and is capable of being transferred and multiplied to an almost unlimited extent. In skilful hands, the results are truly beautiful, and elevate this branch of Art to a very high position in the estimation of connoisseurs. As an evidence of what it is capable of, we need only refer to the series of plates representing the *chef-d'œuvres* of the Dresden Gallery, drawn by, and under the direction of, Hänfstängel.

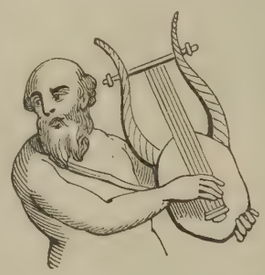
LITUUS. A crooked staff frequently represented in works of art, as borne by the augurs, in their divinations.

LOCAL COLOUR. The local colour is that which belongs to every particular object, irrespective of all accidental influences, such as reflections, shadows, &c. From the varied influences of light, it follows that but very little of the local colour of an object is ever depicted in a painting: for the due representation of the chiaroscuro with its half lights, its reflected lights, its shadows, its aërial perspective, modifies the local colours, except perhaps in opaque non-reflecting bodies, to such an extent that it may be said the local colours are rarely depicted at all.

LORICA. A piece of armour used to protect the body from the neck to the waist, including the CUIRASS of metal, either scaled, laminated, ringed, or plain, and of leather.

LOZENGE.—An heraldic figure in which the horizontal diameter is equal to the length of the sides, upon which are borne the arms of spinsters and widows, in lieu of shields.

LYRE.—An ancient stringed instrument, represented in monuments with various numbers of strings—sometimes four, at others seven, and even eleven. It was employed to accompany the voice in song; when played upon, it was placed between the knees, or held upright by the left hand, and played with the right.* The CITHERA is a lighter instrument, of similar form, but of smaller volume and power. The lyre is an attribute of Apollo, and of St. Cecilia.



MADDER (*Fr.* GARANCE, *Gr.* KRAPP). Several valuable pigments of different colours are prepared from the colouring matter of the root of this plant; and possess qualities which render them exceedingly valuable to the painter. They are transparent and permanent, working equally well both in water and in oil. The colours vary from the lightest and most delicate rose to the deepest purple, and are known as rose-madder, pink-madder, madder-carmine, purple-madder, brown-madder, intense madder-purple, and orange madder-lake.

MADONNA. VIRGIN MARY. The constant association of our Saviour with his Mother in the most interesting events of his life, has led them both to occupy a place in the same picture. The Nativity, Adoration of the Magi, Circumcision, Flight into Egypt, The Presentation in the Temple, all require the presence of Mary. So also in scenes representing her Marriage with Joseph, the Annunciation, the Crucifixion, and her Assumption and Coronation. In the earlier works of the Christian artists, we see the Virgin lavishing caresses upon her divine Infant, pressing him to her heart, (the shepherds upon their knees), and offering him as the hope and the strength of the Christian. About the eleventh century she is found at the foot of the cross; in the twelfth and thirteenth she assists at the final judgment as witness or as advocate; then, elsewhere, she carries upon her knees the inanimate body of her son after his descent from the cross. It was in the twelfth and thirteenth centuries especially, when the minutest details in the life of Mary engrossed almost the whole attention of the sculptors and painters of that period, that they composed those scenes, so beautiful and so touching, which even now arrest our steps and excite our admiration, in the portals and before the stained windows of the cathedrals and churches of the middle ages. The *Conception.*—This subject, was not at first produced by the Greeks and Latins as an historical fact, but represented so as to leave a glimpse of the faith of the Church. An angel appears to Saint Anne and blesses her, while Joachim is seen praying on a mountain, also receiving a benediction from an angel. In Art The Conception is figuratively represented by the Virgin trampling on the head of the serpent or dragon: enveloped in rays as brilliant as those emanating from the sun, with the moon at her feet, and nimbused by a coronet of stars, seated upon the earth saved by her virgin fecundity, the serpent holding in his mouth the apple of the terrestrial paradise, as a trophy. *The Marriage of Mary.*—This subject is rarely seen depicted of an earlier date than the fifteenth century. The wonderful work by Raphael, illustrating this event, leaves nothing to be desired. *The Visitation.*—This subject was treated by the earlier artists in a manner both singular and indelicate, besides contrary to the facts of history. In later times the work has met with proper treatment from Ghirlandajo, Raphael and others. *The Nativity.*—Among works illustrating the life of the Virgin Mary, this has met with the most pleasing variations in delineation. The earlier artists were guilty of many inconsistencies and indeed absurdities, treating the solemn and important event in a very common place, and even vulgar manner. In more recent times full justice has been done to the subject in the works of Correggio, Rembrandt, and others. One of the subjects most frequently reproduced is that of the *Death of the Virgin*, followed by her *Assumption* and *Coronation*. In these subjects the artists followed closely the details in the 'Golden Legend.' We must not confound the Coronation with the Assumption; the latter event was followed by the former. In many pictures of these subjects, St. Thomas is introduced, holding the girdle which the Virgin, to remove the Apostle's doubts of her ascension, let down to him from heaven. The subject of these pictures is styled *La Madonna della Cintola.* The '*Seven Joys*' of the Virgin Mary were—1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration of the Magi; 5. The Presentation in the Temple; 6. Christ found by his Mother in the Temple; 7. The Assumption and Coronation of the Virgin. The '*Seven Sorrows*' were—1. The Prophecy of Simeon; 2. The Flight into Egypt; 3. Christ while disputing with the Doctors in the Temple, missed by his Mother; 4. Christ betrayed. 5. The Crucifixion; 6. The Deposition from the Cross; 7. The Ascension.

MAGDALEN, MARY. This saint figures in many scenes in the life of Christ—the supper with Simon the Pharisee, the raising of Lazarus, the Crucifixion, the Descent from the Cross, the Maries at the Sepulchre, the Meeting in the Garden, after the Resurrection; in some of these subjects she is one of the principal figures. As a patron saint, she is represented young and beautiful, with a profusion of hair, and the box of ointment as an attribute; and as a penitent, in a sequestered place reading, before a cross, or skull.

centre of which the orb is supported on a pivot, surmounted by the eagle; the rest for the book is beautifully worked in open tracery, and reaches from the extremity of one wing to the other, as in the example shown in the cut, which is copied from a drawing of the fifteenth century, in the Royal Library, Paris.

* The heraldic fleur-de-lis is a most beautiful conventional form of the Lily; and was constantly used in decoration after the twelfth century. "It was the ornament royal, and princely flower in the crown of King Solomon, representing love with perfect charity: it is a flower of great estimation."

† See MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting.* 1849.

‡ Typifying solitude.

§ Lions, as symbols of sovereignty and power, have always been selected as the supports of royal thrones, after the example of that of King Solomon. They are, likewise, usually employed as the supports to lecterns, candlesticks, &c. *couchant*, and bearing the basis on their backs. The conventional forms of lions used by the old heraldic painters, are most striking. They are produced entirely by contrast of colour and metal, without any shadow, the hair and tails most ingeniously twisted. The same principle applies to all the heraldic or conventional representations of animals.—PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*, pl. 66, 67. Our engraving exhibits the grotesque conventional lion of the sixteenth century, and is copied from one of the banners carried in the Triumph of Maximilian.

* The engraving is a copy of a painting at Pompeii, representing Silenus playing on a Lyre of very primitive construction.

RELICS OF MIDDLE-AGE ART.

PART THE FIRST.

MOST of our readers will no doubt bear in remembrance the remarkable collection of antique Art-Manufactures collected two years ago within the walls of the Society of Arts, in the Adelphi. It was an excellent idea thus to bring together, for study and comparison, so many rare and precious works; and it was so cheerfully responded to, that the exhibition rooms displayed at that period the most *recherché* and unique assemblage of the kind ever offered to public view. The extreme value of the objects thus entrusted to the care of the Society, their own intrinsic excellence, and the jealous guardianship usually held over them—generally excluding them from all but a favoured few—rendered a pictorial record of their principal features, a work to be sought and valued. Such a work was carried out in "Choice Examples of Art-Manufacture," selected with considerable care from the entire collection, and published in one elegant volume. This volume was necessarily costly; and but a very limited edition was issued. Instead of reprinting it, arrangements have been made to reproduce the series in the *Art-Journal*, where they cannot fail to be greatly useful to the manufacturer, whose business it is to study good and characteristic ornament, and to the artisan, who has to work out his plans; as well as to persons whose taste leads to appreciation of the beautiful, and to the antiquary, whose especial business is to reverence "thinges olde."

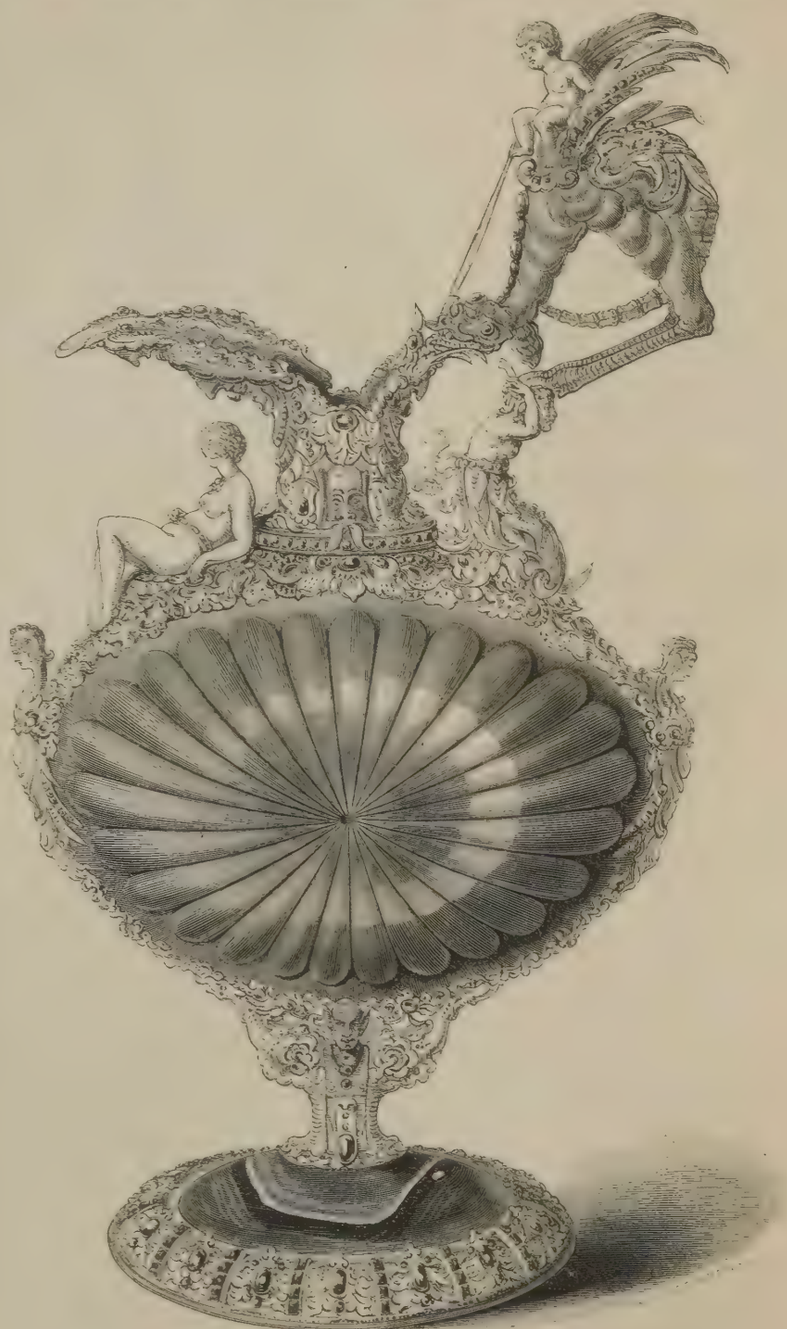
Though the pecuniary worth of many of these articles might be especially insisted on, it must also be borne in mind that several of them maintain their value and importance solely from the fact of their artistic merit. The "Nautilus Cup," by Cellini, exhibited by her Majesty, proclaimed its costliness by the character of its mountings, its pendent gems, and highly-wrought enrichments; but the same intrinsic value cannot attach itself to the earthenware candlestick from the collection of the Baron Rothschild, and which was purchased by him for the large sum of 220*l.* It is doubtless the fact that the very great rarity of "Henry II. ware," of which this is a fine specimen, has much to do therewith; but it is the extreme taste and beauty of design and execution exhibited in this specimen, which gives it such super-eminent value. The rare collection of Raffaelle-ware formerly made by the Duke Guidobaldi II., in the palmy days of Urbino, and ultimately deposited, by a succeeding Duke, in the Santa Casa at Loretto, may also be cited as a remarkable instance of the value with which artistic taste may endow comparatively valueless articles. They are but painted earthenware in the restricted sense; but so precious are they, from the talent and beauty which they exhibit, that Sovereigns have vied with each other to obtain them.

It was correctly remarked in the Preface to the Catalogue published by the Society of Arts, that rich as this Exhibition might be found to be in the marvels of Cellini, Albert Durer, Holbein, Della Robbia, Fiamingo, Jean Courteys, Bernard Palissy, and other master spirits of that era, whose genius was stimulated and crowned by the munificence and homage of the greatest sovereigns of Europe, it would also be found to contain examples of graceful fancy and delicate execution which belong to a still earlier period. To these products of an age too hastily considered dark and barbarous, the special attention of the artist and general spectator was very properly called. Among the works of the thirteenth and fourteenth centuries are many *chefs-d'œuvre* of men whose very names have perished, and whose labours now consequently depend solely upon their individual merit, deriving no fictitious lustre from the temporary reputation of those whose memory they have survived. Such facts should stimulate the Art-workman of the present day, should buoy him up in his labour, and assure him that there is deep truth in the poet's aphorism,

"A thing of beauty is a joy for ever;"

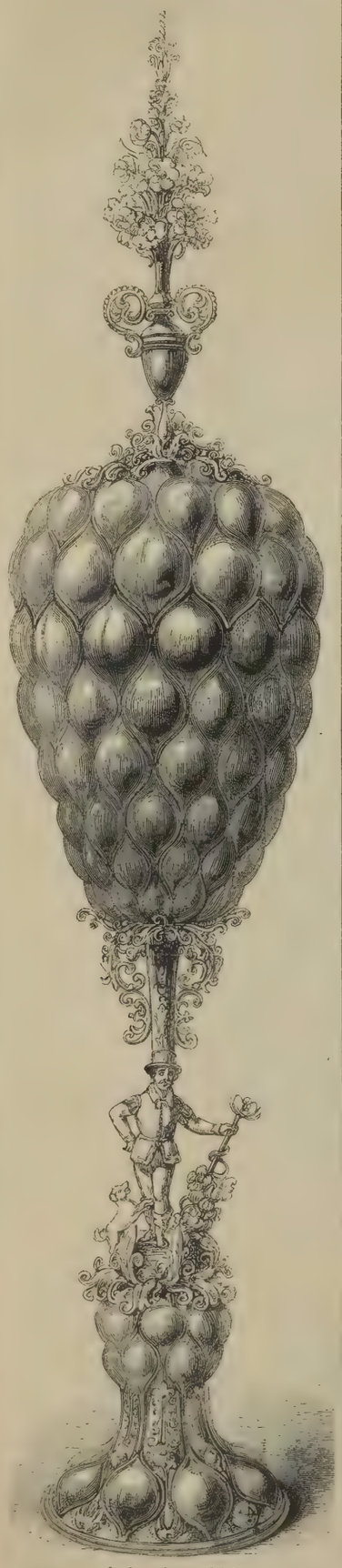
and that as years roll on, and generations pass away, his work will abide, and gather to itself a still larger amount of veneration and admiration. We have laboured continually to impress upon the mind of the manufacturer, that not only is "beauty cheaper than deformity," but that it is also far more profitable; this truth is gradually receiving force from experience; such works as those we now exhibit to our readers cannot fail to become largely instructive.

The artisans of the Middle Ages frequently obtained a practical knowledge of a wider kind than we now find existing. Thus, workers in gold and silver were also conversant with the processes used in the artistic manufacture of the baser metals, and were skilful workers in iron and steel. Such works as the iron palisades formerly round the tomb of Eleanor of Castile, in Westminster Abbey; or the fine bronze screen which still surrounds that of Henry VII., display an amount of practical knowledge and cultivated taste of the highest kind. The goldsmiths of Italy in the fifteenth and sixteenth centuries, and those of Germany, principally resident at Augsburg and Nuremberg, in the sixteenth and seventeenth centuries, did even more, for they were often at the same time architects, engineers, painters, sculptors, and lapidaries; they produced, besides smaller works, statues, fountains, armour, gates, altar-pieces, &c. The extraordinary autobiography of Cellini, proves how far this pre-eminent artist was acquainted with the various processes connected with the metallic Arts. From their knowledge resulted many other Arts; that of copper-plate printing came from the niello-workers, and many important results in chemistry from the speculations of the metallurgists, including those fanciful theorists who studied transmutations of metals. We of the present age owe much to the thoughtful, intelligent, and laborious workers of the past.



One of the most exquisitely beautiful productions of the *Renaissance* School contributed to the Exhibition, was the EWER of Sardonyx, mounted in gold, and enriched with precious stones, which is now the property of the Viscountess Beresford. It is evidently of Italian make, and the beauty of design apparent throughout the entire work, places it high in the scale of Art-manufacture, totally irrespective of the intrinsic value of the materials, or the interest which attaches to its earlier history, as a part of the crown jewels of France.

The Baroness Rothschild also owns the quaint pine-apple CUP, which is of silver gilt, and enriched with figures and flowers; the lid is made to fit close, and form the



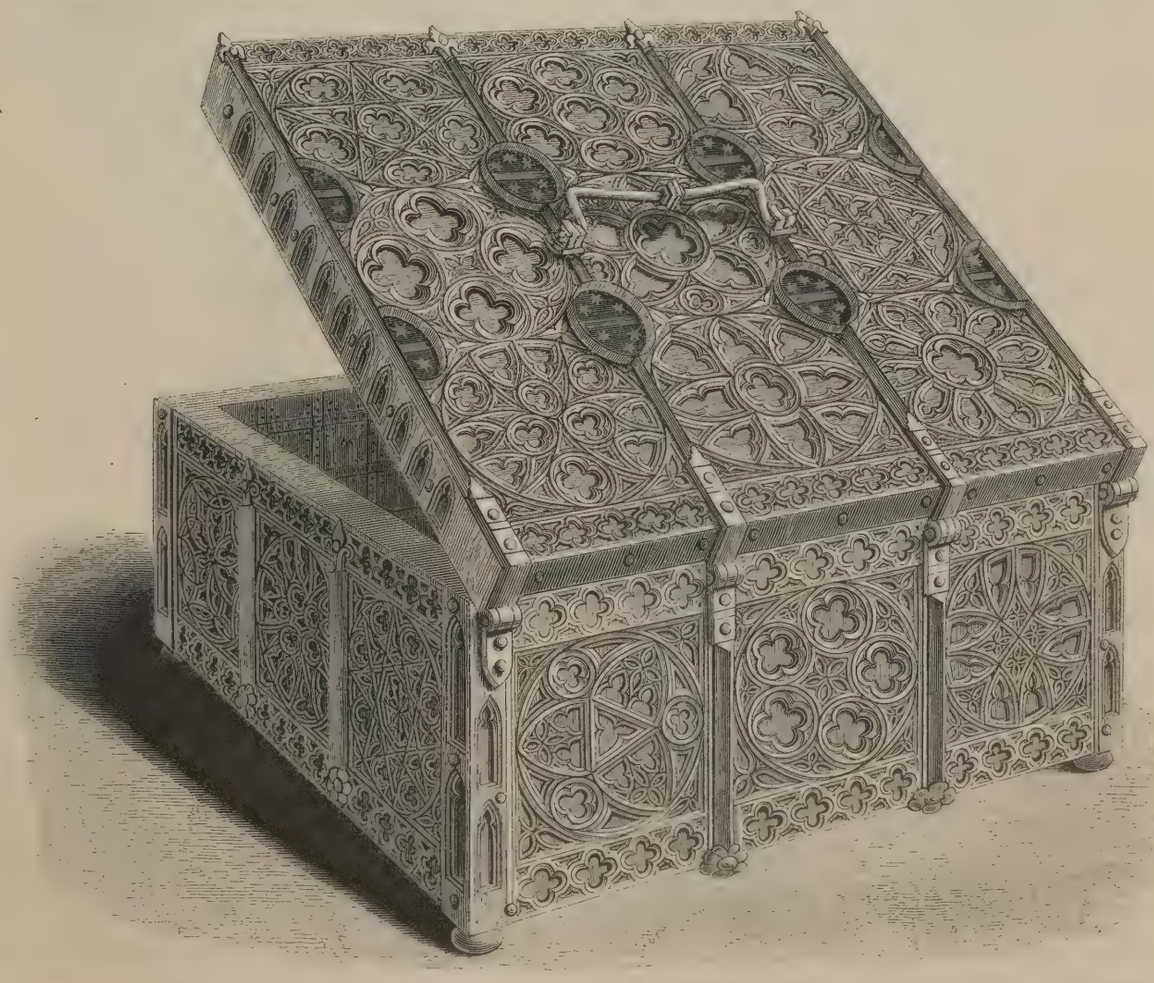
upper part of the pine, which is of most gigantic proportions. Under the base is a coat of arms, and the date 1631.

The FRAME and BAS-RELIEF, representing Adam and Eve in the garden, is carved in wood of two kinds. The frame is ornamented with masks, animals, skulls, and terminal figures. It is a very elaborate and characteristic work of the sixteenth century, and is the property of G. Field, Esq.

The BOOK-COVER in gold and enamel, in the possession of Sir P. de Grey Egerton, is a work of the seventeenth century; a late specimen of a style of costly binding which ceased soon after that date.

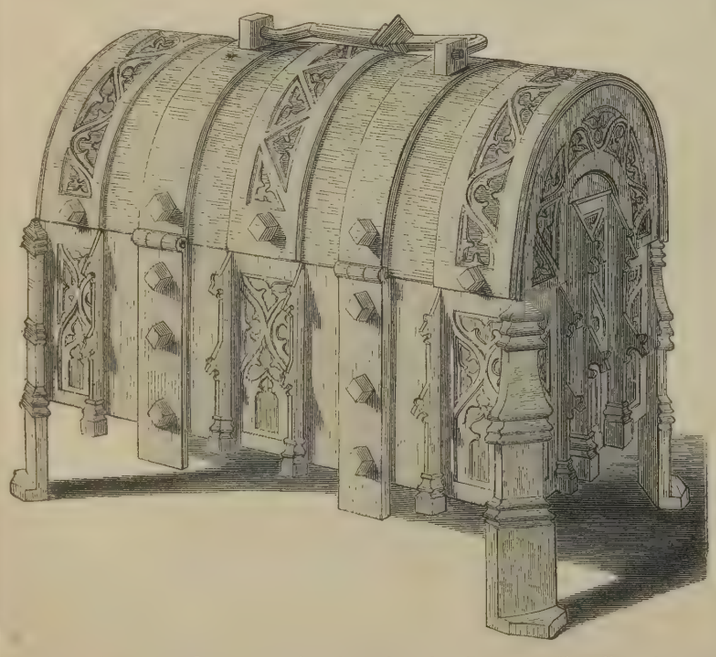
The IVORY GROUP, ascribed to Fiamingo, and representing infant bacchanals and satyrs playing with the ass which carried Silenus, is one of a series of six tablets devoted to bacchanalian subjects, the property of B. L. Vulliamy, Esq. There is much spirit in their treatment.

The CASKET or *forcier* of carved wood, a work of the fourteenth century, is most elaborately decorated with Gothic tracery, and with small enamelled coats of arms. It is painted internally with the subject of the Coronation of the Virgin, surrounded by symbols of the Evangelists.



The manufacture of drinking-cups, tankards, and goblets, seems to have occupied a large share of artistic attention in "the old time before us," and there are probably no articles of ornamental workmanship which display such variety of taste and form, and such fertility of fancy, as these objects generally exhibit. The highest genius of past ages was devoted to the task. The TANKARD engraved below is the work of Francois Briot, a pupil of Benvenuto Cellini. It is of pewter, and covered with embossed ornament. The compartments enclose emblematic figures in the taste of the sixteenth century. This truly artistic work is the property of T. Mackinlay, Esq.

The metal-work of the fifteenth century is remarkable for taste and beauty, whether it be in iron or steel, or in gold and silver. The manufacturers were essentially artistic in taste; and good designers were always sought by them.



Above is engraved an example of steel-work. It is a small coffer, of florid Gothic design, executed in the fifteenth century, presenting strength, with a proper amount of ornamentation. It is the property of E. Hailstone, Esq.

Her Majesty the Queen is the possessor of the graceful CUP here engraved; it is a work of the seventeenth century, and therefore does not possess the purity and consistency of design which we are accustomed to find in works of an earlier age. A taste for ornament, simply valued as an enrichment, at this time began to exhibit itself, and we not unfrequently meet with a combination of large and small patterns different in character and feeling, such as we see upon the cover and stem of this cup, which do not therefore accord well with each other. The relics of Gothic ornament around the bowl are also out of harmony with the general design, and in

bad style; they are in fact ill-executed reminiscences of good decoration. Yet owing to the gracefulness of *contour* visible in the entire design, it is generally agreeable, and even elegant in some of its details; the group of flowers surmounting the cover may be cited as one instance. The mountings are all executed in silver, and are richly gilt. The cup is formed of pearl-shell, and contrasts beautifully with the work of the goldsmith to which it gives value by its chaste and beautiful tints. The pearl-shell and the nautilus were favourites with the old goldsmiths in the construction of their various cups.

ON THE HARMONY OF COLOURS,

IN ITS APPLICATION TO LADIES' DRESS.*

BY MRS. MERRIFIELD.

Part IV.

We broke off rather abruptly in our last notice, when we were speaking of the inharmonious colours frequently seen in the dresses of females. Resuming the subject, let us note the colours on the dresses of the first six ladies we meet. What do we see first? a fancy straw bonnet, lined and trimmed with rose colour, an orange shawl, and a lilac muslin dress. The next wears a blue bonnet, lilac visite, and a pink dress. A third has a violet bonnet, pink bows inside, sky-blue strings, and a green veil. Now we follow a lady in a cool green muslin dress, a white shawl chequered with peach-blossom and green, the bonnet peach-blossom, trimmed simply with ruches of narrow tulle. Here, our companion exclaimed, is an exception to your rule, it is impossible that two colours could be better contrasted or harmonised. Stay, we replied, let us see the lady's face, and ascertain whether the same harmony is preserved throughout the costume. We accordingly quickened our pace, passed the lady, looked in her face, and saw—bright amber-coloured bows inside her lilac bonnet, and broad strings of yellow ribbons with a red stripe! The very thought of such a combination of colour sets one's teeth on edge.† Who comes next? a quaker lady, with her close and prim drab silk bonnet lined with white, which is thrown into shadow by the close form of the bonnet, and is separated from her fine complexion by her smooth bands of hair, and the neat ruche of gauze; she wears a drab silk dress, and a plain white shawl, over which is turned a collar of the whitest and most transparent lawn. It is positively a relief to the eye to rest on the quiet dress of this lady, after the shock it has received from the inharmonious contrasts we have just described. Formal and stiff as the bonnet worn by the ladies belonging to the sect of Friends, is in shape, we cannot for a moment hesitate which is the most lady-like and the most becoming dress; indeed, it is somewhat difficult to imagine that quaker ladies, who have the use of their eyes, have never, between the days of George Fox and our own times, made the important discovery that the semi-neutral colours which they so generally adopt, are very becoming to the complexion. If this were not the fact, why should Titian, Vandyck, and other great painters introduce a drab-coloured scarf or veil around the bust of single figures, and in contact with the skin? and why should this contrivance be adopted by modern painters also? It is known that the effect of the drab scarf is to make the flesh tints look brighter by contrast.

In the same manner the large ruffs—we do not, of course, allude to those which were stiffened with yellow starch—that were worn formerly, produced by the shadow of their numerous folds, the effect of grey, which received by contrast a tinge of the complementary colour of the carnations, and so produced harmony. The ruff had also the advantage of separating, by its broad shadow, the carnation tints from the decided colours of the dress.

When speaking of the use of grey as a harmonising colour, the subject of grey hair naturally suggests itself. We are pleased to see that the disingenuous and idle custom of concealing the encroachments of time, by the substitution of false hair, is fast passing away. To those who wear hair to which they have no claim but that of purchase, and who still feel disposed to hide their grey hair with borrowed locks of more youthful appearance, we would suggest that when, as Camoens says,

> "Time's transmuting hand shall turn
> Thy locks of gold to silvery wires,
> Those starry lamps shall cease to burn
> As now with more than mortal fires;
> Thy ripened cheek no longer wear
> The ruddy bloom of rising dawn,
> And ev'ry tiny dimple there
> In wrinkled lines be roughly drawn,"

the face, as well as the hair, will bear unmistakeable traces of the lapse of years. The chestnut or raven hair of youth, never harmonises with the face and lineaments of fifty; but, by wearing the natural grey hair, the whole countenance acquires a general harmony which, when accompanied by an expression of intelligence and goodness, compensates in some degree for the loss of the bloom of youth.

Although we cannot see any beauty in hair when its colour is in that state of transition, which Butler attributes to the tawny beard of Hudibras—

> "The upper part whereof was whey,
> The nether orange, mixed with grey:"

we do think hair which is white, or nearly so, greatly improves the complexion when the latter is not of too deep a colour. That this effect is totally independent of any associations connected with age, is, we think, fully proved by the former prevalence of the almost universal fashion of using hair-powder. We have already alluded to the good effect of white and of grey—produced by a ruche of tulle—round the face, and we cannot but think that the custom of wearing hair-powder, although it may have originated in the desire of some votary of fashion to conceal the inroads of age, was rendered popular by the discovery that it improved the complexion. White veils, lace, and gauze, approximate, by means of their folds, to grey; and are useful in softening and harmonising.

But we are wandering from our subject, namely, the consideration of the adoption of different colours at the same time, as articles of dress. We should strongly recommend that, if different colours are worn at the same time, that they should be such as contrast, or harmonise, exactly with each other, and in such proportions as to produce the most agreeable effect on the eye. In general the broken and semi-neutral colours are productive of an excellent effect in dress; these may be enlivened by a little positive colour, the accessories should be quiet and unassuming, and the contrasting colour, which should always be chosen in accordance with the foregoing principles, should in general bear but a small proportion to the mass of principal colour. A blue bonnet and dress, for instance, may, when contrast is desired, be worn with an orange-coloured shawl; but, as orange is a very powerful colour, the blue, in order to balance it, must be of a very deep tone. In the same manner, a pink bonnet may be worn with a green dress—and a green bonnet with a pink dress, but the hue of each should be carefully assorted, according to *exact* contrast, as shown by the diagram in page 14. In some cases not only two, but three colours may be worn simultaneously, without incurring the imputation of gaudiness. This will, however, depend upon the skill with which the proportions, and the different hues of colour are adjusted. An instance of the unison of the three colours occurs in a favourite trimming for the exterior of summer bonnets, namely, a wreath of red poppies and blue corn-flowers, mixed with yellow ears of ripe corn; the colours of which are *sometimes* very agreeably contrasted. Coloured shawls, again, are instances in which a great variety of colours may be arranged with harmonious and rich effect; but to set these off to the greatest advantage, they should be worn over plain-coloured dresses. The variety of colours in shawls is frequently so great, and they are so broken and intermixed, that, at a small distance, they cease to be distinct, and must be considered rather as hues than as colours. It is always a rule that, if one part of the dress is highly ornamented, or consists of various colours, a portion should be plain, in order to give repose to the eye. For the same reason, figured dresses should be accompanied by plain coloured shawls or cloaks. It is to this principle of contrast, without gaudiness, that the popularity of black scarves, and cloaks, is to be attributed.

If it is necessary that the colours of the different articles of dress, should contrast agreeably or harmonise with each other, it is equally important that the same harmony should be preserved in the colours employed on a single piece of silk or stuff. In these and other textile fabrics we find too frequently that the fancy of the manufacturer has been the only rule for the arrangement of the colours, and the laws of the harmony and contrast of colours are set at defiance. The French manufacturers pay greater attention to the subject, and the good effects of this study are visible in the productions of the French looms. We trust that the influence of the schools of design, and the dissemination among all ranks of a knowledge of the laws regulating the contrasts of colours, will develope a more correct taste in this country, both among the producers and the consumers.

A certain amount of information, which appears rather to have been derived from tradition, than science, certainly prevails, with regard to this subject; and the bad use that has been made of it, proves the truth of the old adage "a little learning is a dangerous thing." We cannot illustrate this better than by referring to the class of textile fabrics in which the warp and woof are of different colours, and which are familiarly called "glacé" or "shot" silks or stuffs. It is commonly understood that red contrasts well with green, blue with orange, lilac with green, and purple with yellow, and an impression appears generally to prevail that if any two of these contrasting colours are united in one piece of goods; if, for instance, the warp is green and the woof red; that the finished piece will present a rich and harmonious contrast of colours. If, however, all our manufacturers had been possessed of a more extensive knowledge of the principles of the harmony of colours they would have been aware of the fact that red and green when mixed neutralise each other, producing, according to the proportions in which they unite, a semi-neutral tint, which, carried to the extreme, produces blackness. A very slight degree of observation on the dresses of this nature which one meets with in the street, will be

* Concluded from p. 91.

† The reason why the contrast of red lilac or peach-blossom with yellow is not harmonious, is because both colours are warm, and, on reference to the diagram it will be seen that warm colours are always opposed to cold ones, consequently, the nearer the yellow approaches to orange, the colder should be the violet or purple to which it is contrasted, and as the arrangement in the present instance was light red or warm purple, with yellow, which from the red stripe on the ribbon appeared orange, it will be seen that the rule to which we have referred was violated. In addition to the inharmonious contrast of colour, there was also a discordancy in the *tone* of the colours. The yellow was too powerful for the light tint of purple to which it was opposed. Had the latter been dark—of the hue of the heartsease, for instance, the impression on the eye would have been less unpleasant, and the want of harmony in the colours less perceptible.

sufficient to convince us that this effect is produced by the union of the colours above-mentioned, but the cause does not appear to have been understood. The effect of such mixtures is heavy and sombre. Changeable and "shot" draperies are not a modern invention; they have always been favourites with the Italian painters, who have introduced them into their pictures with the happiest effects, and they were in use as early as the time of Cennini. Whence comes it then that draperies of this description are pleasing in pictures, while many of those which we see daily are displeasing to the cultivated eye? It is because the old Italian masters combined their colours according to the principles of harmony, and if we would produce the rich effects that they did, we must first investigate the principles by which they were guided, and then act upon them. If writers on art afforded us no information on this subject, there are in this country paintings enough by Raphael, Titian, Paolo Veronese, and other great masters (access to which is readily obtained by all who are willing to study them), which reveal these principles to an intelligent observer. The secret of their success will be found to consist, not in combining colours which *contrast* with each other, such as red and green, purple and yellow, which look well when placed side by side, but when united *neutralise* each other, but in combining colours which are *near* to each other in the prismatic scale, and which, when united, produce a clean colour, a harmony of analogy, not of contrast. We shall illustrate this by examples from pictures by the old masters; beginning with those in the National Gallery, in which may be seen figures habited in changeable draperies. In the Consecration of St. Nicholas by Paul Veronese, the drapery of the first figure in the left hand has red shadows and yellow lights. Now these two colours, red and yellow, although not harmonious alone, make when united, orange, which is a clean colour, and in the prismatic gradation is situated between, and is composed of the red and yellow. The effect of this combination of colours is bright and agreeable, and the discord or rather the suspended harmony of the two primitives is resolved by the formation of the intermediate colour, orange. The drapery of the angel in the same picture has pink shades and light yellow lights; here also orange may be produced by the mixture of the two colours, and the effect will be equally pleasing with the last. In the Holy Family of Andrea *del Sarto*, the upper drapery of the Virgin is blue with deep or subdued yellow lights; now yellow and blue make when united, green; we therefore trace the same system of harmonious arrangement in this changeable drapery as in the others. Turning now to the portrait of Giulia Gonzaga by Sebastian del Piombo, we find the colours still more nearly allied; the shadows of the drapery are green, the lights yellow, these if mixed would produce a yellow-green, intermediate between the colour of the lights and shades. In the Musical Party by Titian we find a figure whose drapery is green with yellow-brown lights. The lining of the mantle of the Virgin in the picture by Vandyke has grey shades and pale yellow lights. We subjoin a few more examples from pictures on the continent for the sake of the combinations of colours, and to show how the principle of the harmony of analogy is carried out by the Italian masters. In a picture by Titian at Brescia there is a light blue drapery, with pale yellow lights. Paolo Veronese introduces in one of his pictures in the Ducal Palace at Venice, a drapery with lake-coloured shadows and yellow lights, and in pictures of the Venetian School we often find the lights of draperies pink, and the shadows inclining to blue. Bernardino Luini was fond of introducing changeable dresses. Among other draperies in his pictures at Milan are the following: white lights with yellow shades; green shades with yellow lights; red shades with darker yellow lights; others with dark red shades and light red lights. From these examples, therefore, we may learn, that if changeable draperies are to produce brilliant and clean effects of colours, the lights and shades must be chosen from colours which approach each other in the prismatic scale, and that the contrasts of colours, with their complementaries, are to be avoided, unless it is wished to neutralise them and produce a sombre effect. Variations in the tone of the colour, simply without changing the hue, are frequently sources of very agreeable combinations of colour. Some of the most beautiful French figured silks are produced with two or three shades of the same colour, with or without the addition of white. It is to be observed, that in these remarks, we allude only to the production of a pleasing and rich arrangement of colour on the silk or stuff itself, without any reference to the effect on the complexion.

A few general observations connected with the subject of colour, as applied to dress, occur to us. We shall mention the following:—

Black and dark dresses have the effect of making the persons wearing them appear smaller than they really are; for this reason they are suitable to stout persons. The same may be observed with respect to black shoes, which diminish the apparent size of the foot.

The contrary effect takes place with regard to white and light-coloured dresses, which make people look larger than they really are. Very stout persons should, therefore, dress in black and dark colours.

Large patterns make the figure look shorter, without diminishing its apparent size. The immense patterns which are now so much the fashion, are only fit for window or bed curtains, or, at least, for a lady of gigantic proportions who wears a hoop.

Longitudinal stripes, in dress, if not too wide, are considered to add to the height of a figure, they may, therefore, be worn with good effect by persons of low stature. Horizontal stripes have a contrary effect, and are far from graceful.

Before dismissing the subject, it will be proper to advert to the effect of artificial light on the complexion and dress. The general effect produced by this light is to warm the complexion, which it does by increasing the orange tint, to strengthen and darken the shadows by the contrast of light and shade, and to increase the brilliancy of the eyes by the masses of shadow which it casts around them. The effect of artificial light on coloured draperies is somewhat different. The light diffused being yellow, this colour is rendered pale, and is frequently lost entirely. There are, probably, few persons who have not observed that primrose-coloured gloves appear white by candle-light. Orange and red become warmer by this light. Sky-blue, seen by artificial light, acquires a green tint; indeed, it can scarcely be distinguished from green. Dark blue assumes a dark and heavy colour, green nearly resemble blue, and purple becomes redder if it inclines to red, and darker if it inclines to blue. When, therefore, a dress is to be worn by artificial light, the colour should be selected with a view to the modifications it will receive from this light.

The dress of gentlemen will not detain us long. Up to nearly the close of the last century, their dress was characterised by as many colours and extravagancies as that of ladies; but, for the last fifty or sixty years, colours, as an appendage to male costume, and except as regards military or naval uniforms, are now, by common consent, almost entirely banished to the servants' hall. Here, however, the laws of the harmony of colours are as applicable as to ladies' dress. The colours of a livery suit should be as harmoniously contrasted as those of a court dress; and yet we frequently observe in the former inharmonious contrasts of colour. It is hoped, however, that enough has been said on the general contrast and harmony of colours, to render any further remarks on this subject unnecessary.

We have thus endeavoured to place before our readers an abstract of the laws which regulate the harmony of colours, and we have shown the application of these laws to the subject of ladies' dress. It may be considered by some persons that we have given the subject undue importance, and that the effect of our remarks will be to encourage vanity and frivolity, to awaken a taste for display, and to induce our fair readers to devote to the study of dress that valuable time, which might otherwise be occupied in the improvement of the mind. Some also may object that the person who makes such a science of dress, will never apply to more severe studies. We shall endeavour to remove these objections. In the first place it has been said, "Whatever is worth doing is worth doing well." Dress, therefore, being indispensable, it is incumbent on all persons to dress as well as they can, and to render their costume as becoming to themselves as possible, consistently, with a due regard to climate, convenience, and station in society. In the second place, quite as much time is consumed in dressing ill, as in dressing well. In fact, where there are no correct notions on the subject of dress, much time is unavoidably spent in the choice of the materials, when fancy or inclination is the only guide in their selection; article after article is turned over, and colours are admired or not, according to their beauty in the eyes of their purchaser, without reference to their harmonising with the complexion, or with other articles of dress. The circumstance that Lady ——— had a dress of this satin, or the Honourable Miss ——— one of that velvet, or the still greater recommendation that a dress or shawl was quite novel, that it was just received, will frequently be sufficient inducement to determine on the selection of an article, the colour of which may be extremely unbecoming to the complexion. The article being purchased and worn, the purchaser is disappointed in its effect; and if economy is no object, the dress is thrown aside, and another selected with as little judgment as the first. If, on the other hand, a lady, who is acquainted with the principles of the harmony of colours, has considered first whether she belongs to the class of blondes or of brunettes, and secondly, whether she is florid or pale, the difficulty of selection is in a great measure removed, and not only her own time, but that of the shopman, is saved by her naming the class of colours from which she means to select a dress, and which she knows is most suitable to her complexion. Having made this choice, the selection of other articles which harmonise with the colour she has decided upon, is compara-

tively easy. When dress is selected with due regard to these two conditions, namely, harmony with the complexion, and harmony of contrast, it is worn with greater pleasure, the eye is satisfied with the arrangement, and the lady appears well dressed, because her dress is becoming to herself, and because one part of it harmonises with the other. The dress of such a person will never appear remarkable; no violent or harsh contrasts of colour will prevail in it, but it will exhibit such a proper mixture of positive colours with others of broken or quiet hues, or of black or white, as will produce an agreeable impression on the sight, and entitle the dress of the wearer to the distinctive appellation of *lady-like*. It is our firm belief that such a knowledge as we have been endeavouring to inculcate of the principles which govern the selection of colours for ladies' dress, will, besides the advantages to which we have now alluded, be the means of economising time, and thus of affording leisure for more valuable pursuits. With regard to the question of vanity and frivolity, we think that a person who will study the harmony of colours as applied to dress in the manner we have indicated, will, by the time the principles of harmonious colouring are thoroughly understood, have imbibed such a love for the study, that the mind, instead of being debased, may be led on, step by step, to investigate the beautiful phenomena of nature, and from the study of dress, may rise to the study of natural philosophy.

SCENES OF ARTIST LIFE.

NO. V.—SPAGNOLETTO.

Few artists are so well known throughout Europe as Spagnoletto—in England, in Italy, and at Petersburg, as well as at Madrid, it is proverbial how

> "Spagnoletto tainted
> His brush with all the blood of all the sainted."

No other artist was ever more concerned in tragical scenes of ferocity than he was; in scenes of mingled success and splendour; in all the awful and tremendous machinery of the Catholic faith, according to that church in the sixteenth and seventeenth centuries; in all the political despotism that persons then groaned under; in all the oppression of the Inquisition, as that institution then found worshippers and supporters, even in the greatest kings in Christendom. The Jesuits employed Spagnoletto largely in their stately temples: the Carthusians and Jeronomytes also. His works abound in the Escurial; his strength lying in the exact expression of the most hideous pain, his paintings are peculiarly suited to that abode of superstitious awe. In this character the painter is known in Spain; in his calmer and softer productions he is known in England, in France, and in Italy; his more ferocious representations being painted expressly for Spain, or bought up for that country; but it is extraordinary that the perversity of the human mind should thus have turned from the lovely climate and beautiful views of Valencia and of the Bay of Naples to paint scenes, that, as the author of the "Annals of Painting in Spain" says, "make it supposed that at times he was under the curse of the evil eye, or of a species of madness, which caused him to behold but scenes of a tremendous or of a tragical tendency, amid all the beauty of nature and art."

However, not so always: during part of his artist life, he took a liking to the works of Correggio, and painted in that style; at another time, a study of Guercino is perceptible, particularly in some of his portraits. In a few of his pictures the hand of his pupil, Salvator Rosa, may be traced in the background, and the landscape part. There is a "Last Supper," considered as excellent as his San Martino, at Naples, very much in the style of Paul Veronese; and with such genius as he possessed, there were many moments of caprice that showed *where* he had studied, and *what* he had thought; if he is the peculiar painter of martyrdoms, it is not as such that he can be studied except in Spain; and there the spectator turns from the reality of views of a blue ocean, or of cypress, palms, and orange groves, to look on tragical horrors on canvas. In these, all the ferocity of uncontrolled genius bursts forth to cause disgust and shuddering.

At Xaliva, in the Kingdom of Murcia, in Spain, was born (January the 12th, 1588) Joseph de Ribera, who, going young (after having been some time in Ribalta's studio) to study in Italy, was called by the Italians "the little Spaniard," *Le Spagnoletto*. There he became the great painter of a gloomy school, formed by nature, country, and by taste, to pourtray church militant knights of Santiago, bloody martyrdoms, scenes of bigotry, scenes of the Inquisition, mostly painted in a decided Caravaggio style of marked lights and shadows. His earlier works partake of this last-named painter, joined to the manner of his first instructor in Spain, Ribalta; and those paintings are many of them in the monastery of Salamanca, once the magnificent convent and church, founded in 1626, by Manuel de Runïga, Conde de Monterey.

"This slow good Conde," for so he is denominated by Lord Clarendon, was afterwards Viceroy of Naples, which sufficiently accounts for the number of works by Spagnoletto being found to this day in his palace and church at Salamanca. There the artist may be studied as the bold painter of the bigot, the inquisitor, and the executioner; he exhibits a power of design, and a force of golden effect, joined to a contempt of the ideal; and such is the character of the greater number of his productions, showing a stern hard character, with a love of depicting truth in familiar life, that often amounts to the repulsive.

But his genius now and then softened, as in the painting at Madrid of "Jacob's Dream," where again the broken ground and wild picturesque stumps of broken trees is in Salvator's style; the repose and sleep of the dreamer is admirable. Two things can never be forgotten in Spagnoletto's delineations—that the painter had a strong mind, hardened and debased by the adversity of early life, and still more hardened by the success and prosperity of after life; both detrimental to a wild character like his; and that the human countenance in Spain is of a grave historical cast, the intermixture of the Jewish and the Moorish tribes having marked the lower classes with a strong peculiarity of features. The eyes of the women are black and deep set, and, when in groups, their figures are extremely graceful and picturesque, their action and attitudes, standing, walking, sitting, are with their modes of address, favourable to the painter's taste. The character as well as the colouring of their dress could well be placed and applied to each attitude; the cloak for men, the mantilla for women, is alone as drapery, a perfect study for an artist: of these Spagnoletto has profited. His character formed him to terrible scenes, as those of his grand painting of "St. Bartholomew;" his swift genius to lights and shades of instantaneous effect; his fearless life and roaming education, and his birth and country, did the rest.

A cardinal, one day passing in his carriage at Rome, observed a tattered figure of a youth busily employed in copying from some frescoes; struck by the wretched look and eager application of the young artist, who pursued his vocation in the open street, his curiosity was raised enough to summon Spagnoletto to his coach side; he ordered him to the palace, fed and clothed him, and domesticated him, but, like the bird in the cage, the artist was unhappy and sighed for his liberty; and after a time, thanking his protector, asked leave to go away, and sallying out of the cardinal's palace, he took himself with joy to a vagabond life, rags, and poverty. So determined an act showed the character of the youth, who had now not only all the reproaches of his benefactor to contend with, but having had a quarrel with Dominichino, it was no longer safe for him to remain at Rome; accordingly he went to Naples, and hired himself, for bread to eat, to a common painter in that city, who happening to be a man of abilities, soon saw how superior Spagnoletto was to the occupation he employed him in; moreover, the painter being a whimsical character, and given to sudden decisions, he at once resolved to marry his pretty daughter, an only child, to Spagnoletto, and give with her those riches that might allow of his following the art that he was already so conversant in. He called him and told him his intentions: Spagnoletto entreated the old man not to make a raillery of his rags and poverty; but the painter said he was sincere in his intentions towards him; and Spagnoletto was soon placed in possession of a wife and home, and in a short time rose in public estimation as an artist, so as to receive commissions from popes and sovereigns. At length the viceroy gave him a suite of rooms in his palace at Naples; and Spagnoletto was soon at the head of his profession in the south of Europe; but he used his power for bad purposes. The Neapolitans were displeased at the conduct of a foreign upstart among them, and stood in awe of his malice, ability, and arrogance. He soon placed himself at the head of a faction of artists, warring against another faction of artists; and the conspiracies of some of these persons to get themselves employed to paint the chapel of St. Januarius, is a curious and disgraceful history in Italian Art. They conceived that a pious end would justify the basest means; fraud, violence, and even murder, were resorted to, to obtain this distinction. The truths and charities of Christianity were forgotten or laid aside for the display of their talents and the doctrines of a mistaken faith, by the powers of painting. The chapel is known in the cathedral as '*Il Tesoro*, celebrated for the miracle of the liquefaction of the congealed blood of St. Januarius. There it was, that the war of painters raged. The Cavaliere d' Arpino, heretofore at work at the Certosa, at Naples, was obliged to take refuge within the monastery of Monte Cassino, on the frontiers; Guido was also driven by threats from the walls of St. Januarius; Gessi, with two aspirants, was then chosen by a commission empowered to do so, they were shortly inveigled on board a galley in the bay, and were never heard of more. The Viceroy of Naples then sent for Dominichino with a promise of protection, but no sooner had the unfortunate artist set to work, than the faction of which Spagnoletto was the head, began their operations against him. Dominichino was

slow in his work, having a thoughtful mind that long wrestled with difficulties in expression, which he tried to overcome. His adversaries tormented him in the way that Tasso's tormentors succeeded in driving him to madness. They harassed Dominichino with anonymous letters full of hints and threats. They slandered his character, one, full of pensive dignity; they talked contemptuously of his works, on the subject of the merit of which he was very susceptible; they bribed the plasterers to mix ashes with the mortar on which his frescoes were to be painted; and Dominichino, old and depressed, fled from the contest, and nearly died from the fatigue of a hasty journey, to escape his enemies. He took refuge in Rome; but in an evil hour was persuaded to return to Naples; and, resuming his labours, died in 1641, not without suspicion of death by poison.

Soon after this event, Pope Innocent X. sent the cross of the Order of Christ to Spagnoletto; and the instigator of crimes, which deserved the galleys, now triumphed, and the faction displayed their paintings to the public, of scenes of poetic feeling mixed with the pagan theology, of all that could appal the guilty consciences of mortals. It is, however, a pleasure to know that the conspirators did not entirely get possession of the chapel that they had risked all to obtain, Carracciolo, dying at the same time as Dominichino, and Cossenzio two years after; and Spagnoletto painted but one altar-piece, a grand and gloomy composition, representing St. Januarius led by the tormentors to the furnace out of which he came unscathed. Lanfranco it was, who executed the frescoes, and finished the chapel. The story of Spagnoletto ends with poetical justice for his misdemeanors and offences.

When Don Juan of Austria (that gay young prince), visited Naples, in 1648, Spagnoletto entertained him magnificently; and to the house of the artist the prince often came, under pretence of looking at his pictures, but in reality to see his beauful daughter, Maria Rosa; he danced with the painter's daughter at balls and galas, and at last contrived to carry her off to Sicily, where, soon growing tired of her, he left her, placing her in a convent at Palermo, where her parents could not get at her. She had been lovely in person, and the joy and pride of both father and mother: her father sank into profound melancholy, and he and his wife retired to a house at Pausilippo, in the neighbourhood of Naples, an earthly paradise, but often the retreat from the great city of a sore conscience, or the hiding-place of a criminal, or the sufferer in woe or want. There he and his wife passed their time in conjugal strife and recrimination on the subject of their grief, and finally Spagnoletto forsook his home, and was never heard of more; leaving his end a mystery.

Spagnoletto was diminutive in stature, as his name implies; dark in complexion, with well-formed features; he has painted his own portrait as dark as well can be any inhabitant of Spain or Italy, and with flowing, cavalier-like locks: his lady, Leonora Corteo, loved to display her charms and her finery at the gala, or on the Corso. His two daughters were remarkable for their beauty; the fate of the eldest has been told; Annicca, the second, became the wife of Don Tommaso Manzano, who held an appointment in the War Office.

Spagnoletto's house at Naples was a sumptuous and spacious mansion in front of the church of St. Francis Xavier, and at the corner of the Strada di Nardò, which afterwards became the residence of the scholar, Luca Giordano, and the great name of Salvator Rosa may be found in his studio. After the prosperity of Spagnoletto's artist-life had begun, he painted some of his most horrible martyrdoms, as if in mockery of his own brilliant and gay existence; "The flaying of St. Bartholomew," drew crowds of shuddering gazers, as he displayed it on the balcony of his house; Don Pedro Giron, Duke of Ossuno, bought the picture, and appointed him painter to the King of Spain; "Ixion on the Wheel," was another of these favourite subjects. His portraits can hardly be surpassed in strength and power of expression. The great altar-piece of the church of St. Isabel, at Madrid, is by Spagnoletto, and the head of the Virgin was that of his own daughter, Maria Rosa; the nuns of the monastery hearing the story of her misfortunes, procured Claudio Coello, in haste, to repaint the Madonna of their daily worship.

The taste for the horrible in painting representations not having been as great in Holland, Germany, and France, as it was in Spain and Italy, the milder subjects have consequently found their way to the northern collections of pictures in Europe: the others, serving as engines of superstition, were mostly collected by the viceroys of Naples, or the grandees of Spain, as presents to their sovereign, or offerings to churches and monasteries. In this subdued tone of subject, the following pictures, by Spagnoletto, may be found in France and England, or in Italy.

1. "A Pietà, or Deposition from the Cross." *At San Martino, at Naples.* Considered as Spagnoletto's best work. Wilkie writes to Sir Thomas Lawrence that not one of his pictures in Spain equal that work.
2. "The Adoration of the Shepherds." *In the Louvre.* Painted in the same spirit as above.
3. "The Virgin and Child, with Joseph and St. Anne." In careful execution and clearness a fit companion for the painting in the Louvre. *At Sir Thomas Baring's.*
4. "Christ, at the age of twelve years, preaching in the Temple." This painting is about four feet high, and six feet wide; the composition of half figures very original, the characters far nobler than Spagnoletto's usually are; the execution and colouring beautiful. *At Bridgewater House.*
5. "Christ and his Disciples, at Emmaus." Painted in the same spirit, colouring, and execution as this last-named picture. *Now on sale at Messrs. Graves's, Pall Mall.*
6. "The Flight into Egypt." Painted with feeling and delicacy of tints. *At Lord Exeter's, Burleigh.*
7. "Archimedes." Represented with powerful effect. *At Alton Towers, Staffordshire.*
8. Spagnoletto's own portrait, of great excellence. *At Alton Towers.*
9. A picture called "Il Stregozzo." It is a fantastic composition, which appears to have been originally designed by Michael Angelo, of a witch sitting in an enormous skeleton. It was painted by Spagnoletto, in 1641, and was, for a long time, thought to be the work of Raphael. *At Apsley House.*
10. "A head of St. Peter. *At Lord Yarborough's.*
11. Spagnoletto's own portrait. A beautiful picture, painted in the Caravaggio style. He has represented himself as looking into a mirror, which exhibits the front face. *In a private collection in London.*
12. "Diogenes." A picture executed with severity and care. *At Grosvenor House.*

MEMORANDA FROM BELGIUM.

Although the "Académie Royale des Beaux Arts," in Antwerp, now gives instruction to twelve hundred pupils of all grades and pursuits, the Government proposes to extend the accommodation to two thousand pupils. The advantages have been found so great, both morally and instructively, to the younger classes of mechanical industry, that a grant of the money necessary for the purpose has been readily made by the authorities. The Professor of Engraving in this institution, Mr. Erin Corr, an English line-engraver, has completed the etching of a large plate after Rubens's "Descent from the Cross," in the Cathedral. It is of the same dimensions as the engraving, by Toschi, of the "Taking Down from the Cross," after an Italian picture. The famous pictures of the "Elevation of the Cross," and the "Descent from the Cross," by Rubens, have been for some time removed from the transepts of the Cathedral, and taken to the south tower for the purpose of the repairs necessary to their preservation. This delicate operation was confided to M. Etienne le Roy, of Brussels, superintended by a committee chosen among the most eminent artists of his country, under the Presidency of M. de Brackeleer. The "Descent from the Cross" is now completely finished in the most satisfactory manner; and this grand *chef d'œuvre* of the Flemish school is open to public view in the apartment where the repairs on it have been performed, for a fee of two francs, which is intended to form a fund for the purchase of a suitable frame, before the picture is replaced in the church. As it was always ill seen where it formerly stood, in the south transept, it is a great pity that it should not be in future placed in the museum of the city, both for the advantages of its being better seen and enjoyed, as well as for its more perfect preservation in a well-arranged equable temperature, independently of the inconvenience and indelicacy of its being an object of attraction to the numerous strangers who come to view it during the performance of divine service.

By command of the municipality, the principal architect of the city has been requested to offer a plan for covering the area of the "Bourse" with a roof. This has accordingly been prepared, and the design has been engraved and published. The idea is of a cast-iron framework to a splendid dome, filled with glass. The architectural forms of the iron-work are analogous to the mediæval character of the Bourse, which is known to have been the original model of the Royal Exchange, built by Sir Thomas Gresham, in the city of London. The design bears a considerable degree of beauty, and is evidently the offspring of our Crystal Palace. The estimate for this proposed addition to the Bourse, was 16,000*l.*, and was about being adopted, when the architect sent in a new estimate for the entire re-erection of the edifice at an expense of more than 40,000*l.*, proposing to replace the varied sculptured columns of the arcade by similar ones in cast-iron, and erecting on them an entirely new building; therefore the intention is for the present abandoned, on account of the great cost. The new theatre is to be decorated with a range of statues on the parapet, for which commissions have been given to the sculptors.

In a private house in Antwerp there exists a small chapel, always named "La Chapelle des Ducs de Bourgogne," and which was said to have been erected at the epoch of their sway in the Low Countries. It is but little known, from its being attached to a private dwelling, but is well worthy the attention of the decorator and the antiquary. The walls and ceiling are covered with arabesque ornaments and heraldic escutcheons, in colours, and remain in admirable preservation. From the elegance of their form, and the introduction of the pomegranate and Indian corn, it would appear to have been a work by some Italian artist. The General Baron Jolly, formerly commandant of the province, and an excellent amateur draftsman, has made accurate and elaborate drawings of the whole interior of the chapel. It is very likely they may be published soon, and make the public acquainted with a singular relic of mediæval decoration now existing in the northern clime of Europe.

At Antwerp, the artists are busily preparing for their triennial Exhibition of Modern Art, which will take place this summer. In the hope that some of the distinguished painters of our School will contribute to this Exhibition, and thus display their talents in conjunction with the School of Belgium, the "Société des

Beaux Arts" has resolved to offer conveyance to and fro their Exhibition free of any charge whatever—a compliment, it is hoped, that most of our distinguished artists may avail themselves of.

The sculptor Geerts, in Louvain, has begun the statues destined to be placed on the façade of the Hôtel de Ville. Several are prepared in his *atelier*, but none are yet placed. The number of niches to be filled, is two hundred and sixty. He has also prepared the whole of the designs for the great bronze gates destined for the new church of St. Joseph, in the Quartier Leopold, at Brussels. After viewing the rich exterior of the Hôtel de Ville, at Louvain, it is distressing to see the spacious halls in the interior completely denuded of every ornament or decoration, and daubed in the most merciless mode with whitewash. It formerly contained a great many pictures, among which were two very fine ones, always attributed to Memling, but since discovered, by entries in the city archives, to have been painted for the Municipality by Thierry Stuerbout. As the late King of Holland admired them very much, the city authorities presented them to him, while Prince of Orange, during the sway of his father over Belgium. Since then, they have been sold to the best bidder, and Louvain has lost its richest ornaments of early Art. Still, although it is somewhat late, the city magnates seem awakened to a sense of respect for works of Art, and have gathered about a hundred pictures in one of the upper halls, where they remain unarranged, some hung on the walls, some standing on the floor, and many lying flat. Several of these are of great interest in the history of art. Here is also preserved the wheelbarrow used by Prince Charles of Lorraine when the ceremony of commencing the canal took place, by his digging out the first barrow-full. It is, of course, an ornamental piece of carpentry.

A marble statue of Margaret of Austria, by Tuerlinck, has been erected on the Grand Place of Malines. It is protected by an appropriately designed iron railing with some gilding. In this small and dull city, numbering scarcely more than 20,000 inhabitants, there is a public drawing-school held in part of the ancient "Halles." Seven professors are paid to give instruction to 500 pupils. Most of these are working men and apprentices. The hours of instruction are from six to eight in the evening, and on Sunday mornings from 10 to 12. Thus if they are not disposed to attend divine service, they are at least better employed than drinking and smoking in the cabarets. The school apartments are considerably more spacious than our Somerset House School of Design, and there is excellent accommodation for modelling in clay, which engages the attention of numerous pupils.

In Brussels, his Majesty King Leopold is one of the most ardent protectors of the Arts, taking the greatest personal interest therein. Every artist of merit is in turn invited to his Palace, and, independently of receiving commands for His Majesty's private collection, the Government is largely liberal in commissions for the public buildings, churches and museums. When the Chevalier Podesti visited London last year, although he is at the head of the modern Italian school of painting, not the slightest attention was offered to him by any of our eminent artists or persons of distinction, probably very few of the former took the pains even to look at a large historical picture of great merit he exhibited at Lichfield House. Mark the difference: on his way home during a few days sojourn in Brussels, his Majesty King Leopold invited him to dine at the Palace. His Majesty has likewise kindly received Wagner of Nuremberg, the engraver of Leonardo's "Last Supper," who is now engraving the "Descent from the Cross" at Antwerp, and expressed his admiration of the drawing Herr Wagner has made from the picture. The erratic painter, Wiertz, has received a sum from the public purse to erect a building capable of containing the immense pictures he delights in painting, and an annuity is conferred on him for some years, that he may the more favourably illustrate his Art. This building is an imitation of the Temple at Pæstum, with its broken columns, &c., and forms an imposing object on the hill beyond the Porte de Cologne. Unfortunately it is only of brick, and the columns are hollow, which allows two of them to be converted into sentry boxes for the guardians of the treasures within.

In the city, the pediment of the church of St. Jacques, Candenberg, on the Place Royale, has been decorated with fresco painting. The charming site where the church stands adds much to the effect on ascending the steep street of the Montagne de la Cour. The subject is allegorical of Christianity. The Virgin and Infant Saviour are placed in the centre, and on either side are figures approaching, in the act of worshipping, habited in the costumes of all the countries where the Christian religion exists. There is great depth of colour aided by a golden background: some of the small mouldings of the pediment are also gilt, and gilded ornaments are placed on the dome of the turret. The frieze is painted with dark bronze-green Greek ornaments, also on a golden ground. M. Portaels, the historical painter, executed the whole of the work for the sum of 10,000 francs (400*l*.). Ernest Slingeneyer, the painter of "The Death of Nelson," a grand picture now in London, is engaged upon an equally large work, commanded by the Government, representing a scene from the ancient military achievements of the Belgians. The sculptor Fraikin is occupied with a monument to the memory of the late Queen of the Belgians, consisting of three life-size figures, to be placed in the church at Ostend. The group, consisting of the Queen and two angels, gives the artist great scope to produce a work of supreme elegance in the forms. Adjoining to Fraikin's *atelier* lives Verboeckhoven, in a house he has built for himself, with two immense *ateliers*, the walls of both being entirely covered with his studies and pictures. We found him busily employed at his easel, and had the good fortune to induce him to paint a picture expressly for engraving in the *Art-Journal*. He appeared highly delighted with the excellence of some proof engravings of the pictures of Landseer, Cooper, &c., which have already been given in the *Art-Journal*. While naming Verboeckhoven, an English painter of cattle pictures, Mr. A. B. Jones, residing in Brussels, should not be forgotten. In his *atelier* he has constructed a thatched shed, pens, and all the out-door accessories of cattle subjects. Having been a pupil of Verboeckhoven, he has acquired much of his excellence in colour and pencilling, and would certainly become a very popular artist in England, if he painted his cattle with English physiognomies. Next door to our countryman, Jones, lives Louis Gallait, the painter of "The Last Moments of the Count d'Egmont," now in the gallery of the Consul Wagener, at Berlin. This year, he exhibited at Brussels another episode of the same melancholy event—"The Counts d'Egmont and Horn lying on a couch after decapitation." For the head of Count Egmont, in the latter picture, there is in M. Gallait's *atelier* a drawing made from the head of a criminal who was guillotined last year, which was brought to the painter only half-an-hour after decapitation. That it displays a horrible reality, none will question. Geefs, the sculptor, lives in the same street. Arrangements have been made with him to give the subscribers of the *Art-Journal* an engraving after the group, "Le Lion Amoreux," which was exhibited in the Crystal Palace. Some few of Madou's exquisite pictures have found their way to England, and are prized as they deserve. Although he has on hand a commission by the Government for an important picture, which, from his extreme study of accessories and high finish, will occupy a considerable time, he has promised to paint a careful picture adapted, by the subject, for engraving in this Journal. The nature of the subjects painted by Madou being chiefly episodes of life in the middle ages, has occasioned him to gather and fit up his *atelier* so perfectly, that a visitor may, with but little stretch of fancy, imagine a visit to one of the old Dutch masters who flourished a couple of centuries ago. The *atelier* would be an excellent back-ground to one of Madou's interiors, if he were to paint it.

A Society of Artists was formed, some half-dozen years since, in Brussels, under the title of the "Cercle des Arts." On the occasion of the triennial Exhibition of Modern Art, last year, a fête was proposed on a grand scale, which took place, and is said to have been very magnificent. But the "Cercle des Arts" has admitted among its members a number of lawyers, *employés* of the Government, and pedants who have usurped the management, to the great disgust of the artists. As it was natural that the representatives and editor of the *Art-Journal* should be invited, and that an account of the Exhibition of Pictures, numbering upwards of thirteen hundred, should appear in its pages, it ought to be stated that although the invitation was formally signed by the President and Vice-President, it was never forwarded to London, but there is reason to believe the clique who had the management of the fête, suppressed all the invitations offered to the Press, and the consequence is that we are unable to give the smallest notice of the works of Art comprised in the great triennial Exhibition of Brussels.

THE

NATURAL PHILOSOPHY OF ART.

SECTION SECOND.

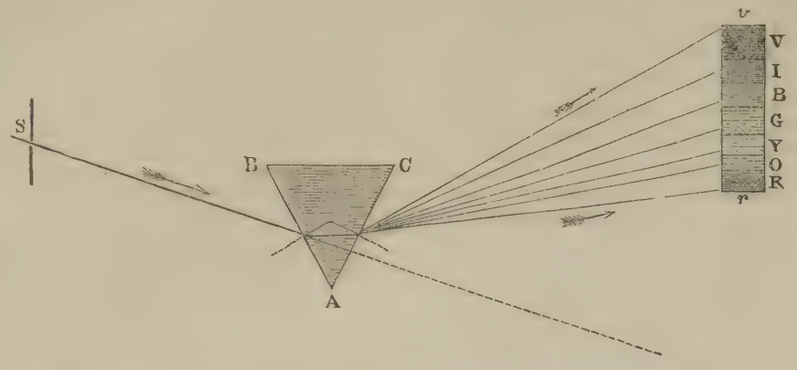
ON THE ORIGIN OF COLOUR.

EXPERIMENT seems to have proved beyond all controversy, that colour is not an inherent property of matter, but produced by the action of matter on light. That bodies owe their colour to this cause is clear, from the fact that, whatever may be their colour in ordinary solar light, they all, when seen in monochromatic light, exhibit the same colour, which is that of the light in which they are seen.

Different opinions have been entertained respecting the nature of light. Newton and his followers supposed it to be a subtile material substance emitted from all luminous bodies, and propagated in straight lines through all homogeneous, transparent media, with enormous velocity, and impinging on the optic nerves it produces the sensation of light. This view is called the corpuscular theory. Descartes and his disciples, among whom may be mentioned Hygens, Euler, Young, Herschell, on the contrary, maintain that light is caused by the undulatory movements excited by luminous bodies in the ether, diffused through space. These undulations being conveyed to the visual organs, produce the impression of light, in the same way as the aerial waves generated by vibrating sonorous bodies act on the auditory nerves, and excite the sensation of sound. There is, indeed, the closest resemblance between these two classes of phenomena. In one we have the paradox of the junction of two waves of sound producing silence, and in the other that of the confluence of two streams of light causing darkness. This resemblance and certain other effects of the interference of light, such as the luminous "shadows" of slender wires held in small beams of light, the black spaces between Newton's rings, and the extraordinary phenomena of polarised light, are generally considered to have decided the dispute in favour of the undulatory theory.

White solar light, however, whether a material substance or merely a mode of the existence of matter, is not simple and homogeneous, but composed of several varieties of coloured light. Sir Isaac Newton was the first who showed that when a sun-beam (S. fig. 1), is admitted through a small aperture into a darkened chamber, and made to pass through a glass prism, A, B, C, and fall upon a white screen behind, it is

refracted at both surfaces of the prism, and an elongated image, *v*, *r*, is produced, which, instead of being white as the original ray was before entering the prism, is made up of the coloured bands R, O, Y, G, B, I, V. This is called the prismatic or solar spectrum, and consists of seven colours arranged in the following order, commencing at the lower end, viz., red, orange, yellow, green, blue, indigo, and violet. These colours are not separated by well-defined boundaries, but pass into each other by imperceptible gradations, and are of unequal breadths, according to the following diagram :—



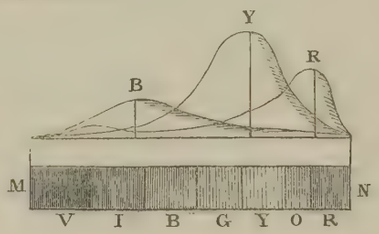
Sir Isaac Newton determined by subsequent experiment, that, estimating the whole spectrum at 360°, the following are the proportional breadths of the several coloured bands. By similar experiments Fraunhofer obtained slightly different results—

	Red.	Orange.	Yellow.	Green.	Blue.	Violet.
Newton	45	27	40	60	108	89
Fraunhofer	56	27	27	46	95	109

Newton proved that these colours were due to the decomposition of white light, by recombining them into white light by means of a lens. He next insulated each ray and received them separately on a second glass prism, and found they were again refracted, but without any further alteration either of form or colour. From these phenomena he inferred that white light is composed of seven homogeneous colours, each having a different and fixed degree of refrangibility; the red ray having the least and the violet the greatest. These seven colours he also considered to be primary, and all colours compounded of any two or more of them secondary.

Sir David Brewster, however, has since proved experimentally that this view of the composition of white light is erroneous. He examined the solar spectrum through a piece of blue glass similar to that used for finger glasses, and found that the yellow band increased considerably in breadth. It then extended over a part of the space before occupied by the orange band on the one side, and by the green band on the other. In other words, the blue glass absorbed the red light which mixed with the yellow to compose orange: it absorbed also the blue light which with the yellow composed green. So that instead of the orange and the green colours being simple and homogeneous, they were shown to be compound colours, the orange consisting of red and yellow, and the green of blue and yellow. Since also the constituents of these compound colours had respectively the same degree of refrangibility, it follows that difference of colour is not a proof of difference of refrangibility.

By viewing the solar spectrum through various coloured media, Sir David found that every part of it might be changed both in colour and intensity. From these facts he was led to conclude, that "the solar spectrum consists of three spectra of equal lengths, viz., a *red* spectrum, a *yellow* spectrum, and a *blue* spectrum. The *primary red* spectrum has its maximum of intensity about the middle of the *red* space in the solar spectrum R, the *primary yellow* has its maximum in the middle of the yellow space Y, and the *primary blue* spectrum has its maximum between the blue and the indigo space B. The two points of minimum intensity of the three primary spectra coincide at the extremities of the solar spectrum M, N, according to the annexed diagram :—"



From this view of the constitution of the solar spectrum, the following conclusions may be drawn :—

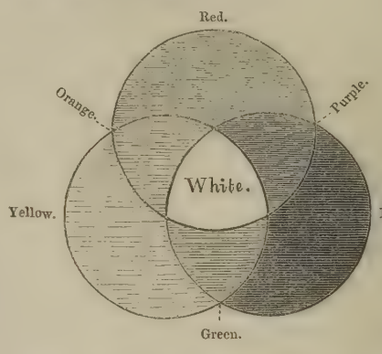
1. *Red, yellow,* and *blue* light, exist at every point of the solar spectrum.

2. That as certain proportions of *red, yellow* and *blue* light compose *white* light, the colour of every point of the spectrum may be considered as consisting of the predominating colour at any point, *mixed with white light.* For example, in the red space there is more red than is required to make white light with the proportions of yellow and blue in that part. In the yellow space, the yellow is, in like manner, in excess; and in the blue space, the blue ray predominates. A violet hue is imparted to blue at the higher end of the spectrum, by there being more red than yellow there.

3. White light may be obtained in any part of the spectrum by absorbing the colour which is in excess at that part, and this white light is incapable of being decomposed by *refraction,* but may be resolved into its constituents by absorption.

Assuming the numerical value of white light to be 100, the following numbers represent the proportional values of the three primary colours which compose it, viz., red 20, yellow 30, and blue 50; or to represent these proportions by their lowest terms, red is 2, yellow 3, and blue 5. This theory of the constitution of the solar-spectrum and white light may be proved experimentally by colouring a circular surface with the colours of the spectrum in the same proportions, or the three primary colours in the proportions above named, and then causing it to rotate rapidly, when it will appear of a uniformly white colour. White light is thus shown to be a compound, of which red light, yellow light, and blue light, are the constituents. A compound of any two of these colours will, consequently, when added to the remaining one, *complete the composition of white light,* and is, therefore, called the *complementary* of that colour. For the same reason every primary colour may be considered as the complementary of that secondary, composed of the other two. Thus red and green are complementaries of each other; yellow and purple stand in the same relation, as do also blue and orange.

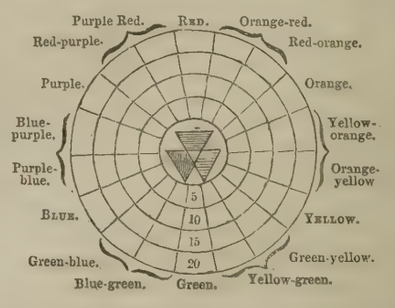
The following figure will serve to illustrate these statements :—



The three circles which intersect each other contain the primary colours, red, yellow, and blue. In the spaces where any two overlap the secondary or complementary colours are produced, whilst where the whole three combine in the centre, there is white light. It will be observed that the complementary colours are opposite each other, and hence sometimes termed *opposing* colours.

The secondary colours are not of a uniform hue in the solar spectrum, in consequence of the unequal proportions of the primaries which enter into their composition; but on each border partake more of the character of that primary which adjoins it.

With the view of giving a more minute analysis of the prismatic colours, we annex the scheme devised by Mr. Moses Harris, and published about 1781, with a dedication to Sir Joshua Reynolds :—



In this scheme the primary colours, red, yellow, and blue, are placed at the greatest distance from each other, whilst the secondaries in their most perfect state occupy intermediate positions; between these and the primaries are placed modifications of both by each other (inclosed in braces in the diagram), each being on its own side considered as the fundamental colour, and on the remote side as the modifier. Thus, in the mixtures of red and orange, in the division nearest the red, this is regarded as the predominant hue, and orange the modifier, whilst in the division next to the orange, this colour is the fundamental one, and red the modifier.

This scale will be found useful as affording a more subtile gradation and a facility of reference to the complementary of any given colour in the scale. It will be observed

also that the scheme is subdivided into a number of concentric spaces, in the original there are twenty, from the deepest tint in the centre, to the palest at the circumference, thus giving a range of 360 tints.

On the same principle Harris constructed a scheme of the colours and their compounds, which, from its beautifully simple yet minute analysis of them, may be interesting and useful; on this account we subjoin it:—

In this scale the secondary colours, orange, green, and purple, occupy the positions of the primaries in the preceding scheme. Excluding these secondary colours, we have 300 different tints in this arrangement, making, with the former, a comprehensive yet simple and intelligible scheme of 660 tints. Both of the theories of light already mentioned account for the chromatic phenomena here described.

The corpuscular theory considers the primary colours as elementary forms of matter, which are the constituents of white light, and produce all the variety of colours by their different proportions in combination, in the same manner as the chemist looks upon his "elements," either in their separate state or in what he calls "binary" and "ternary" combination—the elements, calcium, carbon, and oxygen, for instance, which exist in the form of binary, or "secondary" compounds, as lime and carbonic acid; and in the ternary, or, as the colourist would say, "tertiary" state, as carbonate of lime. In like manner this theory explains the decomposition of light by transparent bodies, by supposing that they attract the different colours with different degrees of force, and hence their refractions are unequal. The absorption of some particular rays, and the reflection of others, which occasion the colours of opaque natural bodies, are due to the same cause, just as chemical phenomena arise from the play of contending affinities.

The undulatory theory, on the other hand, ascribes the production of coloured light to the different degrees of rapidity with which the particles of æther vibrate; and thus excite distinct sensations of colour through the eye, analogous to those of sound which the atmospheric undulations produce by means of the ear. As high and low tones result from the different velocities of these aerial undulations, so the different colours arise from unequal velocities with which the æther vibrates. Thus red light is produced by æther performing about half as many vibrations as are required to produce violet light; and, as these waves of coloured light are propagated through space with the same velocity, the waves of red light must be twice the length of the violet waves. Newton, Fraunhofer, Fresnel, Herschel, and others, have given the lengths and velocities of the waves of all the prismatic colours. According to Newton, the lengths of these waves are for extreme red, 0·0000266th of an inch, and for extreme violet, 0·0000167th of an inch, whilst the number of vibrations are for extreme red, 458 millions of millions in a second, and for extreme violet, 727 millions of millions in a second.

If the number of vibrations made by coloured light be compared with those performed by sonorous bodies, it will be found that while the lowest audible note makes 16 entire vibrations, or 32 excursions in a second, red light, the lowest "note" in the scale of colours, accomplishes 458 millions of millions in the same time; and that while the highest note makes 1500 vibrations in a second, the corresponding "note" in the list of colours perform 727 millions of millions in that time. Thus it appears that, whilst the ear cannot appreciate atmospheric waves below 32 or above 1500 in a second, an interval which comprises nine octaves; the eye is limited in its perceptions to a range of undulations which include no more than a single "octave" of colours. Allowing indigo a place in the scale as a distinct colour, the analogy between musical sounds and the prismatic colours is made more striking by the annexed arrangement:—

1	2	3	4	5	6	7
c	*d*	*e*	*f*	*g*	*a*	*b*
Red.	Orange.	Yellow.	Green.	Blue.	Indigo.	Violet.

Upon this analogy, Mr. Hay, of Edinburgh, has constructed a singularly ingenious theory of the harmony of colours. When several musical notes are sounded simultaneously, either a chord or a discord is produced, of which the ear is sensible: in the same manner the concurrence of two or more waves of coloured light, causes the perception of a compound colour, and when all the waves which generate the primary colours act together, the sensation of white light is produced. The same beautiful analogy pervades all the phenomena both of reflected sound and light; and, when we consider the uniformity and simplicity of nature's operations, this analogy seems to furnish irrefragable proof of the truth of the undulatory theory of light.

JOHN SWEETLOVE.

THE RAGGED SCHOOL OF DESIGN.

MAN is an imitative animal by nature, and will attempt to copy what he sees performed by others; and the perfection at which he arrives, is the result of many trials and long experience. What is called precocity of genius often arises from accidental circumstances. The children of rope-dancers or horse-riders, imitate early what is constantly seen and talked of; so it is with the sons of painters, who frequently excel their fathers, such as young Cuyp, young Teniers, young Vandervelde, &c. But many of our great artists have sprung up from an inherent desire to imitate in the first instance. Giotto, the restorer of painting in Italy, was found by Cimabue drawing on a stone, while herding a few goats without the walls of Florence; Salvator Rosa was flogged by a monk for defacing the cloisters of the convent with his charcoal sketches; and, to come nearer to our own time, the President of the Royal Academy (West) was self-taught, with the pigments borrowed from the Red Indians of North America. Opie, the Academician, was the son of a sawyer, and was discovered by his patron, Peter Pindar, drawing with red chalk on one of the deals in the saw-pit. The late Sir David Wilkie was the son of a clergyman; and so great was his incitement, that we find the margin of his bible filled with heads of characters drawn in church. We cannot pass along the pavement without noticing the various imitations of men and beasts chalked out with different degrees of resemblance. These are the works of artists in embryo, who, if properly trained, would most likely arrive at excellence. The desire of imitation is in them, without which, all the education that could be bestowed would be fruitless. This pictorial propensity takes the lead of both reading and writing, which require tuition to enable the scholar to arrive at the same degree of advancement. We were led into these remarks, not only by our own observations in what we see daily, but by a paragraph in a late report of the Committee respecting the training in the Asylum for Idiots, where, among the various improvements which have taken place from the mere existence of idiotcy, upwards, it is stated that six have been taught to write, and sixteen are able to draw. If this statement be correct, it ought to induce us in the earliest stage of infantile education to put picture-books into their hands, that they may be taught to imitate the figures as well as pronounce the letters that stand for such object. This educating the eye in imitating palpable forms of things children can comprehend, enables them to imitate other matters in which they take no delight. We remember a case of this kind in a boy (now one of our first painters), who, though never having been taught writing, was asked to copy a line of large text his elder brother was taking as a lesson. Considering the letters as so many objects he was to draw, he produced a superior line of writing to the one produced by a twelve months' instruction in penmanship. When we perceive how few men can draw, and how useful it is not only to mechanics, but to those who have leisure to reflect upon the beauties of Nature, we would suggest that all ragged schools might have the attention of the teachers drawn to this branch as part of education. Even in a rude degree, it would exercise both the eye and the mind. It is now known, since the demonstrations of Sir Charles Bell, that we possess two sets of nerves, one conveying to the body muscular action, and vitality to the several functions; the other, volition and obedience to the will. When the latter are overstrained, or in a state of excitement, the bodily health is destroyed; but, on the contrary, if the mind is not called into action, the animal parts become strengthened; hence, most imbecile persons and idiots are, if not fat, at least in good health. This it is that constitutes one of the difficulties of education, to keep the mental and corporal functions in a healthy state. With this digression, which, nevertheless, is essential to be known, we will return to the practice of drawing. The great drawback in all works of Art, is the absence of thought, or the power of applying our knowledge. For example, take a drawing on the pavement by one of our ragged draughtsmen; you will find it deficient in this particular,—a complete absence of all proportion. If a man, the head is made preposterously large for the other parts; and if a profile face, the eye is drawn as if seen in a front view. This arises from ignorance or want of thought; and when we are told with all the learned technicalities, that the full eye on the Egyptian profiles, and in the bas-reliefs of the kings from the ruins of Nineveh is symbolical, and is drawn so as a hieroglyphic, we ought to refer such learned men to the drawings of our boys on the pavement. The reasons urged against any particular branch of education, are, that it draws off the pupil's attention from matters

of more importance; and to educate the eye would tend only to produce a great number of artists. These are futile notions, nor are they likely to lead to results injurious to general education. The same objections were made to the adoption of Hullah's method of teaching singing,—that it would create a great number of professional singers. It has not done so; but has been the means of improving the general taste of the people. Reading, writing, and arithmetic are not knowledge, but the keys to open the stores where it is kept, and give utterance to what we have learned. Drawing, like music, is a universal language, and, as an accompaniment to writing, would tend to give a clearer perception of the forms of the different letters. It will be said, that drawing is taught in our naval and military colleges, and at our universities, by private tuition; but we are contending for an education simultaneous with reading and writing. We may appear too sanguine in this matter, but we are convinced that no other means can be so well adapted for developing some of the latent powers of the mind, or in so agreeable a manner.

The drawings of children and rude nations are always from imagination alone, and in general, though unlike the object, correctly speaking, yet they contain the prominent points of character. But this practice, if allowed to be continued for any length of time, becomes detrimental; and when the eye is referred to outward objects for imitation, in place of referring to the imagination, it is thrown upon a new course of study, and obliged to obliterate and forget its former habits, in the same way as those who have been accustomed to perform music by the ear alone. Hence the necessity of commencing early, before loose and careless methods are engendered. And here lies the great difficulty and stumbling-block. The eye is no longer under the guidance of the fancy, but must refer to outward images, and these are to be copied through the dry and difficult laws and regulations incomprehensible to the mind in the first instance, and only to be mastered by close application. This is the "*pons asinorum*," and will always serve as a division between amateurs and artists. Take, for example, one of the simplest rules of design, namely, perspective, which, though capable of being demonstrated to a mathematical certainty, yet requires considerable exertion of the reasoning faculties to perceive its existence and utility. All children and rude nations represent objects in profile; nor do we see any attempt at foreshortening until the application of light and shade, to assist objects in assuming their proper length when placed in a position towards the eye, or pointing from it. But even with a little application, a sufficient knowledge of perspective for ordinary purposes may be acquired. We who now know what has been achieved by this means, and which the ancients were ignorant of, can judge with a greater degree of certainty of its acquirement.

The advantage that drawing has over writing in developing the infant powers of the mind is, that the eye perceives a resemblance to objects passing before it; but writing, or the forms of the different letters, have no reference to forms existing in nature; drawing familiar objects, therefore, gradually converts mere instinct memory into reasoning reflection, the great characteristic difference between man and the brute creation. Thus, thought, the foundation of every excellence, is prepared to take root in the mind, while the brain is yet undisturbed, or, as Locke expresses it, a *rasa tabula*. Independent of these advantages, the early wakening the faculties by pleasurable instruction, keeps dormant the bad passions inherent in nature. The cultivation of the fine arts, even in manhood, humanises the mind to a certain degree; drawing can be more easily taught by signs alone, whereas writing requires colloquial interposition. A correctness of eye acquired in youth, grows with the growth and strengthens with practice; and many of the beauties in natural imagery are developed by it to our gratification. By taking precedence of other studies, it cannot interfere prejudicially, as abstruse education seldom takes root until the mind is matured; but on the contrary, unless there is a natural predisposition, it only sours the temper, and is thrown aside on every opportunity. What we are contending for, is an early instruction in the most attractive and agreeable manner.

Reverting to the inquiry, how far an education in drawing would operate beneficially upon children of imbecile minds, or in strangling by this method the germs of idiotcy even in the cradle, it ought to be ascertained, if possible, setting the faculty of speech aside, wherein consists the difference between the instinct of the brute creation and the reasoning powers of man. Comparing an uneducated savage with a confirmed example of idiotcy, we trace a great many points of resemblance, such as shrewdness, cunning, memory, vindictiveness, and gluttony, with other bad passions found often in other classes of mankind, though not exclusively. Now these passions, if not checked by education, will riot and grow up in rank luxuriance, and drawing seems to be a branch that takes root earlier in the mind than others of less palpable nature. How far it would work beneficially in adults, or "minister to a mind diseased," is a matter more strictly within the province of a physician than an Art journal. In children and in youth, from what we have observed, we can speak with greater confidence; the few hints we have thrown together may direct the attention of some influential promoters of education to the subject thus partially discussed.

JOHN BURNET.

LECTURES TO WORKING MEN.

THE time was, when it was thought that an artisan had nothing to do with science or literature; that the man whose hands had been hardened by toil was necessarily excluded from participating in those pleasures and advantages which are to be derived from the labours of the brain. There was prevalent the hypothesis that hard-handedness necessarily led to thick-headedness, and the only duty of the educated classes was thought to consist in dealing gently with those grades, whose duty was to exhibit the patience of "dumb, driven cattle." Happily, those days are changed; a more genial spirit now prevails, and all—excepting a few cobweb o'er-woven minds—see the importance of encouraging to the utmost that awakening spirit of inquiry which is so strongly manifesting itself amongst our ingenious artisans.

It is pleasing to see the manner in which an experiment has been made at one of our national institutions—the Museum of Practical Geology—of delivering lectures on Applied Science to working men; and no less pleasing is the manner in which the artisans of the metropolis have availed themselves of the opportunity. Upon the organisation of the Government School of Mines, and of Science applied to the Arts, it was suggested that the institution might be made available to the purposes of instructing the working classes. The Professors readily entered into this view, and it was resolved that an experimental course of six lectures should be given on Monday evenings, to which men, proving themselves to be artisans, should be admitted upon payment of a registration fee of sixpence. The theatre of the Museum of Practical Geology holding only 500 persons, the issue of tickets was necessarily limited to that number. Within three days the whole number of tickets were applied for, and the applications continued to be most numerous, although advertisements announcing the fact that all the tickets were disposed of were immediately published in the daily papers. So eager and anxious were the applicants, that the gentlemen upon whom the task of lecturing devolved, promised to repeat the course immediately after Easter. The first lecture was given by Dr. Lyon Playfair, "On the Manufacture of Glass;" the second, by Professor Edward Forbes, "On the importance of collecting Fossils;" the third, by Professor Robert Hunt, "On Photography and its applications;" the fourth, by Professor Ramsay, "On the study of Geology;" the fifth, by Professor Warington Smyth, "On Mining;" and the sixth by Dr. Percy, "On Iron and its manufacture." The theatre was crowded on each occasion by a well-dressed and most intelligent-looking set of men, a very large number of whom were provided with note-books, of which they made good use during the lectures.

The subjects of the lectures may not appear at first to be such as would be of the most interest or the most instructive to a set of artisans, but they had been chosen by the Professors, and the result shows that they had not been mistaken in their selection. The subjects were treated simply, and most fully illustrated by specimens and with diagrams. They were all listened to with the most profound attention, and the expressions of delight were frequent and earnest.

We look upon this movement on the part of our government as one of the most important which has yet been made. It at once convinces the labouring classes that they are not forgotten in the movement onward, and by giving to the industrious artisan the materials for thought, in the shape of science and its applications to the useful purposes of life, a new pleasure is awakened, which, like the air we breathe in purity invigorates without producing satiety. We hope those gentlemen who have so zealously taken this additional burthen upon them, will find their reward in the strong evidences of good as the result of their labours.

THE VERNON GALLERY.

REST IN THE DESERT.

W. J. Muller, Painter. J. Cousens, Engraver.
Size of the Picture, 1 ft. 8½ in. by 1 ft. 2 in.

WE have ever regarded the genius of Muller, in landscape-painting, as one of the most original this country has produced; nor was its originality less apparent than the beauty and vigour of his style. Intelligent in his selection of picturesque subjects, rich as a colourist, and masterly in his execution, we believe few artists of our school would have left a higher name behind them, had his life been prolonged to a term that would have fully developed its matured powers. But disease, aggravated, if not engendered, by disappointment, brought him to a premature death, in 1845, at the age of thirty-three years.

Muller travelled much. He made the tour of Germany, Switzerland and Italy in the years 1833 and 1834; and in 1838 he visited Greece and Egypt, from which countries some of his best pictures were painted. Several of these, since his death, have come into the "market," and realised large sums. In 1841, he published a very beautiful work in lithography, "Picturesque Sketches of the Age of Francis I.;" and at a still later period, when the British Government had determined to send an expedition of antiquarian research into Lycia, he resolved to accompany it, which he did solely at his own expense. The results of this journey were also seen in a number of admirable pictures. But the sacrifices he made to accomplish the object were very great; and it is much to be feared that the toils he was forced to undergo tended to abridge his life.

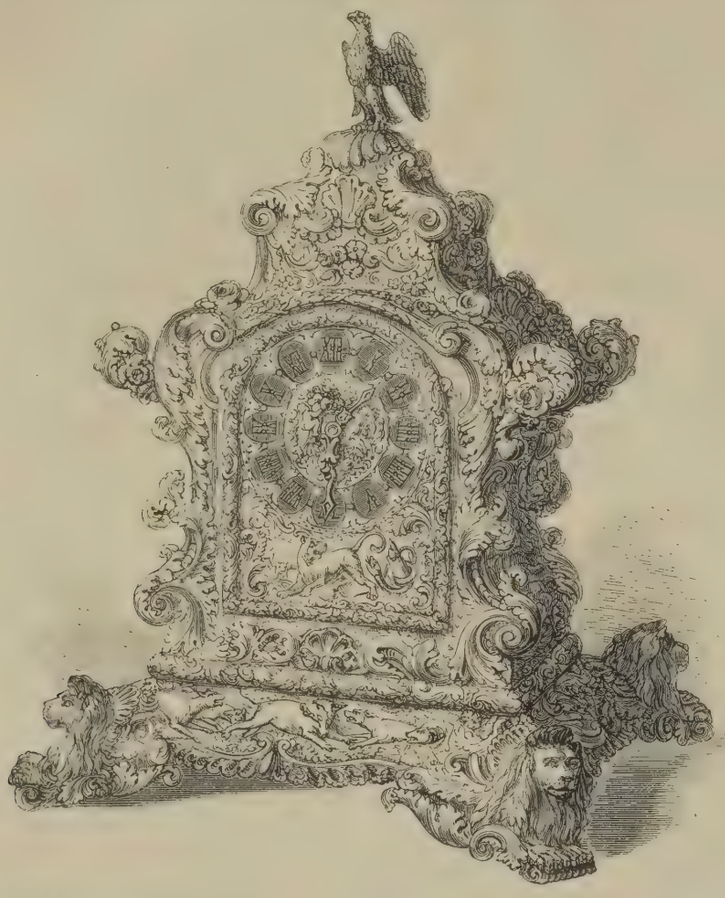
The peculiar and original style of Muller is very apparent in Cousens's engraving of "Rest in the Desert," a picture of simple composition, but treated with great breadth of effect. The richness of this painter's colouring, and his bold handling, remind us of the same qualities in Etty's works, allowing for the difference of subject.

The Young Mother.

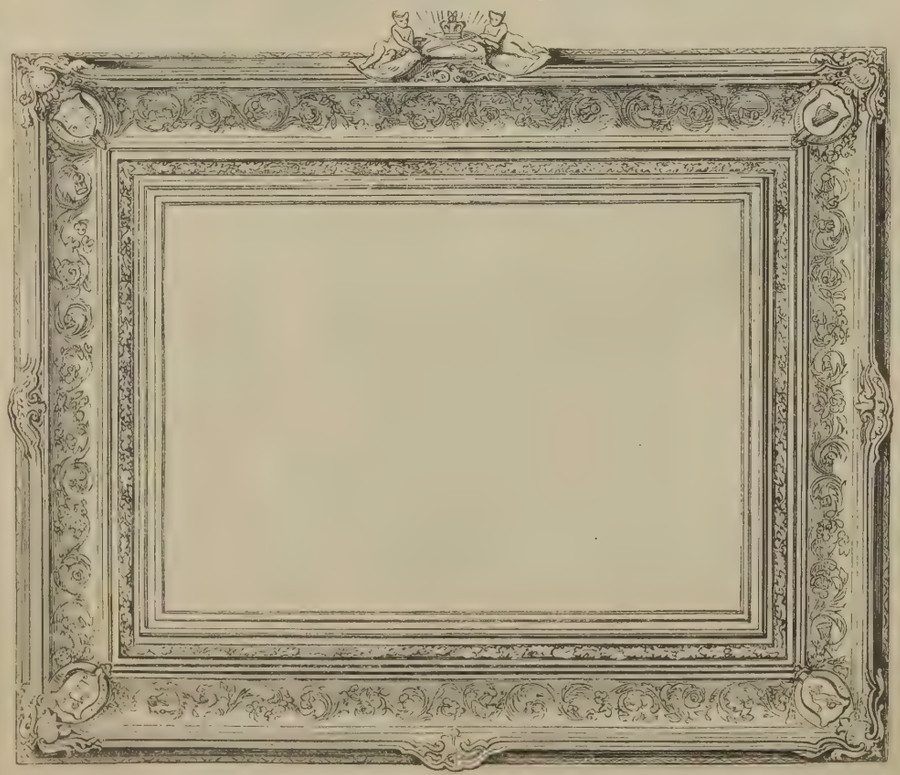
THE

PROGRESS OF ART-MANUFACTURE.

The Clock by Messrs. John Moore & Sons, Clerkenwell, is a work of very considerable merit. It is wrought in gilt metal, and richly decorated with scroll-work on a frosted ground. The dial is very tastefully executed; the hour numerals are chased, gilt, and enamelled; figures and flowers are introduced in the centre, and beneath are groups of animals.

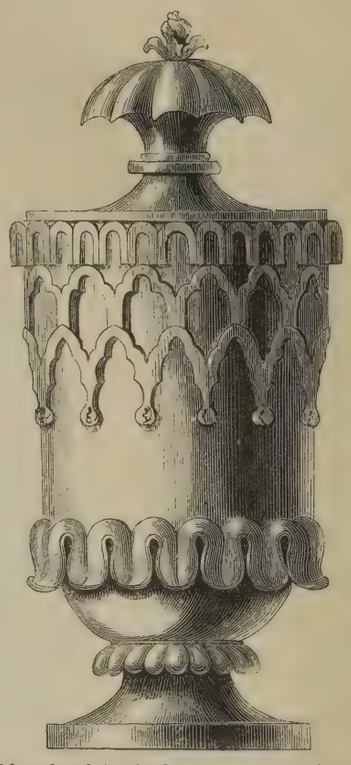


A Picture Frame, by Messrs. Hay, of Aberdeen, shows abundance of well-arranged ornament, very light in its composition. On the hollow part of the frame is a running frieze of

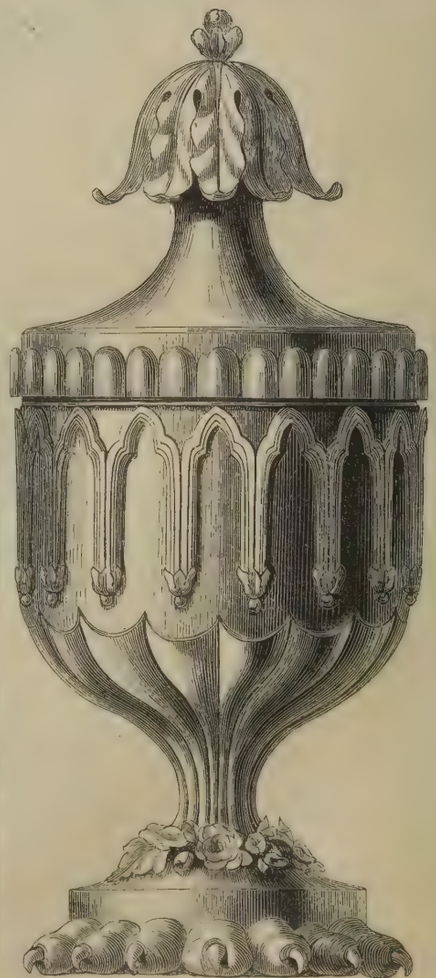


the rose, shamrock, thistle, and leek; on the corners are the shields of England, Scotland, &c.

The Vases in carved stone are the work of Mr. Plows, of York. The stone, obtained in the



neighbourhood, is of a fine texture, yet of exceed-



ingly durable character. They are based on the Gothic, but varied by the fancy of the modeller.

We introduce here three very elegant GLASS JUGS by Messrs. GREEN, of St. James'-street; they are remarkable for the beauty of their outline, and for the taste and elegance of their decoration, which is appropriate to its purpose.

The accompanying engraving represents a black LACE FLOUNCE, or fall, by Mr. VICKERS, of Nottingham, the fabric of which is manufactured upon the pusher bobbin-net machine, in imitation of the "real," or Chantilly point, the outline being subsequently embroidered with the needle.

The pusher machine, to which the principle of the Jacquard loom has only lately been applied, offers the only means whereby we are able to compete with the productions of the "cushion."

EXAMPLES OF GERMAN ARTISTS.

RUTH AND BOAZ. J. SCHNORR. Ruth, ch. ii., ver. 8.

THE SIEGE OF JERICHO. A. STRÄHUBER. Joshua, ch. vi., ver. 13.

ART IN THE PROVINCES.

EDINBURGH.—*The Royal Scottish Academy.*—We much regret that circumstances have prevented us from preparing our promised Report of the Exhibition of the Royal Scottish Academy; we are reluctantly compelled to postpone its publication to our next number.

BELFAST.—The annual exhibition of works of Art opened in this town on the 9th of March, with every prospect of success; the society has not been very long in existence, but each year adds to its influence and its interest. The gallery contains this season 224 works, pictures and sculptures; among the contributors we find the names of the following members of the Royal Hibernian Academy, Mulvany, Cregan, H. Frazer, Sharp, Thompson, G. Papworth, Kendrick, Kirk, Macmanus and Smith; of the Royal Scottish Academy, D. O. Hill, Perigal, Kidd and Houston; and of those artists whose names are familiar in the galleries of the British metropolis, we see Tennant, Butler, Morris, Branwhite, Cary, Stark, Boddington, Jutsum, Vickers, H. B. Willis, Joy, Oliver, Weigall, Sant, Gilbert, Cave Thomas, Zeitter, Henshaw, E. Goodall, &c. &c.

BATH.—We have to record the last of the series of meetings of the Bath Graphic Society for this, the third, season. These meetings were brought to a conclusion by an extra night on Tuesday, the 9th of March, held in consideration of the interest they have excited, and more particularly as responding to the earnest zeal and devotion in the cause of Art displayed by one of the members, Mr. Maud, of Bathampton, in offering a contribution of more than sixty framed drawings, each one an illustration of the talent of the most esteemed artists in water-colours. This liberality was followed by others—the Marquis of Thomond, Sir William Holborne, Messrs. Shaw, Fuller, and Lamb; with their most efficient committee, Messrs. Sheppard, Hardwick, Alymer, Duffield, and Rosenberg, and many others; artists and amateurs also contributed freely. Hilton's "L'Allegro," two gems by Goodall, Linnell's "Supper at Emmaüs," Maclise's "Charles I. and Cromwell," &c., lent their aid to a pictorial feast which, for such a purpose, was probably never yet collected together in any town in England. Nor was Art represented alone by drawing and painting, the tables displayed bronzes, statuettes in various materials, jewelled cups, oxydised silver—which we are borrowing from the French—and a model of the "America," which we have bought from the natives. At the earnest request of the whole assembly—for strangers were freely admitted on this occasion—the committee determined to throw open the Exhibition during the following day at a "protective" charge for admission. The result was most satisfactory, and will, we trust, have aroused such a feeling for the Arts in Bath as will not easily subside. It has been a feature in these meetings, that ladies were admitted not only as visitors, but also as subscribers. This has proved most agreeable, and we hope we may add without offence, *beneficial* to both sexes; for there are a few men who—in forgetfulness of Somerville, Martineau, Merimeé, Strickland, &c., &c., whispered that the presence of women dispelled the scientific effect of the meeting: we think these exclusives may have learned a lesson in the Octagon on the 9th.

WALES.—A fine recumbent effigy of the late Earl of Powis has just been completed by the sculptor, Mr. E. Richardson, who has very successfully combined the devotional attitude and feeling of the medieval recumbent effigies with the costume and freedom of modern days. The Earl is represented in the robes of the Garter, the hands joined in prayer; the pillow supported by seated angels. It is executed in one large block of alabaster, a stone formerly much used for such purposes, but which has ceased to be in request since the early part of the seventeenth century, one chief cause being the difficulty of procuring blocks large enough, since the use of gunpowder in mines, in place of the old manual mode. The present block was quarried by hand, from the mine at Chelleston in Derbyshire, and Mr. Richardson has succeeded in imparting to it a higher polish than it has hitherto received. The effigy is to be placed in an altar-tomb, in a recessed arch in the wall of the church at Welchpool.

IPSWICH.—The annual meeting of the Suffolk Fine Art Association, was held recently in the Town Hall, Ipswich. The report of the committee was read by Mr. Phipson, the secretary, from which it appears that the progress made is much greater than was anticipated during the first year. The adoption of the report was moved by Mr. T. S. Gowing, a gentleman to whose active energies much of the successful result is to be attributed. The committee propose to enhance the value of the annual exhibition by the delivery of a series of lectures on the Fine Arts.

WORCESTER.—There cannot be a more convincing proof of the value in which the principles and object of the Worcester School of Design are held, than the fact that, within three months after it was inaugurated—namely, in December, 1851—one hundred and fifty-eight pupils should have availed themselves of its benefits; of this number, one hundred and fifteen are male students, and forty-three female. The funds of the school are in so satisfactory a state that the committee are enabled to appropriate a sum of 30*l.* to be distributed in prizes among those pupils who, at the annual examination next October, shall be found to have made the greatest proficiency in the several branches of design, drawing, and modelling. It is also gratifying to know that one of the leading firms in the manufacture of china—the staple commodity of Worcester—is about to employ some of the students to make designs for an important service of china, for which an order has been received by the manufacturers.

STAFFORDSHIRE.—The church at Elford, in this county, is remarkable for the very fine series of tombs to the early members of the Arderne and Stanley families. As examples of medieval taste they are unrivalled; and the recumbent effigies are singularly interesting, from the minute manner in which the details of costume and armour are given. These tombs had been allowed to sink into a disgraceful state of neglect and dilapidation, but enough remained to make them objects of great interest, and to allow of perfect restoration. Fortunately the services of Mr. Edward Richardson, the sculptor, who has successfully restored those in the Temple Church, London, Chichester Cathedral, &c., were secured; and he has succeeded in perfecting these noble memorials, in a manner the most careful and accurate. It is his intention to publish a descriptive volume, with engravings of the entire series.

MINOR TOPICS OF THE MONTH.

THE ART-SEASON.—By the time that the *Art-Journal* is in the hands of its readers, some of the exhibitions of the season will be already open. The works of the Royal Academy will be sent in on the 5th and 6th of this month; and the exhibition will open as usual in the beginning of May. We have seen some of the works which will be ranked among the attractions of the collection, but it were invidious to name a few, and not just to speak prematurely of their merits, for we saw them in a state of progress. The Society of British Artists will, as usual, precede the others; but it is probable that the exhibition of the National Institution may be retarded until a period later than usual, in consequence of the architectural exhibition occupying the rooms until the end, we believe, of March. The hanging of the two Water-Colour exhibitions does not occupy so much time as that of oil-pictures, and as they have no "varnishing days," it is not necessary that they should receive their works so early. It is hoped on all sides that the ensuing season will be more favourable than the last, for, although it must be admitted that every picture of a certain degree of merit was sold, yet the support given to rising talent was unusually meagre. In sending in works that are sold, there is frequently an artifice practised which is altogether unworthy of honourable men, that is, sending the work in as if for disposal, and a few days afterwards causing it to be marked as sold; this is much to be deprecated, it causes disappointment to those desirous of purchasing, and unnecessary trouble to all parties.

THE HOUSES OF PARLIAMENT are to receive some new contributions from English painters and sculptors, but, as we understand, they are to be received, not on the score of talent alone, but *cheapness!* We have heard that, among sculptors, Foley and Marshall have been applied to; and among painters, Pickersgill and Cross. But no commissions have been given, subjects only have been named and promises held out, provided these gentlemen take a hundred pounds or two less than they had previously received for their works. Now, bearing in mind the large sums of money that have been wantonly spent in hideous heraldic windows, minor decorations, or ventilation alone, none of which items are at all satisfactory, it does seem monstrous that the professors of Art should be so needlessly restricted in their fair share of remuneration. Some reason is given for the niggard principle in the fact of the small annual grant allowed for decoration—only 4000*l.* a-year—but surely it is unworthy a nation like our own to "haggle" with its artists in a great national work.

THE CRYSTAL PALACE.—It would appear that, at all events as far as the Derby administration is concerned, the great work of 1851 is to be completed by the removal of the building—at least from Hyde Park: but whether to be purchased out of "the surplus" and re-erected elsewhere, either as a whole or in parts, is a question yet to be decided. The following reply of Lord John Manners, chief of the Woods and Forests, will give our readers the information they now need on the subject:—

Lord J. Manners said, that under the existing arrangement, the contractors were bound to remove the building on the 1st of June. Last year, an address was presented to Her Majesty for an inquiry as to the expediency of retaining the building, or removing it to some other site. The commission in consequence was appointed, sat for some time, and after receiving a considerable amount of evidence, presented their report. Both that report and evidence were now printed for the use of members of the house; and the report recommended that the existing agreement should not be interfered with; the reasons which induced the commissioners to make this report appearing amply sufficient. It was not, therefore, the intention of Her Majesty's Government to propose any interference with the existing arrangements which would necessitate the removal of the building.

It was, indeed, impossible for Government to arrive at any other decision, as a consequence of the Report made to the Treasury by Lord Seymour, Sir William Cubitt, and Dr. Lindley. It is quite clear, therefore, that the contractors, Fox and Henderson, will have to remove the building; they may be well content to do so; something is said, indeed, about their expecting 20,000*l.* more before they are satisfied; and even then, if we read their appeal correctly, they will not consider themselves overpaid. One thing is quite certain, there is no public feeling in favour of the retention of the Crystal Palace; we more than suspect that it will be a painful instead of a pleasant reminiscence to a vast majority of the parties who formed it and upheld it, and whose demand for "a statement of accounts" of receipts and expenditure continues to be met by a silence at once ominous and sarcastic.

A SALE of Pictures and Sketches by the late B. R. Haydon, took place on the 18th of March, at the rooms of Messrs. Foster. Among them were eleven finished pictures, including his best work, the great gallery picture of "The Judgment of Solomon," which sold for 67 guineas; "Curtius leaping into the Gulf," a picture which excited much attention and controversy, and which the artist valued at 200*l.* sold for 26*l.* The picture of "Samson breaking his bonds," fetched 4 guineas, and the large altar-piece of "Christ's Agony in the Garden," 5 guineas. Twelve sketches in oil were also sold, which varied in price from 5 shillings to 30 shillings. A book containing ninety-five studies of physiognomy, including sketches from life of Wordsworth, Sir C. L. Eastlake, Douglas, the author of "Nenia Britannica," and various others, all drawn with much breadth and power, fetched 3*l.* 15*s.*, less than one shilling each! The dealers had the sale all to themselves, and it was truly melancholy to witness this total sacrifice of the last relics of the great and unfortunate artist. The admirable half-length portrait of Haydon by Illidge was also sold, and fetched 20 guineas.

THE AMERICAN GREAT EXHIBITION.—We repeat our caution that this scheme is one which no sensible person will embark in without first obtaining proper security for the safety of the property he will be expected to embark. Such security he is not likely to receive; and if without it, he incurs a risk against which he has had

sufficient warnings; let him take the consequences, and complain of nobody but himself. At all events, we are required on the part of the United States Government to lay much stress upon the fact that no sort of inducement—direct or indirect—has been held out by it to lure contributors.

Paris Academy of Fine Arts.—The Jury for the admission of Paintings, and distribution of rewards for the present Salon of 1852, is composed as follows:—The Director-General of the Museé, President of all the united Juries. In Painting.—Count De Morny, Vice-President. Chosen by the artists: L. Coignet, Decamps, Delacroix, H. Dupont, Mouilleron, Picot, H. Vernet. Chosen by the Administration: Cottereau, Marquis Maison, de Mercey, Roiset, Varcollier, Vilot. Sculpture.—De Longperrier, Vice-President. Chosen by the artists: De Bay, Oudiné, Rude, Toussaint. Chosen by the Administration: Comte de Laborde, Paul Rochette, Count de Turpin, Crissé. Architecture.—Merimeè, Vice-President. Chosen by the artists: Daujoy, Labrousse. Chosen by the Administration, De Cacomont.

The 5000*l.* worth of Articles purchased by Messrs. Cole, Owen Jones, Pugin, and Redgrave, are, it appears, about to be exhibited at Marlborough House. Some account of this purchase was furnished to the *Times* immediately after we directed attention to the subject in the *Art-Journal* for March. This account is, of course, plausible: there is no mistaking the source from whence it emanates: but admiration may be suspended awhile, inasmuch as all who please will be enabled to form their own opinions; and that the affair will be subjected to criticism is pretty certain. Meanwhile, we perceive no notice taken of the purchase from Messrs. Hunt and Roskell of the Shakspeare shield of Vechte, for the sum of 900 guineas or pounds, we cannot say which. It will not be seen at the Exhibition: and why? because the Board of Trade refused to sanction so unseemly a contract, and insisted upon its being cancelled by the committee of four! Whether Messrs. Hunt and Roskell will insist upon the bargain being ratified, or release those gentlemen, we cannot tell, but that the 900*l.* or guineas was not paid out of the 5000*l.* is no fault of theirs. Mr. Owen Jones is, it appears, to form a catalogue of these things, and he has already made one speech in laudation of Indian shawls as teachers of pure taste in ornament; their lessons being the more valuable, inasmuch as their producers are forbidden by their religion to draw the human figure; Mr. Jones very sapiently arguing, therefore, that "here (viz., in Europe) we have been studying drawing from the human figure, but it has not led us forward in the art of ornamental design. Although the study of the human figure may refine the taste, it is a roundabout way of getting at that result. It is to be hoped, as this Society (viz., the Society of Arts) is assisting in the formation of elementary schools, that it may be able to find a better means of producing the result in question." Couple this, good reader, with Mr. Cole's rigmarole at Bradford concerning the folly of learning taste from statues (a pooh! pooh! for the Apollo and the Germanicus) and you will find that Mr. Owen Jones, Mr. Cole, and Mr. Redgrave—*tria juncta in uno*—are on the high road to the invention of that modern English style, which they tell us England wants—"a style of her own!"

The Testimonial to Messrs. Cole, Dilke, and Co.—The committee (if there be one) or, at all events, the secretary to the fund for a testimonial to these gentlemen, has at length seen the policy of announcing that whatever the money may be—much or little—it is to be shared by Messrs. Drew and Fuller, and Mr. Digby Wyatt. The fact is, as we announced last month, that the subscriptions for the testimonial were "next to nothing." All the appeals made by the friends of Mr. Fuller and Mr. Wyatt (and they were numerous, pressing, and earnest), were positively rejected by the committee (if there be one), or the secretary above alluded to: he at least—instructed by himself or somebody else—returned repeated and emphatic refusals to associate with the names of Messrs. Cole and Dilke the names of Messrs. Wyatt, Fuller, and Drew; and he would no doubt have persevered in this course, but that to all seeming the returns were to be "nil;" with those names added, it is probable that a respectable sum will be gathered. Up to the present, however, the prospect is deplorable. We shall in due course report the names of the subscribers from 5*s.* up to 10*l.*—of which latter there is *one!*—and we may find it our duty to dissect the list. We repeat, the attempt to get up this testimonial will be—as it ought to be—a lamentable failure. Applications for subscriptions to manufacturers and contributors to the Exhibition have been declined generally in terms not very flattering to the Executive Committee, who, in making this appeal for a "Testimonial," have had more "boldness" than we gave them credit for; or else the parties who assist them must be singularly ignorant of the public feeling which exists towards their *protegées*. The result will, however, be conclusive.

The Wreck of the Minotaur.—The Earl of Yarborough has placed in the hands of Messrs. Colnaghi, for the purpose of being engraved, Turner's noble picture of "The Wreck of the Minotaur," painted by the artist for the father of its present possessor. The vessel, a British seventy-four, was wrecked off the Dutch coast, about the year 1800; and what a picture has Turner made of this appalling subject! Well may England be proud of the genius which could portray with such wonderful power the strife and victory of the elements over the pride of man. We remember to have seen the picture, some five or six years since, hanging on the walls of the British Institution, by the side of the Marquis of Westminster's celebrated "Vandervelde;" Turner's work has since then undergone a little washing and fresh varnishing, and it now comes out with a brilliancy and force perfectly marvellous. The huge deserted mass of timber, almost without form, lying with its side half-engulphed in the waste of waters—the mountainous waves dashing wildly and fearfully in every imaginable form—the pigmy boat with its overcrowded occupants vainly endeavouring to escape from their fury—are rendered with a fidelity which would almost lead to the supposition that the painter himself had been present at the catastrophe. The picture is to be engraved by Mr. H. Cousins, and the print will form a companion to one of a similar subject, engraved some years ago by Mr. C. Turner.

The Excelsior Inkstand, invented by Mr. Edwards, of Birmingham, is an admirable contrivance for keeping the ink pure. It is divided internally into two parts, for black and red ink; and the top, which is fixed, is so contrived that, by turning a small handle in the centre, the apertures are completely covered, preventing the least admission of dust, &c. We have had one of these inkstands in use for a considerable period, and can highly recommend it to those who, like ourselves, require a ready pen and fluent ink.

The Poet Moore.—"The poet of all circles"—who was, in truth, "the idol of his own"—is dead. He liveth in those works which are imperishable: but the mortal has put on immortality, and the little obscure churchyard of Bromham holds the tabernacle which contained one of the loftiest and gentlest souls that ever glorified earth. We do no more at present than chronicle his name among the losses which the world has sustained: hereafter, it may be our privilege to make a "Pilgrimage" to his grave, and to speak of him as we knew him, amid the amenities and sweet resources of his home. But we would, at this moment, draw attention to the duty of marking his grave by some fitting monument: he was an Irishman—and in Ireland, we imagine, it will be useless to look for a tribute to his memory. Ireland rarely honours its "worthies," alive or dead. But Moore was the property of all who speak the language in which he wrote; those who owe him gratitude for large draughts of pleasure, may be reckoned by millions. We trust that some move in this matter may be made; and that a monument in honour of his genius will be erected somewhere—if neither in St. Paul's, nor in Westminster Abbey, at least in the village churchyard in which he sleeps. We shall gladly aid in the formation of a committee for this purpose; and very willingly pledge ourselves to raise a considerable portion of the necessary funds. But it will be expedient for some one, with more leisure than we can command, to commence the work,—which will be, of a certainty, successful. We may add that the poet has left a valuable legacy to the world—he kept a journal, with great regularity, for many years, and with the avowed design of its publication after his death. Mrs. Moore will, consequently, consign it to the press; it consists of three thick and closely-written MS. volumes; Mr. Moore named in his will the gentleman whom he was desirous should edit this work; it may, therefore, be anticipated as among the most interesting publications to which modern times have given existence.

The Caxton Monument.—A public meeting was held in the great room of the Society of Arts, Adelphi, on June 12, 1847, to promote the erection of a monument to commemorate the introduction of printing into England, and in honour of William Caxton the earliest English printer. The usual appointment of a committee of management took place, and several subscriptions were paid, the Dean of St. Paul's being appointed the treasurer; one of the subscribers hearing nothing further of the proposed monument, addressed the treasurer thereon in November 1851, and received the following reply, which may probably stimulate exertion in the proper quarter—or at least urge an explanation as to the intentions of the gentleman charged with the undertaking through the aid of the Society of Arts:—

"*Deanery, St. Paul's, Nov.* 18, 1851.

"The Dean of St. Paul's begs to assure Mr.——that no one can be more anxious for the final settlement of the affair of the Caxton subscription than himself. Mr. ——, is perhaps not aware that a meeting of subscribers was held at the close of last season (about June), in which a determination was made to attempt to carry out the same in a certain form through the Society of Arts. Mr. Cole was requested to undertake the negotiation. The Dean having been absent from England for some months, has not yet heard the result of the negotiation, on which must depend the close of the affair."

Memorial to the late Marquess of Northampton.—The admirers and friends of the late Marquess of Northampton—and there were few who came in contact with him without being such—will be glad to hear that a committee is being formed in London with the view of raising some appropriate memorial to one whose life and energies were devoted to the cause of Science, Art, and Archæology in its widest sense. One of the latest objects of interest with the late Marquess, was the restoration of the round church of the Holy Sepulchre, in Northampton, which was originally founded by an Earl of that name, and with which in many ways his lordship was closely connected. It has been suggested, that as the general restoration and enlargement of this church is now going on under an influential local committee, nothing could be more appropriate than the restoration of some definite portion as a monument to the late Marquess. The pavement, the windows, the walls, and the roof offer opportunities of carrying out ecclesiastical art, in this instance, to a higher style than has yet been attempted in this country, and if the round part, as is proposed, be adopted as the memorial portion, its character of an antechapel, to which it is intended to restore it, will admit a higher degree of decoration than our Church usually allows in the part allotted to congregational use. Lord Talbot de Malahide, the Dean of Ely, Albert Way, and others who constitute the provisional committee give sufficient guarantee of the excellence of the work, if undertaken; and there are few lovers of Art in this country who will not be glad of such an opportunity of testifying their sense of the valuable and amiable qualities of the late noble Lord, by assisting in raising so appropriate a memorial.

Prize Medals of the Great Exhibition.—We are glad to know that the Commissioners of the Great Exhibition have, in the cases where a medal has been awarded to a firm or partnership, allowed a duplicate medal to be made for each

of the partners, on application, and on payment of the cost of striking. This will obviate some difficulties in regard to those instances where different partners might feel that each was entitled to the personal possession of such a distinguished mark of merit. Application for the medal is, we believe, to be made to Mr. Leonard Wyon, at the Royal Mint.

Casts from Lambeth Palace.—Miss Wilson, who, under bodily infirmities which would have seemed, to the multitude of women, to justify the being a burden to others, has so long honourably maintained herself by her abilities, has received permission from the Archbishop of Canterbury to make and to publish casts from the Lollards' Tower, in Lambeth Palace, of the inscriptions cut upon the walls by the persecuted Christians, from whom the Tower derives its name. The casts are contained in a box fitted up with trays, and accompanied by a brief account of the Lollards' Tower, and by an extract from the Act of Parliament obtained by the Papal power for burning the Lollards. We are already indebted, as Englishmen, to Miss Wilson for having preserved similar historical records of political martyrs from the walls of the Tower of London, and this new series will have a deep interest, especially at the present time. Miss Wilson's residence is 19, Howland-street, Fitzroy-square.

Windsor Castle.—Few who have visited the only truly regal residence our country possesses, but must have lamented to find some of the most ancient and picturesque parts of the Castle, abutting on the High-street, concealed by the houses that stood before them. These houses, however, have now all disappeared; and the workmen, a week or two since, while levelling the ground betweeen the Garter Tower and Julius Cæsar's Tower, not far from "the hundred steps," accidentally discovered a long subterraneous passage, cut through the rock on which the Castle stands, and about six feet below the surface. The passage is six feet in width, and ten feet in height, built of strong masonry. Hitherto, its course has been traced as far as the residence of one of the minor canons, in the Horse-shoe Cloisters, adjoining Julius Cæsar's Tower, where the entrance has been bricked up. From this it appears to descend in the direction of the river Thames, and is supposed to pass under the water to some distant outlet, but its course has not, as yet, been explored in this direction. The presumption is, that the passage was in former times a sally-port for the garrison of the Castle.

Art for the Cottager.—We have seen, at Messrs. Hering and Remington's, the print-publishers, a specimen of a series, they are preparing for publication, of large coloured prints, from Bible subjects, intended to ornament the walls of the humbler classes of society. It is a fact beyond dispute, that the engravings which are generally found in such places, are of a nondescript and absurd character, and, too frequently, something worse; yet they are circulated by thousands, framed and varnished, at prices varying from sixpence to half-a-crown. A very large number of these, especially of so-called religious character, are imported from the Continent at a remarkably low cost, so as to enable the vendors to dispose of them on terms that come within the reach almost of the poorest. To provide something equally moderate in price, and of a higher and more teachable tendency, is the object of the gentlemen who have suggested the series in question. The subjects will be designed by first-rate artists, drawn on wood by Mr. J. Gilbert, and printed in oil-colours by the process of Messrs. Leighton. The Rev. Messrs. H. J. Rose and J. W. Burgon have undertaken to edit and arrange the Scriptural texts that are to be introduced into the ornamental border surrounding each print.

The Sculptures and Paintings of the catacombs at Rome,—the most important monuments of the primitive Christian Church remaining,—are about to be published in Paris, the National Assembly having voted 8000*l.* for that purpose. The work is to be superintended by M. Arupère, Ingrès, Merimée, and Vitel, and to include all articles discovered in the catacombs illustrative of the first centuries of the Church.

REVIEWS.

The Schule Scailin. Engraved by W. Howison and W. Miller, from the picture by G. Harvey, R.S.A. Published by Gambart & Co., London.

For the benefit of our southern readers, it is necessary we should translate the title of this engraving, which, however, we cannot do better than by describing the subject itself. It belongs to the class of works that Wilkie and Mulready, and, perhaps even beyond these, Webster, have made so popular — the "turn-out" of a boys' school at the termination of their day's labours. The uproarious crew are rushing, helter-skelter, towards the door, upsetting each other and everything beside, in "the exuberance of their fresh and lively spirits," as poor Hood would have said had he seen the group. One unfortunate urchin is jammed between the door and a desk; another is struggling on his knees in the midst of the crowd, to regain his hat, which has been knocked off in the *emeute*. This is the exciting and laughable part of the scene; but it has a darker and sorrowful side also—that rigid, dissatisfied-looking, old dominie, with his long square-skirted coat, and ribbed stockings, and buckled shoon, inspecting the blotted copy-book of the idle bairn who stands by his side, with ink-bottle hanging to his waistcoat button; we dare lay a wager this young culprit had no share in the fun out of doors that afternoon, for his countenance is sufficiently indicative of his misdoings. There is also a wee barefooted, chubby-faced child in the foreground, holding a book, and gazing most invidiously on the rebel crew "scailin the schule;" while two little girls, one of them a charming type of their class, occupy the opposite corner of the picture: the purport of these is not very clear, unless, as the parish-beadle says in "Pickwick," "they are waiting till the pop'lar ebullition has subsided," before they venture to make their exit. The picture is clever in all points, because whatever Mr. Harvey does must exhibit abundant evidence of genius; it is full of hearty natural humour, and its several parts are put together with great skill; the subject is intelligible enough. Admitting that an artist ought not always to be "harping upon the same string," and that he is quite right in striking into a path to which he was hitherto a stranger, we confess to a decided preference of Mr. Harvey's usual subjects, such as his "First Reading of the Bible in St. Paul's," and his "Children Blowing Bubbles," over this one. That his "Schule" will be well supported, however, there is no doubt, for it is conducted in a very reputable manner, notwithstanding the turbulent demonstrations it now makes. The engraving was commenced, and very far advanced, by the late Mr. Howison, of Edinburgh; at whose death, about twelve months since, it was taken up and completed by Mr. Miller, also of Edinburgh.

The Salutation of the Aged Friar. Engraved by S. Bellin, from the Picture by Sir C. L. Eastlake, P.R.A. Published by F. G. Moon, London.

The admirers of the highest class of art—that which successfully appeals to our intelligence and most natural capabilities,—are greatly indebted to Mr. Moon for administering to their gratification by the publication of so many excellent prints as he puts forth; most of them are good specimens of a good order, addressing themselves more to the cultivated mind than to the popular taste, yet gaining popularity by their unquestionable merit. Such an engraving as this reminds us of some of the best works of the Italian and German schools, pure, elevated, and beautiful. About twelve years since, the now President of the Royal Academy exhibited a charming picture from one of his Italian sketches. It represents an aged friar, with a younger companion of the same ecclesiastical order, standing at the entrance of his dwelling, and apparently bestowing a benediction upon a group of young Italian peasantry, one of whom, a dark-eyed girl, is offering him a rose; a younger boy is about to kiss the hand of the venerable man. The grouping of these figures is very effective; and the touching story is rendered still more interesting by the grace and beauty expressed in the countenances of the females and children, and the benignity of the elder personages, "grave and reverend seigniors." The engraving is in stipple, very cleverly executed, with an amount of sunny daylight thrown over the whole subject that renders it most cheerful. We know that dark eyes are inseparable from Italian beauty, but we could have desired to see them not quite so strongly expressed as they are in the two elder girls and the infant; they have too much the appearance of dark spots. The print forms an excellent companion to that from Sir Charles Eastlake's picture of "Pilgrims in sight of Rome."

Sir Christopher Wren and his Times. By James Elmes. Published by Chapman & Hall, London.

A period of time most eventful in English history, concerning which much has already been written, is pressed into this volume—a century of years, from the accession of the first Charles to the death of the first George, full of stirring and memorable actions, whose effects remain with us, and are felt even to this day. Making the great architect of restored London his text, Mr. Elmes takes a rapid sketch of the principal personages whose destiny it was to play some part in the various dramas enacted through the country, most of whom were contemporary with Wren during his long-extended life. Monarchs and protectors, politicians, poets, divines, warriors, court-favourites, all figure in his pages, passing before us in goodly array and with pleasant address. The author thus amalgamates the historian with the biographer; and, in the former character, shows himself a warm adherent of the House of Hanover, and a conscientious believer in the Protestant faith. We have read his book with exceeding pleasure; for although it contains little with which we were not previously acquainted, it is written so agreeably, it touches upon so many interesting subjects inseparable from the individuals brought forward, and there is so much sound sense and reason in his deductions and observations, that one can well afford to travel the road we have repeatedly gone over before, with a companion at our side to point out features, worthy of notice, we had not previously regarded, and to beguile the way with his pleasant colloquies.

Mr. Elmes has already given to the public several valuable literary contributions in connexion with his profession as an architect and surveyor; but for some seven or eight years past he has been compelled to give up his practice, from almost total blindness, induced by his professional labours. His present work was compiled while still suffering under this afflicting calamity; but, like Milton, he has found an able and willing amanuensis in the person of a daughter. She will have a child's consolation in the reflection that the aid rendered to her parent will not be lost to the world, for their joint production will certainly find many readers.

Michael Angelo, considered as a Philosophic Poet. With Translations. By J. E. Taylor. Published by J. Murray, London.

From the date appended to the preface of this work, which has now reached a second edition, we find it was first published twelve years since, though until now we do not remember to have seen or even heard of it. Condivi, who was contemporary with Michael Angelo, informs us that the latter applied himself to the study of the Italian poets and orators, and composed sonnets before the accession of Julius II., who called Angelo to Rome; it is, however, more than probable that his poetical writings were not confined to any particular time, but were penned during various periods of his life. It is upon these sonnets that Mr. Taylor considers the artist entitled to be regarded as a philosophic poet; and, most unquestionably, they abound with deeply meditative thoughts expressed in symbolical language. Religion, and the love of the beautiful, wherever it appeared in human form, are the pervading subjects of his poems. M. Duppa, the modern biographer of Michael Angelo, seems to think he was ever fancying himself in love with some one or other of the dark-eyed beauties of Italy whose acquaintance he made; and, on this supposition, concludes that in his love-sonnets, a jargon of Platonism and crude metaphysical divinity, acquired from the prevailing taste of the times with little mind and no sensibility, is made to supply the place of real feeling. We cannot draw the same inferences from the known personal character and disposition of this highly-endowed man, whose mind appeared always to be linked with objects above the level of this lower earth. Socrates inculcated the love of the beautiful in his teachings of what may be called the "amatory school of poetry," but his doctrines were altogether opposed to those of the Epicureans; they referred to the mental capacity of enjoyment, not to the sensual: and we believe Angelo regarded beauty as a type of the loftiest and purest intelligence; hear how he commences one of his sonnets:—

"Within thy looks my mental eye beholds
That which I never in this life can tell;
The soul, while still enclosed in earthly veil,
Quicken'd and beauteous, rising oft to God."

Mr. Taylor's translations are rendered with much elegance, while the arguments he deduces from the original poems impress us with the most favourable ideas of the artist-poet's pure and philosophic mind.

THE GARDEN COMPANION, AND FLORIST'S GUIDE. Parts I. and II. Published by W. S. ORR & Co., London.

It can scarcely be said that we have, this season, felt any of the chilling effects of a long and dreary winter, so gently has he laid his strong hand upon us; nevertheless, we hail the advent of the spring months with our usual welcome, for, as Moir, of "Blackwood," sung,

"The bud is on the bough, and the leaf is in the tree;"

and these are signs that they who have the felicity of possessing even a tiny patch of suburban garden must be thinking about the summer-flowers—the beds of mignonette and pansies, the few scattered rose-trees and scarlet geraniums, and tall spike-leaved gladioli; while the owner of a *real* garden, flower-beds, shrubberies, grass-plots, walks, and the rest, will take a more expanded view of his possessions, and provide for them accordingly. To both these classes we can offer no better guide in the way of information and instruction than Mr. Orr's serial work, "The Garden Companion," edited by some of the most eminent floriculturists of the day, and adorned with numerous highly-coloured plates of many of the choicest varieties of plants, besides woodcuts of others, and of various matters connected with the cultivation of the garden and the care of the greenhouse. The text is written in untechnical language, except where the botanical names are given, that it may be the better comprehended by the mere amateur, no less than the practical horticulturist.

TEN CENTURIES OF ART. By H. NOEL HUMPHREYS. Published by GRANT and GRIFFITH, London.

There is something in the title of this volume which would lead one to expect a vast and ponderous volume, crowded with illustrated descriptions of what the genius of man has achieved in the world of art during a thousand years. "Ten centuries of Art," conjure up to the reflective mind such a multitude of ideas and visions, gathered from every quarter of the civilised earth, as it seems impossible to compress within the limits of some hundred pages. And yet Mr. Humphreys, by a felicitous method of arrangement and condensation, gives his readers a glance—but it is only a glance—at a vast deal that has been done during this long period. Dividing his book into chapters, treating respectively of architecture, sculpture, painting, metal-work, ivory and wood carving, glass and pottery, textile fabrics, and mosaic; he gives a concise but sufficient history of each, from the ninth century downwards; with the names of a few of the most noted artists in each branch, concluding each head with some remarks on the state of the fine and useful arts, throughout Europe at the present time as exemplified in the Great Exhibition.

Could we afford space for such a trial we might feel disposed to break a lance with the author on the justness of some of the conclusions at which he has arrived, with reference to the works of our own countrymen. Admitting the learning employed throughout the whole of his remarks, it may fairly be questioned whether he has at all times brought it to bear truthfully on his quotations. Mr. Barry's labours at the Houses of Parliament are treated most contemptuously; and though Mr. Humphreys allows the design "to be a very excellent one of its kind, it is only a piece of exquisite sham Gothic." The sculptured works of Gibson though "exquisite," are too "Pagan in conception, as well as style," to please one who contends for that idealism in art which belongs not to the past, however beautiful, but which is "consistent with the sympathies, the associations, and the aspirations of the present age." And yet as if to show his own inconsistency, in the very next chapter, on painting, we find Mr. Humphreys the champion of the Pre-Raphaelites, and sketching a very poetically designed picture of this "band of devoted young artists," seated in the woods and by streams, "transferring nature as they saw it to their canvas, and abjuring close studios with lights only to the north."

That portion of the concluding chapter which refers to the foundation and inauguration of the Great Exhibition had better have been omitted; it is out of place in such a work as this, and seems to be introduced for the purpose of lauding some persons connected with its management, and disparaging others; and in both cases, we think, with equal injustice. Yet, notwithstanding there is much in the book from which we dissent, there is considerably more which the artist, of whatever grade, will do well to ponder over. We had almost forgot to mention that each chapter is accompanied by a suitable illustration, printed in chromo-lithography, which the well-known skill of Mr. Humphrey, as an illuminator, has enabled him to produce with great beauty.

NOTTINGHAM, from a drawing by T. SYER. Published by T. SHAW and SONS, Nottingham.

This is one of Messrs. Leighton's remarkably clever imitations of water-colour drawings, produced by their process of block printing; and certainly we have never seen so close a resemblance to the realities of the artist's pencil. The sky, especially, is most extraordinary in its deception, even to the apparent application of the sponge and the many other little "aids" which the painter sometimes adopts to produce certain effects. We should think it impossible for chromatic printing to go beyond this example, which is the first of a series of views in Nottinghamshire about to be published.

VIEWS OF THE INTERIOR AND EXTERIOR OF NORTH FERRIBY CHURCH, YORKSHIRE. Published by J. W. LENG, Hull.

That church architecture has undergone great and marked improvements within the last twenty years, cannot be denied by any one who will recur to what was then constructed for pointed architecture. The church at Ferriby is in the style of the thirteenth century, and does honour to the ability of the architect, Mr. W. L. Pearson, of London; whose intimate acquaintance with the beauties and peculiarities of the style has ended in the most successful result. This church was founded and decorated chiefly by contributions and bequest, most honourable to all concerned therein, and the result is a building of which the locality may be proud. The views are very carefully drawn on stone by Mr. W. Bevan, and the prints do great credit to local taste.

THE FALL OF JERUSALEM. Engraved by H. MERZ, from the picture by W. KAULBACH. THE DESTRUCTION OF JERUSALEM. Lithographed by L. HAGHE, from the picture by D. ROBERTS, R.A. HERING & REMINGTON, London.

Towards the close of last year we briefly alluded to the circumstance of this picture, one of the finest executed by the distinguished German artist, Kaulbach, being in the hands of the engraver; after some eight years' labour upon the work, it is now completed, and we have had an opportunity of inspecting a proof at the gallery of Messrs. Hering and Remington, whose stock of prints includes the finest of the continental works, especially of subjects connected with sacred history. Kaulbach's picture, which is in the Museum of Berlin—a copy is also in the Royal Collection at Munich—is a fine imaginative composition, showing the manifest tendency of the German school to supernatural agencies in all human events—the union of the mystical with the actual. His treatment evinces a marked distinction to that of our own Roberts in the same subject, and as the two prints are ranged almost side by side, we are able to draw a tolerably correct estimate of the peculiar powers of conception possessed by these two artists. Roberts has made the architectural and local grandeur of the Holy City the more important features of his work; he shows us Jerusalem as it may have been supposed to stand, ere the armies of Titus had levelled its lofty towers, and hewed down its mighty walls, and the hands of its own devoted citizens wrapped its palaces and temples in the elements of destruction; when it stood, as described by David, "beautiful, the joy of the whole earth." Kaulbach, on the contrary, introduces the spectator to none of these things; he embodies the prophecies of Ezekiel and Daniel and the revelations of the Apocalypse, and combines with these his own vivid fancies. An analysis of the vast amount of incidental material crowded into his picture would far exceed our limits; its leading points may thus be briefly described. The scene of action appears to be the inner court of the Temple; enthroned in clouds about it are our Saviour, Jeremiah, Ezekiel, and Daniel, apparently watching the fulfilment of their prophecies: Titus, at the head of his legions, is entering a gateway to the right, and opposite to them, but considerably elevated, is the Ark, and in advance of it several of the Jewish priesthood, who seem by their attitude to be denouncing woes on the destroyers. The principal central group is the high-priest, in the act of stabbing himself; and to the left of the foreground is the figure of a man, pursued by a troop of aerial nondescripts, for we know not what other epithet to give them. A charming group occupies the right corner, presumed to be emblematical of those pious inhabitants who escaped the general calamity. It is undoubtedly a great work, in its subject, its treatment, and its execution, such as a great mind could alone conceive, and a master's hand produce; and, however much one is inclined to regard unfavourably the mysticisms of modern German Art, we must undoubtedly acknowledge its power and its beauty in dealing with subjects of an elevated character. We can only add that the engraving is in all respects worthy of the picture.

SCOTLAND DELINEATED. Part XI. Published by GAMBART & Co., and J. HOGARTH, London.

The six plates that make up this part are, we think, much inferior to many that have preceded them, both in selection of subject and in execution. The best of them is "Fast Castle," lithographed by G. Dickinson, from a picture by Bright. The position of the castle, on the extreme verge of a lofty precipice overlooking the ocean, is wretched enough to contemplate as a residence, even in the hardy feudal times; but as here represented, under a terrific storm, it is absolutely appalling. The other views are "Dunolly Castle," "Loch Achray," "Turbet Castle," "Staffa," "St. Andrew's:" these seem veritable transcripts of the respective places, but have little else to recommend them.

A TEXT-BOOK OF GEOMETRICAL DRAWING, FOR THE USE OF MECHANICS AND SCHOOLS. By W. MINIFIE, Architect. Published by W. MINIFIE & Co., Baltimore, U.S.

Every attempt to simplify and render comparatively easy, the abstruse hard study of geometrical lines and proportions, must be hailed with unaffected satisfaction by all who find it necessary to apply themselves to it. Perhaps the difficulties attending the acquisition of this science, have proved the reason why so many shrink from pursuing the study, notwithstanding the inconvenience arising from its neglect. The grand objection to most of the books on geometry which have passed under our notice, is, that they are too theoretical—not practical enough for practical men, such as artisans, who desire to obtain so much knowledge of the science as may the better enable them to fulfil their duties without aspiring to the dignity of learned mathematicians. The American publication here brought under our notice, seems just the kind of book to put into the hands of the classes referred to, though its utility must not be thus limited. The author has been long engaged in Baltimore as a teacher of architectural and mechanical drawing. The work he has put forth, exhibits the system adopted in his practice, which is as simple as the science will permit, to make it really comprehensive and useful. It abounds in drawings of geometrical figures, plans, sections, elevations, &c., to a large extent, and referring to buildings and machinery; contains an introduction to isometrical drawing, and an essay on linear perspective and shadows; it is, in short, a text-book of no little value for self-instruction to meet the wants of a large class of learners, who, having made themselves thoroughly acquainted with its contents, will have mastered the alphabet of drawing.

THE MACHINERY OF THE NINETEENTH CENTURY. Part I. By G. D. DEMPSEY, C.E. Published by ATCHLEY & Co., London.

While the decorative and ornamental contributions to the Great Industrial Exhibition have found a large number of illustrations, it was to be expected that the works appertaining to the mechanical sciences should find a more lasting record than was to be found in the ephemeral publications of the day. Mr. Dempsey has taken the matter in hand, and if carried out as commenced, his book, or books, for the descriptive text is printed as a distinct work, will be made practically useful. The plates are on a large scale, clearly and carefully engraved.

A LETTER TO THE COUNCIL OF THE SOCIETY OF ARTS, ON ELEMENTARY EDUCATION IN THE ARTS OF DESIGN. By D. R. HAY, F.R.S.E. Published by BLACKWOOD & SONS, London and Edinburgh.

A little pamphlet, containing some sound and intelligent remarks on the best method to render drawing a primary part of early education, especially among the children of artisans. We have never heard any solid argument against such instruction, and we are quite confident that, if pursued, manufacturing Art in this country would occupy a much higher position than it now does.

THE ART-JOURNAL.

LONDON, MAY 1, 1852.

THE ROYAL SCOTTISH ACADEMY EXHIBITION, 1852.

THE TWENTY-SIXTH.

THERE is perhaps no Institution in these kingdoms that gives so good proof of vitality as the Royal Academy of Arts in Scotland — or so strong an assurance of that on-progress, which cannot fail to confer honour upon a country always famous for energy and industry, and renowned for its frequent association of labour with genius.*

The institution we are about to notice was formed, and has been upheld, under circumstances of considerable difficulty. The comprehension of Art — as a source not alone of enjoyment, but of utility—has been in Scotland of slow, and of recent, growth: consequently, patronage of Art has been but little understood there—as a duty: and it was very naturally the custom of all artists who, within the last hundred years, demanded from Art either fame or fortune, to travel southward in search of them,—having but little hope of obtaining either the one or the other at home. The highest and most popular names in British Art have been those of Scottish men; and even to-day the list of the British Royal Academy would be sadly shorn of its honours if the names of its Scottish members were abstracted from it.

The greater attractions of the metropolis, as a more certain road to distinction and its "accompaniments," have, as a matter of course, operated disadvantageously as regards the Royal Scottish Academy. Other circumstances have contributed their depressing influences; and all things considered it is subject of surprise as well as of satisfaction to find its twenty-sixth annual exhibition so excellent as to be classed immeasurably above any other held out of London. The Royal Scottish Academy cannot be considered, indeed, as a Provincial Society; but it has obtained no better fosterage; no more national protection; no more direct encouragement or indirect support, than if its rank had been merely that of an association in a small shire town of England. All that has been done for it has been achieved by the labours, energies, and sacrifices of its members; its schools have been established, its exhibitions formed, its character obtained, and its position strengthened, by the efforts of the few—far too little aided, nay, sometimes ungenerously checked, by the men of wealth, station, and influence, who looked indifferently on, while the Society was struggling with adverse winds and waves, and who offered help only when it might be rejected as an incumbrance.

The Royal Scottish Academy deserves all honour for the conquest it has achieved. Already it assumes rank among the best institutions of Europe. There is none more equitably or more liberally governed. Among its existing members are some who might bear the palm from all competitors in more than one branch of Art; and, located in a worthy structure, as this society will be ere long, we may be justified in describing it as eminently entitled to consideration and high respect on the part of all who love Art and believe it to be the truest friend, the best teacher, and the firmest ally of patriotism, virtue, and social improvement.

The Academy at present consists of thirty members, and seventeen associates: and their Exhibition this year contains nearly seven hundred works. We shall pass several of these under review: but it will be obvious that, although we mean to devote no inconsiderable space to the subject, it will be impossible for us to offer more than a brief comment upon the majority of them. We trust, therefore, that those whom we are obliged to pass over, will hold us excused.

At the head of Art in Scotland, and as certainly at the head of his own particular art in Great Britain, we are to place Sir JOHN WATSON GORDON, P.R.S.A. His portraits are always good, often closely bordering indeed upon that excellence which gives to portraiture the value and interest of historic art; that mingled grace and force which renders a picture of Vandyke delightful even to those who know nothing and care nothing about the original. There is, of a surety, no living painter who can so happily as Watson Gordon convey to canvas the mind as well as the features of a man of intellect. Witness the portrait of Professor Wilson—in all respects an admirable production. Less fortunate, perhaps, but also of rare merit, is that of Robert Chambers. The President exhibits his full number of eight.

There can be no second opinion as to the artist who will take rank next to the President. NOEL PATON, R.S.A., contributes but two works. These are, however, amply sufficient to sustain a reputation already classing with that of the highest of the age. This artist has not yet exhibited in London: not publicly, that is to say; for circumstances have made some of his productions known to his professional brethren, and the respect in which he is held in London is hardly less than that he has obtained in Edinburgh. The works now exhibited are, first, "Dante meditating the Episode of Francesca da Rimini and Paolo Malatesta," and an illustration of that passage in the "Eve of St. Agnes," which describes the escape of the Youth and Maiden. Both are exquisite in conception and in execution. The first-named is especially beautiful—touching in the extreme; recalling to memory the mournful story, and adding to it all the interest it can derive from Art. This exquisite work may range side by side with the best productions of modern times. The "Escape," if less pure and holy in feeling, is equally good in finish, grouping, and drawing; and both works do honour to the School of which the accomplished artist is one of the youngest members.

HORATIO MACULLOCH, R.S.A.—Two large landscapes by this estimable painter uphold his fame; one (No. 65) represents Loch Coriskin, in the Isle of Skye—a gloomy solitude of mountain rocks; the other (No. 230) "The Drove Road," less peculiarly Highland in character, but supplying many points, in depicting which the artist has obtained fame. His works are unsurpassed as renderings of those gloomy grandeurs which form the natural glories of the north. Sometimes, indeed, he selects his subjects with too little reference to their general interest, and follows too much the impulse of his own eye, so to speak; but he is ever vigorous and true—true, at least, to that rugged Nature which he delights to paint.

Far more graceful, yet not less faithful to Nature, is D. O. HILL, R.S.A. His several works exhibit judiciously-exercised skill and pure and matured taste. They are the offspring of a delicate mind, not without rich fertility of fancy; and manifest close observation in combination with careful study. The picture of too famous "Fotheringay" (No. 160) is a charming work, well considered in all its parts; while No. 462—"Sunset on a Highland Shore"—very different in character and treatment, pictures a touching episode, and appeals strongly to the heart. We select these two for especial mention; but all the contributions of Mr. Hill are excellent.

J. FAED, R.S.A., has two works, being subjects from Shakspeare, "Olivia and Viola," and "Rosalind, Celia, and Orlando." They are of extraordinary finish: may, indeed, vie in this respect with the pictures

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* The Royal Scottish Academy was founded in 1825: its history may be briefly told in a note, which we copy from the Report of Mr. Lefevre in 1847.

In the year 1838, an Association of Scottish Artists, which had for some years previously existed in an unincorporated form, received a Royal Charter of Incorporation, whereby it was constituted—

THE ROYAL SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE.

It was thenceforth to consist of Artists by profession, being men of fair moral character, of high reputation in their several professions, settled and resident in Scotland at the dates of their respective elections, and not to be members of any other society of Artists established in Edinburgh.

The charter ordains that there shall be an annual exhibition of paintings, sculptures, and designs, in which all Artists of distinguished merit may be permitted to exhibit their works, to continue open six weeks or longer. It likewise ordains that, so soon as the funds of the Academy will allow of it, there shall be in the Royal Scottish Academy professors of painting, sculpture, architecture, perspective, and anatomy, elected according to laws to be framed in accordance with the laws of the Royal Academy of London; and that there shall be Schools to provide the means of studying the human form, with respect both to anatomical knowledge and taste of design, which shall consist of two departments,—the one appropriated to the study of the remains of ancient sculptures, and the other to that of living models.

The first President of the Society was Mr. George Wilson, a portrait painter; the second, Sir William Allan, R.A.; the third, and present, Sir John Watson Gordon, R.A. The result of Mr. Lefevre's report has been to obtain for it Government aid, so far as regards the allocation of a building: in the words of the report "a distinct edifice, properly adapted for their objects and functions, and appropriated to their own use, upon conditions analogous to those under which the Royal Academy in London have the advantage of their present Galleries." Consequently Government is erecting, by its architect, a fitting structure in the New Town of Edinburgh, on "the mound," immediately behind the present Institution; and within three years the Academy expect to hold their first exhibition there.

Already the Society has a fine collection of works of Art: the most prominent and valuable of which are "Woman pleading for the Vanquished," and four other large (life-size) pictures by Etty; and not a few very valuable additions have been made by purchases, gifts, and bequests. The Academy, in spite of the difficulties with which it had to contend, has already funded upwards of 10,000*l.*, which they are prepared to increase in amount until it has reached 20,000*l.*; as an endowment for pensions to aged members and widows of members of the Academy in all time coming. It is also in course of forming a valuable library, in which endeavour, as the object is a public one, they may expect much aid in the way of private contributions. Great efforts have been made by the Honourable Board of Manufactures for Scotland, to render the Schools of Design in Edinburgh such as may render it satisfactory in all respects as the initiatory school of Fine Art in Scotland. The Queen has appointed three of the Scottish Academicians (the President, and D. O. Hill, and John Steell, Esqs.) correspondents of these Boards, and two of them are on the School of Design Committee, and may be presumed to influence its councils in directing them towards the improvement of Artistic education. R. Scott Lauder, Esq., a member of the Academy, has lately been appointed, we believe with the full approbation of the members, Director of the more Artistic departments of this School. Much is expected from his high professional talents, and his great devotedness to Art.

of Mieris. We know of no artist in modern times who exhibits more extraordinary manipulative power. Every square inch seems a work of time and labour; yet there is by no means a deficiency of harmony over the whole work. The fault is, perhaps, a fault more serious—a want of due study of the author, and of careful thought to purpose in selecting a subject as a theme for Art. In neither of the five "Shakspeare characters" here painted, can we perceive the original of the picture Shakspeare drew. There is no intellectual reading of the part, no painting of the soul to the eye. The subjects may have any other names; for there is nothing in their treatment which declares at once the source. We write with high respect for the great talent of this artist; but we humbly caution him against the peril of placing first that which should be second—against considering that elaborate finish will compensate for absence of mind. We are anxious to impress this consideration, because we fancy there is danger to the Scottish school in such seductive influences. Beautiful refinement is easily understood, and will be at once valued; it is a Syren beckoning the tyro in Art; but it is a dangerous direction into which to lead young genius, and might ultimate the poor ambition of being a Raffaelle in Japan. There is a wide difference between slap-dash and stippling: but there is even more danger in the latter than in the former—at all events as the attribute of a school.

We have evidence how entirely unsatisfactory "freedom and nothing else" is in Art, supplied by seven pictures, the productions of Alexander Fraser, A.; most of them are called "sketches," but there is no one of them anything more: they are brilliant and attractive; but how comes it that all the exhibited works of the artist are of this class?—can he finish nothing? either he has been seduced into this carelessness by the seductive teaching of some miscalled patron—and by the ease with which such things may be exchanged for sterling coin—or he is unable to carry his Art further, and in either case scarcely deserves the high name of artist.

Of a high class are the works of Thomas Faed; less elaborately wrought than those of his brother, but exhibiting touches more free, and perhaps a conception more accurate. He contributes no fewer than eight pictures, one of which—and, on the whole, the best—was shown at the Royal Academy in 1851. It represents the interior of a Scottish cottage, with the mother presenting to the father a stout, ugly boy, who has taken his "first step." In many respects this is a masterly work; and, added to others (for examples, "Catherine Seaton," and "Amy Robsart," which exhibit higher refinement of feeling and study) sufficiently upholds the right of the artist to a very foremost rank among the men of mark of his country. We venture to caution him—as we have presumed to caution his brother—against the peril of carelessly reading the author. Either of the two graceful and beautiful women—Amy Robsart or Catherine Seaton—might have borne almost as safely the names of any other heroines of Walter Scott. We also warn the accomplished painter against the sin of anachronism.

We turn from this lover of beauty, and, obviously, its enamoured copyist, to one who is in all respects his antipodes—Erskine Nicol. His pictures—of which there are, we regret to say, eight—are of subjects the most utterly repulsive; such as are totally unfit for Art—even the Art of the caricaturist. They exhibit abundant talent, are remarkably well drawn and finished, and are of the class that generally finds purchasers; but we do not envy the man who can find pleasure in contemplating one of them among the adornments of his drawing-room. They are coarse in the extreme: all the topics pictured profess to be Irish; but among the very lowest orders we have never seen aught so entirely gross. His pictures are more than untrue: they are false to fact; but if the contrary were the case, what possible good can arise out of pictured dirt—such as this?

For refreshment, let us turn to the charming bits of natural scenery contributed by Waller H. Paton. Few more exquisitely beautiful works can be found anywhere than his "Scene in Argyleshire," and "Stirling from the East."

Of James Archer's many contributions we may say they exhibit force, but are deficient in grace. His works, however, comprise history, portraiture, *genre*, and landscape; and in serving four masters, he has missed the power to do much credit to either. His most ambitious work tells the sad story of "The Misletoe Bough." It is of too common-place a character to be of value.

George Harvey, R.S.A., has but one work in the collection,—a fine bit of lonely scenery,—"A Nook on the Clyde." It is full of nature and truth—pictured by the hand of genius; but we may be pardoned for lamenting the absence of those noble records of Scottish honour and independence, to which no man of his age has rendered worthier justice. If the first duty and the chief glory of Art be to perpetuate the memory of holy deeds and pure patriotism, Scotland owes much to this admirable artist; for his illustrations of her history—in its high-ways and by-ways—have largely aided her renown in all parts of the world where the engraver has carried his copies of the painter.

Among the sweetest and the most graceful of the landscape contributors, is Robert Tonge. His works are many, and all good; all manifesting a gentle and generous love of nature, and a longing to behold her in her most pleasant and instructive moods.

Daniel Macnee, R.S.A., is well known "south" as an admirable portrait-painter—who very happily combines delicacy with force, whose pencil is always masterly, and who is said to succeed in conveying to canvas a likeness with grace and truth.

John A. Houston, R.S.A., sustains his fame as a painter of brilliant border-bits; his works now, however, approach nearer than heretofore to the class landscape: a fine and vigorous composition is that of "Gräfenburg on the Moselle," the leading point in which is a woman looking from a steep on the vale below. A more attractive production, and one that exhibits great and original talent, represents a group of border chivalry, assembled under the "trysting tree."

W. Douglas: a remarkably clever, yet by no means agreeable work, is "The Bibliomaniac;" and among the most original and most powerful in the Exhibition is that of "An Auld Scotch Wife." (Nos. 38 and 39.) Less satisfactory even than the first named, is a work that represents a pedant waiting for his tardy scholar, and the same pedant about to inflict chastisement: while the lad is needlessly coarse and vulgar, the dominie rather resembles a proud peer in his daily dress. The conception is opposed to truth, and one may regret that much good power has been misapplied.

W. B. Johnson, R.S.A., exhibits three or four skilful miniatures: but of his more ambitious efforts, such as "The Knight subdued by Pleasure," it is impossible to speak approval.

Alexander Christie has one charming work—and two or three, such as "The Douglas Butchery," by no means agreeable. The work that will please all critics represents dear old Izaak and his friend, listening to the Milkmaid's song on a sweet spring morning of May. Objecting to it on the ground that the milkmaid, and indeed also the attendant dame, are both far too modishly dressed for their work, we may yet give to it the praise of originality of thought and delicacy of treatment.

John C. Brown has a pretty picture, which shows two children standing on a temporary raft, and crossing a mimic lake: he calls it "The Outward Bound;" the thought is original, but it is to be regretted that the artist found no better models.

Edmund T. Crawford, R.S.A.—Several landscapes by this artist have great merit; they are distinguished by vigour of touch and freedom of execution, and largely contribute to uphold the high character of the exhibition.

Among the more entirely satisfactory portrait painters, may be named Norman Macbeth; his works are singularly life-like.

A bit entitled "Civil War," by Samuel Edmonstone, representing a trio of troublesome boys, contains much matter of good promise.

Perhaps, however, the work of best *promise* in the collection exhibits a group of Catterans in a cave, among whom Prince Charles Edward suddenly appears. It is the contribution of W. Orchardson. The work requires greater finish, but it is excellent in grouping, arrangement, and general treatment. It manifests, moreover, originality of thought, and shows a desire to seek out reputation away from the beaten track. It is we understand the production of a young man. If his desire be labour—the only sure means to achieve distinction,—we may safely augur his future fame.

The most prominent of the contributions of James Drummond, A.S.A. elect, exhibits George Buchanan teaching the boy King James the VI, in the presence of his governess, Lady Marr, and her son the King's "whipping boy." With great merits—and, it may be, great faults—it gives us proof of attentive care, and study. But the artist has been either too fearful of departure from fact, or his models have not been of the happiest. The king's "old pedagogue" must have been a likeness, but the lady Marr, although "wise and sharp," need not have seemed so coarse. The king no doubt, boy as well as man, must have been the very opposite of naturally royal: but even here the artist might have done his spiriting more gently. Of a pleasanter order is his version of the story of the first James while a prisoner in Windsor, catching a glimpse of the Lady Jane Beaufort.

R. Scott Lauder, R.S.A., has an established reputation in London, where he has been long a resident. Circumstances, referred to elsewhere, have recalled him to Scotland; and to the Scottish Academy he will be a very valuable acquisition, not only as an artist, but as a scholar and a gentleman. His principal works in the present Exhibition are "Peter Denying Christ," "John the Baptist in the Wilderness," and a very charming "study" for his large picture of "Christ teaching Humility."

His brother, J. Eckford Lauder, R.S.A., has also obtained repute in England. He is a vigorous and self-thinking painter, whose selections of subjects generally indicate a lofty and original mind. A most agreeable picture in this collection, is "A Maiden's Reverie," albeit the maiden has an expression appertaining to the severe.

A work of lofty character, and very admirable in conception, grouping, and finish, illustrates that passage in Gibbon, which tells the story of those heroic women who, when (A.D. 730) Leo issued an order to remove from the highways all statues of the Saviour, as "instruments of idolatry," slew the officer sent to execute the mandate.

The MISSES NASMYTH (of whom there are four—a fifth, we believe, having lately changed her name), exhibit very excellent landscapes; in all cases, perhaps, more delicate than vigorous, but also in all cases graceful and true to nature.

R. R. M'IAN, like the brothers Lauder, has obtained fame in our London Exhibitions. He exhibits here three pictures. To us they are familiar. They are of Scottish character: the principal picture is of a group of Highland boys on their way to school, led by the "horn-boy." Another work exhibits a brawny Highlander dancing "the fling;" while a third tells the story of a stout fellow at Culloden, who cut down a baker's dozen of Southrons before he was himself slain. M'Ian is a genuine son of the mist: he seems to paint fiercely; and revels among records of the feuds and triumphs of his ancestry. He is an admirable artist of his class; and no painter is more thoroughly imbued with the spirit he delights to delineate on canvas.

MRS. M'IAN, the accomplished lady who presides over the female branch of our Government School of Design, contributes one picture—"Liberty and Captivity:" the former illustrated by two women in prison; the latter by a single swallow, that has entered through the barred window, from which it is about to make its exit. The story is told with touching pathos; but we humbly submit that the women are too neatly arrayed. Neither in looks nor in garb do they appear prison-inmates; certainly, they have done nothing "worthy of bonds." The fact, therefore, requires explanation. The work is beautifully finished.

COLVIN SMITH, R.S.A. The portraits of this artist are of considerable merit. Scotland is fortunate in its professors of this branch of Art.

EDWARD HARGETT, a landscape-painter of right good promise, who seems to have studied in the best school—that of Nature—contributes several excellent works; among the best of which are "Wallasey," "A bit in a Corn-field,"—both works of rare excellence; and especially a production of delicate beauty—"On the Esk, near Inveresk."

WILLIAM HUGGINS exhibits two or three capital productions, which claim attention from their generous breadth of character and freedom of touch.

Among several good portraits contributed by WILLIAM CRAWFORD, we may name one—"A Spanish Senora." It is vigorously painted, with a free and forcible pencil, and a rare appreciation of character.

The portraits of GRAHAM GILBERT, R.S.A., have long been popular in Scotland, and maintain their popularity by those high qualities of Art which manifest the master.

GOURLAY STEELL. Some of the examples of still-life by this artist are of great excellence. His dogs, too, are painted with fidelity.

MISS FRANCES STODDART. There are four or five graceful and effective landscapes by this lady; the best of which—and right good it is—may be "Val Crucis Abbey."

P. C. AULD exhibits a very good picture of "Balmoral," the Scottish residence of her Majesty. The scene has been well studied, and is carefully painted.

By JOHN RITCHIE, there are two capital works, cleverly painted, and remarkably good in character—"The Swing," and "The Deserted Heath."

Some of the landscapes of ARTHUR PERIGAL show a careful study and due appreciation of nature.

In a large picture of "Lisbon—looking up the Tagus," by GEORGE SIMSON, R.S.A., we have much to satisfy and something to admire in the treatment of a subject by no means easy.

A portrait—without a name—by FRANCIS CRUIKSHANK, will please many; but although carefully finished, and exhibiting much manipulative skill, it is, we submit, a thorough mistake, if meant as an illustration of the lines by which it is accompanied in the catalogue:—

> "She looks, but heeds it not, her eyes
> Are with her heart—and that is far away."

The young lady simpers sorrow,—and that is all; her looks more resemble those of one who is listening to pretty nothings from a lover of whom she is not over-fond. This artist, like some with loftier pretensions, will do well to ponder over a truism—that mere painting is not Art.

CHARLES LEES, R. S. A., exhibits two excellent works. "A Winter Evening" is original in feeling and character; a young school-girl is pacing homewards through the snow. A more ambitious work, and by no means a failure, represents the sea after a storm, with life-boat in the distance to tell the story.

Of the many contributions of KENNETH MACLEAY, we select one for especial notice—the melancholy moor of Culloden, with its gloomy associations of self-sacrificing heroism, and its yet brown spots among surrounding heather—"monuments of cruelty." The subject is by no means inviting, except as a sad yet honourable passage in Scottish history: but the artist has made the most of it. It is, however, as a miniature-painter this artist excels: some of his productions of this class are unsurpassed in freedom, combined with delicacy of touch; and we understand they are famous for accuracy: the hand of a master is evident, even where there may seem justifiable a charge of "haste over much."

The portraits and landscapes (for he exhibits both) of JOHN BALLANTYNE manifest judicious care, and attentive consideration of the subject treated.

R. W. DALLAS.—A picture by this artist, entitled "The Invention of Artillery," has much good work; the selection of the subject argues original thinking; and the impression thus conveyed is borne out by the treatment of the work.

J. W. OAKES.—A work of size by this artist—"Fishing-boats at Aber-Conway"—claims attention for careful study and finish.

We believe we may now draw to a close our task of criticism; limited it has necessarily been, but written under the influence of the gratification we very largely received from the contents of these admirably arranged rooms, in which are displayed the works of the Royal Scottish Academy. If we direct brief attention to some very admirable busts by PATRIC PARK, R.S.A.; and to very meritorious works of JOHN STEELL, R.S.A., and ALEXANDER HANDYSIDE RITCHIE, we shall have shown that in the art of sculpture as well as in that of painting, the Academy is by no means unworthily represented.

As a school of Art, it is one of high and good promise: like the Scottish character, in the main, it is distinguished by soundness and strength rather than by delicacy and refinement: but it contains elements of greatness that may give assurance of fertility. It is clear that for its ultimate success it must look to home patronage; in the absence of direct and substantial encouragement at home, the better artists will be compelled to seek for it abroad: but the two countries are now so entirely one—divided from each other but by the length of a single day, from sunrise to sunset, that there can be no just reason why the artist of Edinburgh may not be also the artist of London—giving and receiving those aids, in the exchange of which is true progress. It is on this account we defend the exhibition of pictures contributed from distant parts. Nay, we hope that next year steps will be taken to obtain not only the works of eminent British artists, but of those foreign masters whose productions may be pregnant with instruction, whether it be to warn or to teach.

In the present exhibition of the Royal Scottish Academy, we noticed many works "sold:" indeed, by far the majority of the meritorious pictures are even now the property of purchasers; and we must do justice to the "Association for promoting the Fine Arts in Scotland," by saying that in nearly every instance in which we saw their mark upon a picture, we saw a production meritorious, and one which any subscriber may desire to possess.

Our visit to Edinburgh, therefore, as will be felt from what we have written, has been one of great satisfaction; the Exhibition gave us great pleasure, and enabled us to form a closer acquaintance with the characteristics of the several artists who compose the Academy, and the general bearings of the school, from which we anticipate much,—grounding our hopes of the hereafter, upon what has been achieved in the past.

BRITISH ARTISTS' SOCIETY EXHIBITION, 1852.

THE TWENTY-NINTH.

IN our prefatory remarks last year upon the exhibition of the works of this society, we congratulated its members upon the highly encouraging appearance the walls of their gallery presented—evidencing a decided advance beyond many exhibitions which preceded it. This year, alas! manifests a retrogression; we have walked round the rooms with every desire to judge with "gentle judgment;" but it is impossible to pronounce any other verdict than that which is condemnatory of the collection as a whole. Historical pictures there are none, really deserving the name; *genre* and subject compositions are feeble, both in matter and manner; the landscape painters alone, and of these but a very limited number, are entitled to commendation. We are well aware of the serious difficulties against which this society has had to struggle during the twenty-nine years of its existence, and we have been ever ready to give it credit for the courage and frequent ability it has shown to maintain a place in public favour; but there is no concealing the fact that the Royal Academy is an almost insuperable barrier to its ever reaching an elevated position; artists of merit will rather run the risk of having their pictures rejected from the national temple of Art, than send them to a gallery less known to fame, where they would find ready admission, now that the unwise prohibition of works of non-members has been removed from the statutes of the institution. This is exceeding folly, of which we believe many repent when it is too late to remedy the evil.

The duty of a critic is by no means an agreeable one when it impels him to speak disparagingly of the efforts of men who are labouring hard for fame, and even for something of more immediate and urgent importance. We prefer pointing out, what, amid the mass, we consider worth a notice, to those we could only speak of in terms of condemnation: and in doing even this our remarks must be taken as evidence of a desire to "do our spiriting gently," rather than in the tone that strict justice might dictate.

No. 3. 'The Stepping-Stone,' E. J. Cobbett. These "stepping-stones" to two peasant girls supply the means of crossing a small stream. The figures are relieved by a mass of foliage,—the arrangement is agreeable, and the whole substantial in manner.

No. 12. 'The Gleaners,' J. J. Hill. A group of peasant girls returning home; the picture is powerful in colour, but the drapery seems to have been hastily painted.

No. 13. 'Near Trefew,' W. West. The scene is closed in by trees beneath which winds a rocky stream. The picture shows everyhere great care, with a corresponding good result. It is, however, in some degree spotty; it is probable that these dropping lights were seen in nature, but they are so numerous as to embarass the eye.

No. 20. 'An Aguador, or Water-Seller of Valencia.' F. Y. Hurlstone. These same Aguadors are generally the dirtiest of all the children of the Naiads; but this boy's mother may be proud of him, for the head is a study of much sweetness. He is accompanied by a dog, and such a water-vase as was known to one Diego Velasquez, and to others in the old time before him.

No. 24. 'Horses Feeding,' J. F. Herring. Another hippocephalic composition, and not inferior to those which have preceded it. "Ici on donne à manger aux chevaux"—Horses taken in to board. The heads are extremely well painted, they fully express the dreamy listlessness of satiety.

No. 27. 'Fruit, &c.,' W. Duffield. A pine and orange, grapes, jar raisins, &c., all painted with the most perfect truth.

No. 29. "Olivia and Sophia," C. Baxter. In these admirable half-figures the taste of Mrs. Primrose is far outdone. Two more delicately beautiful heads we have never seen. The finish of draperies should not approach that of the features, but we submit that these faces would have been benefited by somewhat more of care in the draperies.

No. 30. 'Fishing craft on the Zuyder Zee," J. Wilson, Jun. A squall is coming off the sea, and there is some haste on board one of the nearer boats to take in a reef. The water and the sky are painted with the usual success of the artist.

No. 31. 'Portrait of Julius, son of William Angerstein, Esq,' F. Y. Hurlstone. The head is a study of much infantine grace; it is among the best of the artist's essays in this department of art.

No 36. 'On the coast near Ostend,' J. Wilson. The dispositions of the slight material of this work are masterly; it is careful in execution, and reminds us of some of the pictures of the artist's best time.

No. 42. 'Terriers rabbiting,' G. Armfield. A free company of three, looking somewhat like poachers; the dogs are well drawn and their eagerness well described, but if they expect a rabbit to come forth while they are proclaiming the *etat de siège* at the door of poor bunny's habitation, they will wait there until the exhibition closes.

No. 43. 'Leap-frog,' W. Gill. This picture is made out in every part with infinite care; the heads of many of the boys are singularly minute in finish.

No. 48. 'The Head of the Wastwater with Scawfell and Scawfell Pike'—painted on the spot, J. B. Pyne. The effect is stormy and a flood is descending from the mountains. The fell and its associations form an arrangement of much grandeur; but the interest centres principally in the aspect under which the whole is presented.

No. 49. 'View in Surrey,' G. Cole. Something more romantic than is generally thought to exist in the county; the distances are judiciously discriminated.

No. 53. 'The Flower-Girl,' W. Salter. A small half-length figure, partially draped, bearing on her head a round basket of flowers, and in her right hand a bouquet. The figure has throughout been very carefully studied, and is very substantially painted; there is much elegance in the dispositions, and the colour is brilliant and harmonious.

No. 63. 'The Children in the Wood,' J. T. Peele. This is a production of great merit, it is distinguished by great power. The heads of the children are round, substantial, and well coloured; but the pose of the boy is improbable.

No. 64. 'Summer Evening—tramps descending to a village,' J. W. Allen. There are great truth and tranquillity in this rendering of the departure of day; the low lying shades are liquid and deep, and the objects by which they are broken and pierced skilfully arranged.

No. 66. 'An Old Water-Mill at Roe, near Conway, N. Wales,' J. Wilson, Jun. One of those small compositions consisting of a house, or in this case, a mill, a thread of water, and a group of trees, which this artist brings forward with much taste.

No. 67. 'Knitting,' C. Baxter. A profile of a girl employed according to the title; it is a production of incomparable delicacy.

No. 70. 'Roman Boy,' R. Buckner. A half-length figure, of which the head is a graceful study; he wears the idle déshabille of young and old Italy; the prominent hand is much too large, and is not sufficiently youthful.

No. 71. 'Margate Sands—Morning,' J. Tennant. The subject is meagre and consequently difficult, consisting of only white cliffs and a low tide shore; but we have never seen these chalk cliffs brought forward in a manner so masterly; they are generally ungrateful as a principal study, but here they are most agreeably and effectively interpreted.

No. 77. 'A Cottage near Patterdale, Cumberland,' C. J. Pettittson. A small picture of much merit. It is painted with great natural force and solidity.

No. 84. 'Scamp,' T. Earl. A study of a spaniel. The eyes are expressive and life-like, and the coat is touched with a lightness which affords a successful imitation of the black hair of the animal.

No. 88. 'Thoughtful hours,' H. M. Anthony. A French fisherman's wife sitting in her cottage, watching her sleeping child. The objects are few, but well disposed, and the effect forcible, without effort.

No. 91. 'Goarhausen, on the Rhine,' J. A. Hammersley. This view shows the river flowing beneath us, the eye follows its course until it is lost behind projecting cliffs. The subject presents many difficulties, but these are successfully disposed of.

No. 94. 'View from Parkstone, looking towards Poole,' A. Clint. Distance and extent are admirably described in this picture: it presents also a great variety of objective, which is managed with masterly discretion. The foreground is remarkable for powerful colour, but the distances nevertheless maintain themselves well.

No. 96. 'Mid-day on the Thames,' H. J. Boddington. A small picture, distinguished by a charm in the way in which the filmy haze of the summer day is described. The left section of the picture is particularly successful with its water herbage.

No. 101. 'Heath Scene,' E. Williams, Sen. A small composition of material, broken according to the title, and presented under a stormy aspect. It is one of the best of the late productions of this veteran painter.

No 110. 'The Lost Sheep,' J. C. Morris. The subject is presumed to be from the parable in Luke, but there is no sacred, or even allegorical allusion. The composition shows only a sheep, panting and struggling in the snow on a rocky mountain-side. The head of the animal is a highly successful study.

No. 117. 'Shady Lane—showery weather,' E. Hassell. This picture exhibits everywhere very careful manipulation. Groups of trees from opposite sides rise in opposition to the sky, which with the rest of the components, are associated with all the probability of a veritable locality.

No. 122. 'On the Coast, near Hastings,' J. F. Wainwright. The perfect flatness of an extensive area of sandy shore is admirably described in this picture.

No. 126. 'A Shepherd Boy,' J. J. Hill. He is lying down, grouped with his dog. The colour and arrangement are agreeable.

No. 128. 'On the Thames near Chiswick,' J. Tennant. A small picture, presenting principally a group of trees in the centre of the picture. It is painted with firmness, and has perhaps been intended as a study for a larger work.

No 147. 'A Sketch from Nature,' H. J. Boddington. A small picture, very like a composition of different small subjects of study. Be it as it may, the whole hangs well together: constituting we think, the sweetest of the minor productions the artist has ever exhibited.

No. 148. 'Landscape with Water-fall,' E. Gill. The subject is a passage of river-scenery, the stream pursuing its broken course in a rocky bed, and falling over a ledge at a short distance from the nearest site. The material is rendered with much truth, but the composition is injured by a tree which rises near the centre.

No. 153. 'There! He's gone!' T. F. Dicksee. The speaker is a lady, who apostrophises, not her lover, but her bird, which has escaped from its cage. The figure is a small half-length, the features and attire of which are painted with a nicety that cannot be surpassed; but we think that a greater degree of force and substance might have been given to the figure, and more natural warmth to the flesh tints.

No. 154. 'Shady Lane near Solihull—Warwickshire,' J. C. Ward. The subject is a study of trees, pierced below by a lane, which is soon lost to the eye. It has been earnestly studied, and is we think, the most successful of the artist's productions.

No. 158. 'Entrance to an old Spanish Mansion in the Town of Galway,' E. Hassell. A very small picture, with the best qualities of miniature finish.

No. 166. 'Jack at Greenwich,' J. H. Pidding. A study of an old seaman, very characteristic, but too dark in the flesh tones.

No. 167. 'Olivia's Garden,' A. J. Woolmer. A bright and sunny, Italian-looking composition, injured in some degree by the formal

hedges which form the *allée*. It is rich in colour, and ingeniously poetical in arrangement.

No 168. 'Bruntisland from the Firth of Forth,' C. BENTLEY. The principal objects are two fishing-boats standing out of the harbour under a press of canvas, and on a wind blowing apparently off the sea. The boats lie well in the water, and the indications of wind are everywhere well sustained. The water has, perhaps, less of regular volume than it has usually under a stiff breeze, but the locality may account for its short chopping movement. It is a work of great power and extensive knowledge.

No. 170. 'Moonlight on the Thames,' J. TENNANT. A small production, but a version of captivating truth. The moon has risen above a heavy bank of dark clouds, which, together with some trees and other shaded objects, in their various dispositions yield an admirable effect without any forcing of the light.

No. 171. 'The Heath,' J. J. HILL. The subject is a piece of broken ground, with a screen of trees on the right, and a hollow, with a gipsy encampment, in the nearest part of the picture. It is like composition, but is yet rendered with much natural force.

No. 177. 'Mallard, Pheasant, Fruit, &c.,' W. WARD. It is a violation of the Game Laws to kill a pheasant when gooseberries are ripe, — the hedge-sparrow does not build and lay her eggs when plums arrive at maturity. These are *lusus artis* which may be avoided. We have, however, to say of the picture that it is a production of a very high degree of merit: the fruit is exquisitely painted.

No. 178. 'The Screes on Westwater,—painted on the spot,' J. B. PYNE. What "Screes" may be, our knowledge of the intense provincial of the Lake district does not inform us. The composition has but few parts. There is a shred of foreground, then the water, and then the mountain sides, which dip precipitously into the lake, the nearest of which is powerfully illumined by a bright flitting light.

No. 191. 'Cromwell's Soldiers in possession of Arundel Church, of which they made a Guard-room and Stable," J. F. HERRING. The subject is well chosen, but the canvas looks crowded—the horses and figures jostle each other. The former are well painted, but they look better bred than we may suppose the animals that mounted Cromwell's troopers to have been.

No. 200. 'The Village Bridal,' H. M. ANTHONY. A very large picture, in a circular frame, presenting a near view of, we think, the church of Stoke Pogis. The spectator is placed in the churchyard, where

> "The rude forefathers of the hamlet sleep."

From this point the ivy-mantled edifice, with its unassuming spire, is thrown up in strong opposition to the sky. The subject is simple, and the treatment equally so, being an opposition of masses. It is undoubtedly a work of surpassing power.

No. 207. "A Girl at her Studies," J. NOBLE. The figure is presented in profile. There is little of the appearance of study, but the feeling and execution are incomparably superior to those in the larger works of the painter.

SOUTH-EAST ROOM.

No. 215. 'A Study,' G. SMITH. The subject is the head of a trooper of the time of the Commonwealth. It is painted with much firmness.

No. 223. 'My Country Friends,' W. W. GOSLING. These "friends" are boys and horses; the latter drinking at a river's brink. There is some originality in the little picture.

No. 224. 'Gipsies.' The scene is a passage of rough landscape brought forward under an evening effect. It looks like composition. It is somewhat soft in execution, and had been improved by a few cutting lines.

No. 226. 'The Timid Bather,' T. MOGFORD. A composition of two nude female figures. The back of the nearer, which is presented to the spectator, is painted with breadth in a low key, as representing shade. The lower part of the figure is perhaps slightly heavy.

No. 227. 'The Bride,' A. J. WOOLMER. There is much that is agreeable in the picture; there is also greater care than usual in the draperies. A little more definition in the background would have rendered it a work much superior to the pictures of this class which the artist habitually exhibits.

No. 230. 'The Ferry—Twilight,' H. M. ANTHONY. A very remarkable production, reminding the spectator at once of a photograph. The material consists simply of some farm-buildings by the side of a river, rising against the clear but subdued light of the evening sky, which is reflected by the nearer portion of the pool; while, towards the other side, it is darkened by the imagery of the houses and accompanying objective. Whatever be the merits of antecedent productions, we think this work transcends all that its author has done.

No. 231. 'On the Coast near Bournemouth, Dorsetshire,' A. CLINT. This is a class of subjects in which the artist excels. The foreground and nearer sites of the view declare a very close observance of nature.

No. 234. 'Lane near Hampton-in-Arden,' J. C. WARD. The overhanging trees are definitely represented. The lane might have been lighted a trifle more. It is the best of the productions of the artist that we have seen.

No. 253. 'Eve,' A. J. WOOLMER. This is a charming study, but it should not have been entitled "Eve."

No. 257. 'The Past,' G. SMITH. A small picture, the subject of which is an old woman making pillow-lace. There is a pendant entitled 'The Present' (No. 458), which shows a young girl working at crochet. These two little pictures are eminently distinguished by nicety of execution and well-considered composition.

No. 259. 'St. John's Eve at Seville,' F. Y. HURLSTONE. The picture illustrates a custom prevalent at Seville—that of the ladies passing the night at their windows, and exchanging jokes with those who pass by. A lady and her maid are here introduced, the latter of whom is now standing forward, bandying repartee with those below. The costumes and features seem to be strictly national, and the expression is masterly.

No. 261. 'The Deserted Holyhead Road,' W. WEST. The nearest section of this road, which is strewn with stones, is an incomparable representation.

No. 264. 'A Gleaner,' F. H. UNDERHILL. A country girl resting at a stile with her gleanings. This is the most pithy of the rustic figures we have of late seen. That old straw bonnet we have seen before *à due* and *à tre punte*. It is a keepsake from our old rustic school. As a whole, it is a picture of great merit.

No. 271. 'The Women of England in the Nineteenth Century,' MRS. HURLSTONE. A satire on the charity of the time. The essay is in two chapters: an opera-box, with its *habitués*, and in the distance, Taglioni or Carlotta Grisi; the other part of the story tells of the most abject misery. We see a creature starved and in rags, drudging for bread which is served to her in crumbs. She seems to be making a shirt. The splendour on the one hand, and the squalor on the other, are brought into inevitable contrast. They are, indeed, not nearer to each other in the picture than in reality.

No. 288. 'Sir Arthur Wardour desiring his Daughter to discharge the Servant.' T. CLATER. The subject is from "The Antiquary." The composition is graceful, and all the items are painted with knowledge and skill.

SOUTH-WEST ROOM.

No. 297. 'Teal and Wild Duck,' J. STARK. The plumage of these birds is described with infinite delicacy and truth.

No. 305. '* * * *' G. A. WILLIAMS. In the place of title to this picture, there stands a verse of Gray's Elegy:—

> "Beneath those rugged elms, that yew tree's shade,
> Where heaves the turf in many a mouldering heap,
> Each in his narrow cell for ever laid,
> The rude forefathers of the hamlet sleep."

The principal object of the work is a country church seen beyond intervening trees. To us it does not look like Stoke Pogis church. Be that as it may, it is produced under an evening effect, and with a sentiment according with the immortal verse. It is a charming picture, the best we have ever seen exhibited under this name.

No. 308. 'Smacks and Tug nearing Wrecks on the Brake Sand,' A. HERBERT. The artist has been successful in expressing a gale of wind; but it is such as these craft cannot stand up against with the full spread of their mainsails. Being near the sand, we have a short, chopping sea. We expect to see that jib part from the traveller, and to hear, if the craft does not capsize, that "two of the hands were entirely employed in holding the skipper's hair on his head."

No. 329. 'A Recollection of the Rhine,' G. STUBBS. The left section of this picture is agreeable in colour, effect, and arrangement, but it is a memorandum too insubstantial. The movement in the composition is derived from a barge which is towed up the stream. The prospective with its ruins and broken dispositions is extremely picturesque.

No. 346. 'Scene near Llanberis—Snowdon in the distance,' A. F. ROLFE. The subject is extremely well chosen, and throughout very elaborately manipulated.

No. 347. 'Study of a Sikh,' C. ROLT. A head and bust drawn and painted with masterly feeling.

No. 352. 'Scene on the River's Bank,' H. L. ROLFE. The subject is a small collection of fish cast down at the water's edge, consisting of a jack, a large roach, dace, &c., all painted with a reality which we think can never be surpassed in this class of subject.

No. 355. 'The Armenian Yashmak,' W. MADDOX. A small picture, presenting half-length figures of an Armenian lady and her Nubian slave. The costume and character of the figures are characteristic; the drawing and painting studiously careful.

No. 356. 'Interior of Shiplake Church, Oxfordshire, in the time of Cromwell,' J. D. WINGFIELD. The motive here is not of a religious kind: there are but few persons in the church, and these few seem to form a republican commission for the examination of the sacred furniture and properties. The interior is described in the skilful manner in which the artist usually paints such subjects.

No. 371. 'Loch Long with Carrick Castle,'

J. Danby. The composition shows the lake shut in by mountains, behind the remote crests of which the sun sets, tinting some of the loftiest peaks with coloured light. In this kind of subject, Mr. Danby has produced some works of highly poetic interest; with the best of these the present picture is worthy of being classed.

No. 376. 'Fruit &c.,' W. Duffield. Consisting of pears—grapes, a pine, &c., all closely imitative of nature.

No. 385. 'The Poultry Cross, Salisbury,' E. Hassell. The object which affords the title, is an ancient structure, relieved by the quaint architecture round it. A market is held on the spot, which is consequently crowded with figures.

No. 390. 'Isabella,' W. Gale. This is Keats's Isabella, the particular incident of the present theme being the verse—

"And furthermore the brethren wondered much
Why she sat drooping by the basil green;
They could not surely, give belief that such
A very nothing, could have power to wean
Her from her own fair youth, and pleasures gay."

The lady reclines upon a couch, with one arm cast round the flower-pot. It is a dark picture without any affectation of powerful colour, but everywhere scrupulously made out, and with considerable depth of sentiment.

No. 392. 'Rain on the Hills—North Wales,' S. R. Percy. The effect here rendered, is of a kind only seen in mountainous districts; the sky is an effort of much power, and the flitting lights which chequer the middle sections are eminently truthful.

No. 394. "Boabdil el Chico," C Wilson. A study of the head of a Moor, the features are strikingly handsome, and the sentiment which they express, powerfully interesting.

No. 397. 'Gravesend and Rochester Canal,' J. Tennant. The material is flat and commonplace, but it is brought forward with much success under an uncompromising breadth of summer daylight.

NORTH-EAST ROOM.

No. 402. 'Showers and Sunshine,' G. Cole. Representing a tract of wild and broken country, much resembling composition, but well calculated to display the variety of lights and shades which characterise the aspect described by the title.

No. 405. 'A Veteran,' C. Rolt. The head of a buff-coated soldier of the time of Cromwell; it is finely painted, the features are full of life-like expression.

No. 426. 'Near Todmorden, Yorkshire,' J. W. Allen. A large upright picture, the subject of which is a passage of romantic landscape scenery, whereof the nearest site is shut in on the right by a towering mass of rocks, beyond which the eye is carried to a distance painted with simplicity, and strictly imitative of the appearance which such material might present under shade.

No. 441. 'Farm-yard,' J. F. Herring. The composition differs but little from others of the same kind which have been exhibited under this name,—groups of horses, pigs, and poultry, disposed in a straw-yard, surrounded by farm-buildings. The animals and poultry are painted with great nicety.

No. 451. 'Portrait of Marian, daughter of Charles Fred. Huth, Esq.,' C. Baxter. This is one of the most exquisitely-painted children's heads we have ever seen. It is charming in colour, and there is an entire absence of all hardness, from having been finished with a careful stipple, which much assists the luminous tone that has been communicated to it.

No. 457. 'Scouts on the Rocky Mountains,—North American Indians, Blackfoot Tribe,' G. T. Mauley. This rather singular picture has every appearance of authenticity. There are two Indians circumstanced on a wild elevation of the rocky wilderness. Their purpose is well described as on the war-path, and looking out for an enemy. The figures are full of veritable character, and extremely well painted.

No. 471. 'Sunset—Poole, Dorsetshire,' A. Clint. The material is simple, and the proposed effect is of that kind which the artist paints with much felicity. The tone of the work is generally so low as to force into brilliancy the light points of the picture.

No. 499. 'Stillingham, from the Marshes,' J. C. Gooden. This must, we think, be Gillingham below Rochester, time out of mind a favourite resort of painters. The locality abounds with eligible dispositions, of which this is one of the most agreeable we have seen.

WATER-COLOUR ROOM.

The collection of water-colour works numbers one hundred and sixty-six drawings and miniatures, of which we have space to give the titles of only a few. No. 517. 'A Study from Nature,' by W. West, is a very spirited sketch. There are others of like character exhibited under the same name.—No. 533. 'A Village Common,' J. W. Allen.—No. 536. 'On the Thames at Pangbourne,' E. Hassell.—No. 547. 'Holly, or Christmas,' D. Wood; very closely imitated from nature.—No. 552. 'The Sisters,' Mrs. V. Bartholomew; full of animated expression.—No. 559. 'Spring Flowers,' Miss Harrison.—No. 561. 'Portrait of Colonel Percival,' J. Haverty; this is a miniature in oil, very highly finished.—No. 570. 'Portrait,' A. Corbould; a miniature in oil, painted with solidity of manner, and agreeable in expression.—No. 574. 'Portrait of a Lady,' Miss Kettle; a highly-finished miniature, remarkable for graceful feeling and brilliant colour. No. 575. 'Affection,' E. T. Parris; a composition, executed in oil, representing, it may be, a mother and her three children. This picture is scrupulously careful in finish, brilliant in colour, and elegant in sentiment, and we think the most attractive production that has of late been exhibited under this name.—No. 578. 'Portrait of a Lady,' S. R. Lock.—No. 580. 'Portrait,' A. Corbould—another small study in oil.—No. 586. 'Study of Fruit from Nature,' Miss J. Childs.—No. 592. 'An Autumn Group,' Mrs. Duffield.—No. 595. 'Hollyhocks,' Mrs. Harrison.—No. 616. 'Camellias, Azaleas,' V. Bartholomew. We have never seen in this department of Art, a closer imitation of nature than is presented here. In delicacy of texture and luminous colour these flowers are all that can be desired.—No. 626. 'Portrait,' W. Bowness.—No. 648. 'A Disagreement,' M. Wood.—No. 649. 'Sunset Scene near Alderley, Cheshire,' C. Ward, &c.—There are only three sculptural essays, all of which are in plaster. These are—No. 668. 'Medallion of the late Henry Alkin, Esq.,' J. Zeitter.—No. 669. 'A Nymph,' H. B. Ziegler; and No. 670, 'St. Bernard's Dog finding a Traveller in the Snow,' C. Fox.

In closing this notice, we again express our regret that the mediocrity which "curses" this Institution should be so regularly of annual occurrence; we cannot believe the governing body to be without fault; that they are blameable is, indeed, made more and more certain by the improved aspect of the "Portland Gallery"—join the best members of the two societies, and how different would be the result.

THE NATIONAL INSTITUTION,

Portland Gallery, Regent Street.

THE FOURTH EXHIBITION.

The private view of the works exhibited at the Gallery of this Institution, in Regent-street, took place on Saturday, April 24th, and on the following Monday the collection was submitted for the season to the public. As the members of the Society and the other contributors are principally young men, we look annually for improvement, and we are not disappointed. The pictures exhibited are not numerous, but they afford examples of the highest qualities of Art. In figure and landscape there are works of which any school may justly be proud.

No. 3. 'Fruit,' J. Duffield. A composition of grapes, leaves, citrons, plums, &c., painted with an accuracy and feeling which we have already had occasion to eulogise.

No. 4. 'The Poor Traveller's Appeal,' D. Pasmore. The principle of this artist is to realise certain points as paramount in his composition, and sometimes these, if they are heads for instance, are finished with the nicety of miniature. The effect has been carefully studied, and the picture presents passages of free manipulation, but the preponderance of colour tends somewhat to coldness.

No. 6. 'Head of the Ogwy Falls, North Wales,' David Linn. The subject we think we have seen on these walls before, but not by the same hand. It is painted with firmness, and the colour is that of nature. The fall itself is perhaps too uniformly light.

No. 8. 'The Woman taken in Adultery.' H. Barraud. The woman has cast herself at the feet of the Saviour. The relations of the figures remind the spectator of an interpretation of the subject well-known; but the similarity may be accidental.

No. 17. 'Paris and the Nymph Œnone,' W. Crabb. The subject is from Œnone's beautiful appeal in Ovid's epistles.

"Et cum pauper eras, armentaque pastor agebas
Nulla nisi Œnone, pauperis uxor erat."

The picture represents the pair in that pastoral felicity to which she so touchingly alludes—he being extended on the grass, she standing near him. The work is carried out with every attention to accurate classical character, as well in feature as in drapery. The manner of the picture is extremely firm and decided, and it is most harmonious in colour.

No. 18. 'Gondorf on the Moselle,' W. Oliver. The Moselle is abundantly rich in paintable material. Almost every point from which the river can be seen affords pictorial subject, and yet we see more of the essential of the Moselle in bottles than on canvas. The picture contains expression of much fine feeling—it is mellow in colour, and the foreground is highly finished.

No. 20. 'Thun, Switzerland,' J. A. Hammersley. An upright picture, the subject of which is a section of the town, seen we presume from the immediate brink of the lake, whence the buildings rise abruptly. The lower section is in shade, while portions of the higher part of the composition catch the sunlight.

No. 23. 'Master Walter Scott and his friend Sandy Ormistoun,' J. E. Lauder. This is a good subject which treated as we here see it at once tells the story. "Master Walter" and his friend are seated on an eminence overlooking his favourite river, on the other side of which is a wicked looking peel house, the history whereof

Sandy is very energetically relating to his young friend. But Master Walter has two other friends present, a colley and a young pepper, both attentive to the story of Sandy, who is an admirable type of his class.

No. 25. 'Barden Tower on the Wharfe, Yorkshire,' F. W. Hulme. A large picture presenting an arrangement and features of park-like character. The river flows down to the lower edge of the canvas in a shallow and rocky bed, while farther in the composition, as contrasting with this, it shows an unruffled current. The tower appears on a distant eminence, embosomed among trees which indeed constitute a main feature of the composition. The subject is one of much difficulty, but it is treated with great skill and in strict deference to nature. It is high in colour, but the hues are admirably harmonised.

No. 31. 'Black Agnes of Dunbar,' W. Crabb. The story is that of the heroic defence of the castle of Dunbar in 1337, against the forces of the Earl of Salisbury, by the Countess of March, commonly called Black Agnes from her dark complexion. This lady daily went the round of her ramparts with her train of maidens whom she ordered occasionally, in mockery of the vain efforts of the besiegers, to wipe away the dust occasioned by the stones thrown from the engines of the enemy. The scene therefore is the battlement whereon stands the countess taunting the leaders of the adverse host. She is surrounded by numerous figures, all conceived with originality and disposed with sound judgment. In drawing, colour, and character, it is a production of a high order.

No. 33. 'A Sketch in Hyde Park—the first of May, 1851,' J. Dibdin. A view of the Crystal Palace from the north side of the Serpentine. The dark and solid masses of spectators are well represented, indeed the detail of the lines on the other side of the water are touched with much descriptive power.

No. 36. 'Expectation,' Bell Smith. This is a group of two girls, waiting an arrival at an appointed stile. The picture is brilliant in colour and full of light; the figures are graceful and agreeably posed.

No. 39. 'An Osier Bed,' S. R. Percy. A large picture of transcendent merit; the subject is commonplace, but admirably selected for the display of that particular power which it demonstrates. The *locale* is somewhere near the course of old Thames; we recognise

"His mantle *withy*, and his bonnet sedge."

There is not a category of five thousand grasses, but the water-lilies, docks, sedges, hemlocks, and all the small salad of pictorial foreground, are welcome here—and then the water and the mud—who will say that Thames water is not limpid, and that its mud has no attraction? The subject is closed in by a screen of trees, which rise against a charmingly painted sky—in short, every part of the picture is powerfully descriptive.

No. 43. 'The Frozen River,' A. Montague. Rather a large composition, resembling a passage of Dutch scenery, having houses and figures on the left—the whole presented under the aspect of a cold winter afternoon at sunset. The conception is felicitous, and well carried out.

No. 44. 'The Village Letter-Writer,' J. G. Middleton. A party is here assembled in the respectable residence of this important functionary, who is also the village-schoolmaster. He is engaged in writing from the dictation of a very pretty maiden, and it appears that the communication involves confessions which perhaps are sufficiently embarrassing to make to a second party, and to a third proportionably more so. The composition is full of descriptive character; and the narrative is amply circumstantial.

No. 49. 'A Bit of Slander,' Matthew Wood. A small picture, showing two ladies in earnest conversation. In action and expression they appropriately support the title.

No. 51. 'A Young Villager,' J. Inskipp. A head, enveloped in a shawl or hood, showing only a portion of the face and one eye. It is eccentric in treatment, but certainly one of the best heads we have of late seen by the artist.

No. 55. 'The Morning Walk,' G. A. Williams. This is a small garden composition with figures, light and elegant in its dispositions, and a pendant to another, entitled "The Evening Song;" also a garden scene, but represented under the effect of moonlight. In each there are two figures, and the sentiment of both pictures, but especially of the latter, is sufficiently poetical.

No. 59. 'Lanbedr—North Wales,' Mrs. Oliver. This small picture is distinguished by a firmness of execution, which is much in advance of antecedent productions by this lady.

No. 60. 'Sunday Trading,' E. Armitage. None but a mind of certain calibre could rescue such a subject from coarseness; and on the other hand it must be painful according to the ratio of ability employed in its treatment. A poor child with squalid features, and in sordid rags, with a small basket of oranges, stands convicted of selling on a Sunday; she regards with apprehension the approach of a policeman, whose shadow is seen on the wall. The relief of colour would be inappropriate to such a subject; her hanging rags declare the emaciation they conceal. One only refuge from a participation of her abject wretchedness is in the contemplation of her features, which might be those of a youthful Cassandra.

No. 62. 'Carnarvon Castle,' E. Williams, Sen. This is the usual view of the pile, placing the mass on the right, and opening the composition on the left to the water. The dominant effect is that of moonlight; and of the manner in which the sky is treated, it must be said that even in what may be considered his best time, he never acquitted himself with an expression of more intense vigour.

No. 63. 'On the Road from Capel Curig,' T. J. Soper. Every inch of this ground has been celebrated on paper and canvas again and again, time out of mind. This is a small oval picture, presenting a view of the well-known bridge, which has existed in the same form ever since the region has been visited by those of the "dog-skin wallet"—that is, amateurs of the picturesque. The picture is bright, airy, and extremely well executed.

No. 64. 'A Rainy Day in Harvest,' E. J. Cobbett. There are two figures here—children, who, having been gleaning and caught in a shower, have sought shelter under a corn-rick. The incident is well set forth, and the picture is throughout an advance upon the former productions of the painter.

No. 67. 'Sunny Scene on the Severn—Gloucestershire,' H. B. Willis. The foreground is a harvest-field, whence is commanded an extensive view of the valley of the Severn. The subject is one extremely difficult of treatment, but with the foreground animals and figures, and landscape distances, the artist has dealt most successfully.

No. 69. 'The Pass of Nant Francon,' A. W. Williams. This class of material is admirably adapted to support the tone of aspiration to which this artist yields. The objective is grand; the spectator feels the vastness of these forms—there is no room for a "fragmentary thought," save that he feels himself little in contemplating these masses which, under any circumstances, must be grand if truly represented. The nearer portions of the composition lie in broad shade, opposing the sunlight on the more distant mountains. The version is full of truth, and strikingly independent in manner.

No. 71. 'The Village Belle,' D. Pasmore. A small study of a head and bust, of much graceful feeling.

No. 72. 'The Crucifixion,' R. S. Lauder. It is extremely perilous to deal with a stock subject, unless there be a certainty of introducing some striking originality. In all the pictures that we at present remember of this subject, there is but one principle acknowledged in the representation; with an intense anxiety for anatomical accuracy—ἡ σὰρξ has been their great care; but we would have less of the earth—more of the spirit—"It is finished." We read that Joseph of Arimathea having begged the body of Pilate, covered it with white linen. The artist has gone somewhat farther than the letter of Scripture—it is already covered while yet on the cross, and a more original or profoundly impressive reading we have never seen. Rubens's composition at Antwerp is wonderfully aided by the cloth, but still the figure is nude. Mr. Lauder's picture is large, the only objects presented being the figure and the cross, with the drapery descending from the shoulders; the head being uncovered, having dropped to the right shoulder. The cross is backed by a sky of deeply portentous significance: the sun sets near the foot of the cross, and from above, a flood of supernatural light descends upon the figure, so that the impression conveyed by the conception is profoundly awful, and in strict accordance with that imparted by the description in the sacred writings; in brief, it is a work of transcendent ability, and may be ranked among the most striking interpretations of the subject that have ever been produced.

No. 80. 'Lord Soulis,' R. R. M'Ian. This is the best picture which the artist has ever produced. The subject, also, is of a character different from everything that he has heretofore treated. It is from the ballad of the same title, and shows Lord Soulis with his familiar Red Cap, who points to the box which so nearly affects his destinies. We cannot too highly eulogise the substantial reality of this picture. It is admirable in composition; the drawing and painting of all the mediæval material are incomparable. The work will advance the reputation of its author.

No. 86. 'The Mountaineers,' F. Underhill. Representing two women on a mountainous pass, so high as to bring them up against the sky. The dispositions are good, and the work is remarkable for firmness of execution.

No. 88. 'Dr. Ullathorne—Catholic Bishop of Birmingham,' R. Burchett. The portrait presents the head and bust, introducing the hands. The features are felicitous in expression, but objectionable in colour.

No. 91. 'Lane at Grays, Oxon,' P. W. Elen. A small picture, simple in composition, but very much better in every way than similar antecedent works by the same hand. It is mellow and harmonious, and careful in touch.

No. 92. 'Mid-day—Clearing Timber,' A.

Gilbert. The play of light in this picture is a masterly essay. It falls upon the ground clearly distinct from colour; it appears on and between the masses of foliage, being employed very skilfully in assisting the relief and retirement of the masses. The work is charming in colour and natural truth.

No. 98. 'Milking Time,' H. P. Willis. Rather a large picture, composed, as may be gathered from the title, of cows and figures. The arrangement is simple, but the animals have been most successfully studied. They are admirably drawn; and the manner in which the light falls upon them, especially on the black cow, is beyond all praise.

No. 100. 'Gleaners,' E. J. Cobbett. These are two country girls in a harvest-field, drawn and painted throughout with much accuracy of design and brilliancy of colour. They are supported by a background of much excellence, being a representation of a harvest-field only partially reaped. We think that this is the best figure-picture that has ever been exhibited by the artist.

No. 101. 'The Eagle's Nest—Killarney,' S. R. Percy. This romantic view derives a charming sentiment from the manner of its treatment. As in other pictures by this painter, the management of the light, which is cast on the near sections of the composition, is uncommonly beautiful; but we think the conviction of truth is more forcible here than we have felt it in other productions characterised by the same effect. There is no amount of colour in the picture, but its absence is not felt. The sentiment of the work is captivating.

No. 113. 'Morning,' G. A. Williams. This is one of a series, of which the others are entitled, 'Noon,' and Night.' The treatment is extremely poetical, each picture respectively containing an allusion to a period of human life. That imbued with the most touching sentiment, is 'Night,' as representing a widow contemplating, by moonlight, the grave of her husband.

No. 129. 'Early Summer,' A. O. Deacon. A passage of waterside scenery, of which the nearest section of the work seems to be a faithful transcript of nature.

No. 149. 'Lyn Mymbyr—Capel Curig,' S. R. Percy. A large picture of that class of subject-matter which this artist paints with singular power and sweetness. It is distinguished by much excellence, and will be accounted among his best works.

No. 158. 'A Serene Morning—back water on the Thames,' J. Gilbert. A large picture, with a near section of water charmingly painted. The principal mass in the composition is a screen of trees, behind which the sun sheds a flood of light, that here and there irradiates the foliage. The depths and oppositions are exquisitely managed.

No. 162. 'St. John,' W. Underhill. This essay is ambitious, with a great measure of success. St. John is represented, as usual, as a child accompanied by a lamb; but the expression of the upturned features is eloquent and penetrating. It is powerful in effect, and very solid in execution, and is, in short, a production of rare merit.

No. 167. 'Christ Teaching Humility,' R. S. Lauder. By the means to the artistic ends in this composition, the eye is abundantly gratified, and by the motives beyond the mere execution, the mind is immediately affected. It appears to be a purpose of the artist that the didactic character of the Saviour should be felt at once—and so it is. This essential is of penetrating interest. The Saviour is circumstanced towards the left of the picture, and his humility contrasts strongly with the baser degrees in the scale of earthly passion which surround him. The composition is distributed, yet it is in beautiful correlation. The variety of character points to the divine centre; and he, with the exception of the little children, is more retiring than any member of the different agroupments. We cannot speak of the work in its detail; we can only say that it embodies the highest qualities of Art.

No. 169. 'Welsh Peasant Girls,' E. J. Cobbett. A very agreeable composition, in which the figures are eminently successful; the heads, especially, are remarkable for graceful expression, sweetness of colour, and fine finish.

No. 171. 'Welsh Market People,' F. Underhill. A picture of a high degree of merit, and the better because freedom of manner yields here somewhat to descriptive detail.

No. 176. 'Old Boat House, Ventnor, Isle of Wight,' E. C. Williams. The materials here for a picture are slight, but they are brought together in a manner to form a production of much interest. We cannot speak too highly of the spirit and feeling of the nearest passages of water and foreground.

No. 184. 'Portrait of a General Officer,' Bell Smith. A half-length figure in uniform. The head and features are extremely successful in colour and expression.

No. 190. 'On the Thames at Wargrave,' L. J. Wood. Distinguished by much sweetness of colour and skilful manipulation.

No. 195. 'A Spanish Lady,' J. G. Middleton. She is attired in black, the features are distinguished by grace and animation, with a happy allusion in colour to the natural complexion.

No. 200. 'Summer Afternoon, Hampton Court,' J. D. Wingfield. A view of a portion of the palace at a little distance across the *tapis vert*, with a select party in the costume of the last century in the left foreground. It is rendered with much elegance of feeling.

No. 240. 'Moel Siabod—a quiet afternoon,' A. W. Williams. The feeling of this work is sensibly apart from the conventionalities usually found in similar effects. It is a large picture of exalted sentiment, and studiously careful in the imitation of natural phenomena; in short original and powerful throughout.

No. 245. 'The Departure of Highland Emigrants,' Mrs. M'Ian. This is in many respects an important production, but especially as illustrating a passage of the history of our time. The canvas is large, and the composition embodies not less than seventy figures—impersonating Highland emigrants and their friends; the former embarking, and the latter taking their last leave. It may be well conceived that such a variety of disposition and character has involved difficulties of composition which the casual spectator may not apprehend; every figure is purely national, and each is sensibly affected by the circumstances of the occasion. While we feel the appeal of the dirge played by the piper, we sympathise in every well-depicted burst of grief, and yield at once to the prevalent emotion. Of this picture we can only say that we have never seen one so perfectly free from license. It is all honest daylight effect, and places this lady among the most powerful sentimental painters of the time.

No. 253. 'The Cool Retreat,' H. B. Willis. A cattle picture in which a herd of cows are cooling themselves in a shaded pool. The composition is large, and everywhere carefully made out—the animals are admirably drawn.

No. 255. 'The Free Companions,' J. W. Glass. A production of extraordinary power representing the march of a band of troops wearing the costume of the seventeenth century. They are riding over a knoll which brings them in relief against the sky, and the manner in which the sunlight is broken upon the figures, the horses and appointments, is truly masterly.

No. 269. 'In Arundel Park,' P. W. Elen. This is a landscape of great merit, superior in everything to all that has preceded it by the same hand.

No. 276. 'Mill at Penmachno—N. Wales,' J. Dibdin. An extremely romantic passage rendered with much truth.

No. 286. 'The Emigration Scheme,' J. Collinson. We cannot help admiring the earnest labour displayed in this work—the profession here is the truth, without the expediencies of composition.

No. 296. 'London at Sunrise,' H. Dawson. This view is taken from the Strand side of the river—opening the stream presenting the bridges in succession with St. Paul's in the distance, and the left near section of the composition crowded with river craft. The morning sky is a truly magnificent essay; we can only say in one word, that it is impossible too highly to praise this picture.

We regret much not being able to give more space to this exhibition. There are many works of high merit which are deserving of longer notices than we can afford them, and many others which we cannot even name. There are as usual some works in water-colour; these also we are compelled to pass over.

MUSIDORA.

FROM THE STATUE BY J. WYATT.

In the graceful form and refined expression of this figure, one may readily trace the refined classic spirit which Wyatt imbibed from the study of the works of Canova: his previous education in the atelier of Rossi laid the foundation for future success, but of itself it never would have instilled into the mind of the pupil that practical feeling and beauty of sentiment which his association with Canova brought out. Rossi was a bold and masculine sculptor, able to design and vigorously to execute a subject where energy, power, and determination were required, as in portrait and monumental sculpture; but he lacked the pure and gentle spirit of his Art, which draws forth our admiration while it wins our kindlier sympathies.

Wyatt's marble statue of Musidora is a work of this class, and has always taken rank among the best which this sculptor has produced. The idea it conveys is that of a young girl who has prepared herself for the bath, but hesitates before she plunges in. There is also a look of enquiry in the countenance as if she fancied the approach of some intruder, and the head, half turned round, and the position of the left hand, seem to indicate this state of mental disquietude. But whatever translation we may give of the sculptor's meaning, it will freely be admitted that as a simple model of the female figure, the work is a very beautiful conception. In whichever way the lines of the contour are viewed they display great elegance, the *pose* is remarkably easy, and the symmetrical proportions of the body and limbs are well preserved.

The British School of Sculpture, notwithstanding the men of genius whom Wyatt left behind, could ill spare to lose, in the prime of his manhood, one so richly endowed, but of whom the world had heard so little even to the time of his death. His fame had only just begun to be noised abroad, and every well-wisher of the Arts of his country was looking forward to great things from the future efforts of his chisel, when he was suddenly snatched away from their expectations, in his studio, at Rome.

MUSIDORA.

FROM THE STATUE BY R.J.WYATT.

IN THE POSSESSION OF HIS GRACE THE DUKE [illegible]

DRAWN BY R.ROFFE. [illegible] BY J.H.BAK[illegible]

LONDON, PUBLISHED FOR THE PROPRIETORS.

THE GREAT MASTERS OF ART.

No. XIV.—PAUL POTTER.*

THE unremitting and laborious application of Potter in his studio, joined with his frequent exposure to the damp atmosphere when sketching in the open air, laid the foundation of a disorder which terminated his life in the year 1654, ere he had reached his twenty-ninth year; and now we see the truth of the remark made at the outset of this notice, that "life is short, and Art is long," for the pictures of this artist have vastly increased in value during the two centuries since they were painted, as will be seen by some examples we shall presently bring forward. And it is astonishing what large sums are, and have been, paid for a few square inches of his painted

THE MEADOW

canvas, beautiful as they are with his animated transcripts of living nature; but good specimens of his pencil are rarely brought into the market, and are eagerly purchased when offered for sale. They are distinguished by the most clear and luminous colouring, firm and masterly execution, and a wonderful knowledge of the anatomy of the animal races, as evinced in his accurate drawing of the ox, sheep, &c.; his horses are,

THE YOUNG BULL.

perhaps, less correct. He painted with a remarkably full and flowing pencil, yet finished his pictures with the greatest delicacy.

Proceeding to remark upon the pictures engraved in this notice to illustrate the works of Paul Potter, we find in that valuable dictionary of the Dutch and Flemish painters, Smith's "Catalogue Raisonné," much interesting descriptive matter concerning them, with the exception of the first engraving, a small one, entitled EVENING; it represents two cows in a meadow beside a river, painted under the influence of a bright evening sun.

The DRINKING TROUGH stands No. 94 in Smith's "Catalogue." Two old horses are placed by the side of a trough near a cottage, at

* Continued from p. 108.

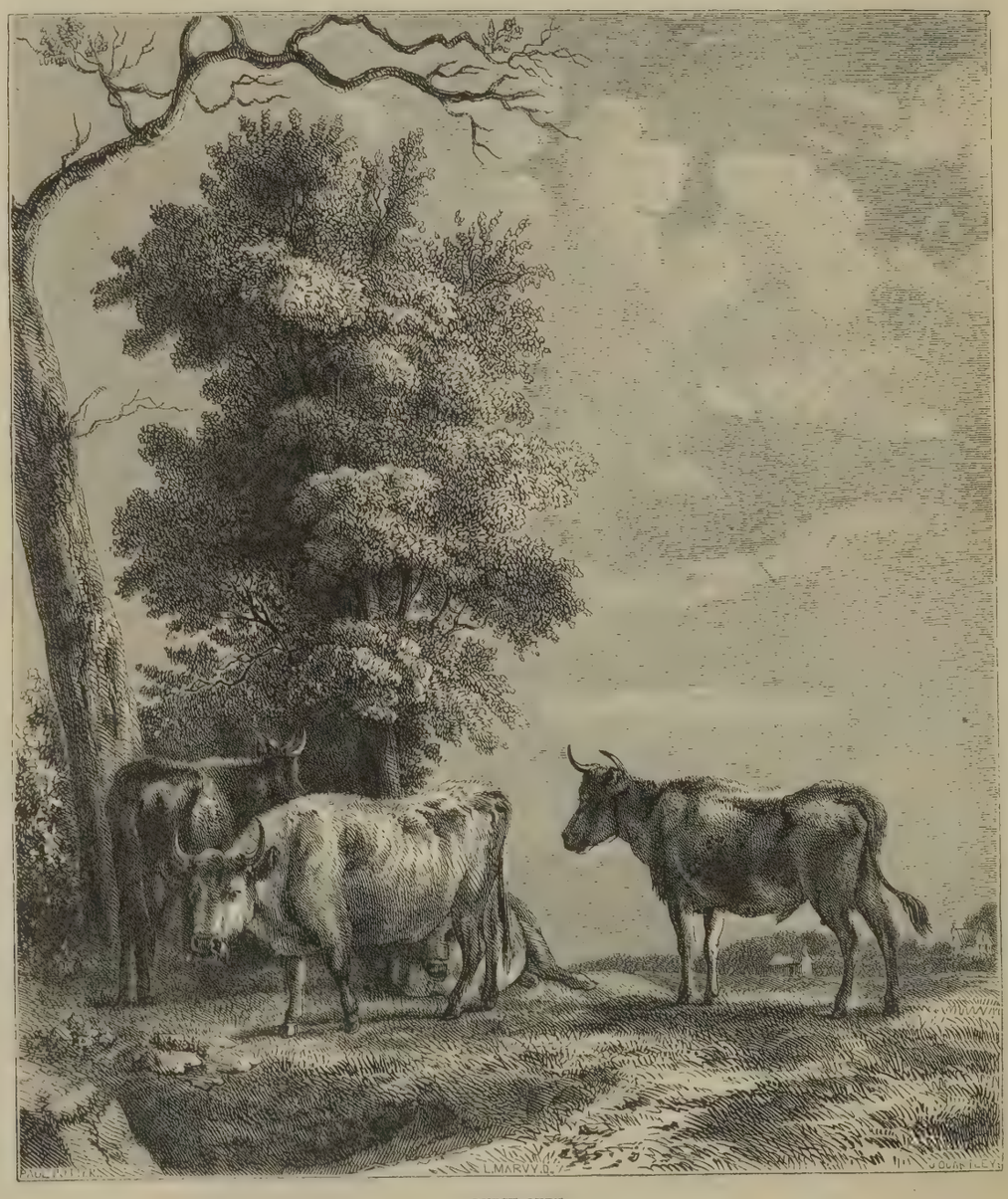
a little distance a man is approaching with a pail of water, followed by his dog; the city of Leyden is represented in the distance. The picture is now in the Louvre, and is valued at three hundred and twenty pounds; its size is nine inches by ten.

Milking Time, No. 30 in the Catalogue, was, in 1834, and possibly still is, in the possession of M. Six Van Hillegom, of Amsterdam; it was formerly in the Choiseul Gallery. It is a charming example of the master, and is valued at seven hundred guineas, though it measures only about sixteen inches by fifteen.

The picture entitled a Pastoral Scene is in the collection of the Queen, and is estimated to be worth a thousand guineas; it stands No. 70 in Smith's "Catalogue." We have some idea of seeing this fine work in the British Institution many years since, and being struck with the inimitable drawing of the animals, and the freedom with which the whole is painted. Its dimensions are about two feet either way.

The Meadow, engraved in the present part, is another very beautiful example of the artist, now in the Louvre; its size, according to Smith (No. 17), is two feet six inches, by three feet eight inches. There is little in the composition beyond the animals, but these are admirably portrayed in the brightness of a warm summer evening's sun. In the year 1767 this picture was sold from the collection of M. Julienne for one hundred and ninety-six pounds; it is now valued at one thousand guineas.

But the *chef d'œuvre* of Paul Potter is unquestionably the Young Bull, painted in 1647, when the artist was only twenty-two years of age. The figures are life-size, the canvas measuring eight feet by twelve feet. Smith says, "it is painted with such extraordinary firmness and precision, both in the drawing and handling, and with such a full *empasto* of colour, that many of the details appear to be rather modelled than painted, for



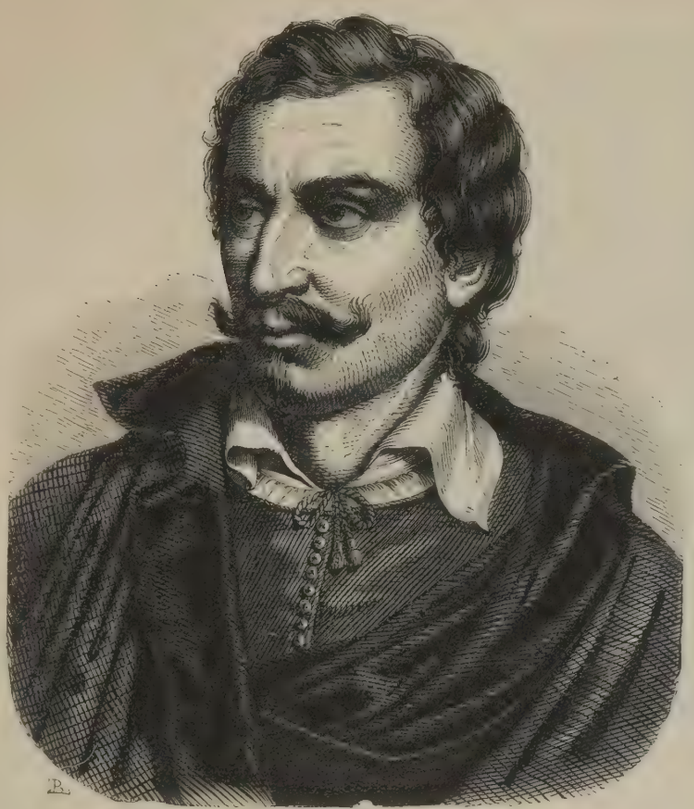
DUTCH OXEN.

the very texture of the hair, horns, and other parts, are delineated with inconceivable fidelity. But that which claims the highest admiration is its wonderful approximation to reality; the animals appear to live and breathe; they stand upon earth, and are surrounded by air; such, in fact, is the magical illusion of this picture, that it may fairly be concluded that the painter has approached as near perfection as the art will ever attain." It was sold, in 1749, from the collection of M. Fabricius, of Haarlem, for *fifty-seven pounds*, and is now valued at *five thousand guineas*. The French, when they took possession of the Low Countries during the late war, transferred the "Young Bull" and his companions to the Louvre; but the Allies, at the peace in 1816, restored them to their previous place of occupancy, the Museum of the Hague.

The last of our illustrations, Dutch Oxen, exhibits four of these animals in a piece of pasture land peculiar to Holland, some farmhouses being visible among the distant trees. The original picture is very small, scarcely exceeding twelve inches by fourteen. It was sold in 1812, from the collection of M. Solirene, for three hundred and twenty pounds.

The foregoing remarks will enable the uninitiated reader to form some idea of the monetary value attached to the pictures of Paul Potter; it may not, however, prove uninteresting to adduce a few further examples of the progressive rise in their prices. A small work representing "Cattle quitting their Shed," was sold at Leyden in 1780, for 495*l.*; at Paris, in 1804, for 1344*l.*; again at Paris, in 1811, for 800*l.*; and subsequently, to a Viennese nobleman, for 1480*l.* "Two Cows and a Bull in a Meadow" was sold from the collection of M. Braamcamp, in 1771, for 186*l.*; was afterwards sold twice in Amsterdam, for the respective sums of 324*l.* and 749*l.*; in 1823, from the collection of G. W. Taylor, Esq., for 1210 guineas; in 1832 for 750 guineas; and was bought in, in 1833, from the sale of Mr. Nieuwenhuys's collection, for 1105 guineas; it is now in the possession of Mr. Walter, M.P.

No. XV.—JACOB RUYSDAEL.



Ruisdael

HOLLAND has produced no greater landscape-painter than Jacob Ruysdael, or Ruisdael, as he frequently signed his name, and none whose works are more highly considered in our own country. The great secret of our estimation of his pictures we believe to be that his landscapes in many respects bear a strong resemblance to the main features of English scenery; some, indeed, one might almost fancy, had been sketched by our streams, and in our woods and valleys, such as the subjects introduced on this and the following page, of which we could find many similar examples of scenery within fifty miles of where we are now writing, allowing for a bolder and more noble amplitude of foliage than the trees of the Dutch artist present. The forest oaks of Holland are unequal in grandeur and massiveness of form to the British oak; we miss our broad, gnarled trunks, and huge, grotesquely-shaped arms, and wide-spreading branches, and feel that their place is not satisfactorily supplied by the comparatively stunted yet picturesque *ensemble* that make up the pictures of Ruysdael, who, however, it is generally believed, chose his finest subjects, not in his own native country, but on the borders of Germany. Hobbema, the contemporary of Ruysdael, gave a bolder character to his forest scenes, and

THE STREAM.

seems to have borrowed his models from the vast forests of Westphalia; otherwise there is great similarity in the subjects painted by these two inimitable artists. Where the latter found his grand and rushing "cascades" is not very clear, as they do not abound in the localities which he is supposed to have visited, while there is no proof for presuming, as some biographers state, that he ever visited Norway, the country assigned as the locality of these pictures. It is more than probable that the majority of his waterfalls are "compositions," altered and enlarged from some of the views he may have met with in the German frontiers.

There has been, and still is, considerable diversity of opinion as to the date of the birth of Ruysdael, but the most authentic records fix it at about 1630, as there are pictures by him signed and dated 1645, and this only makes him fifteen years of age

THE RUSTIC BRIDGE.

when such works were painted. The place of his nativity was Haarlem, a city that has produced several of the most distinguished Dutch painters. His father is said to have been a cabinet-maker, and to have educated his son for the profession of a surgeon; and, according to a statement made by Immerzeel, in his "Life and Works of the Dutch Artists," published at Amsterdam in 1843, as we find it in a note appended to the biography of Ruysdael, in the "Vies des Peintres," there appears in the catalogue of certain pictures sold at

Dort, in 1720, "a very fine landscape with a waterfall, by *Doctor* Jacob Ruysdael." It is evident, as before observed, that he began to paint at a very early age, but the precise time when he altogether exchanged the surgeon's instruments for the pencil and palette, if, indeed,

THE ENTRANCE TO A FOREST.

he ever used the former, has not been determined with any degree of accuracy. It does not appear that he studied under any particular master, but being on intimate terms with Nicholas Berghem, who was a few years his senior, and whom he used frequently to visit in

A RIVER SCENE.

his studio, there is no doubt he acquired from that eminent painter not only a taste for Art, but considerable knowledge of its principles and practice. These principles, directed by his own inherent genius, founded a school of landscape-painters in his own country, which includes many names held in the highest estimation.*

* To be continued.

RELICS OF MIDDLE AGE ART.

PART THE SECOND.

THE NAUTILUS SHELL, mounted in silver, and enriched by gilding, with which we commence our present series, belongs to Lady Beresford; and is a work of the seventeenth century. Fully exhibiting the peculiar tastes of that period, the decorations are of a varied and highly-enriched kind. Figures, fanciful and real; caryatides, and arabesque ornaments, give strength and beauty to the mounting, which is also elaborately studded with emeralds, sapphires, and other precious stones. Such cups, intended for the royal, noble, and wealthy, received at the hands of the goldsmith an amount of costly care and fertility of well-studied enrichment, upon which his best taste and attention were directed. There is a wonderful variety observable in these old works, evidencing the constant thought bestowed on their

design and execution. Not only do the cabinets of collectors, the various museums at home and abroad, and the sideboards of ancient noble families, present us with instances, but the pictures of the ancient masters, and the works of the early engravers, testify to the abundant richness of fancy devoted to the service of the metal-workers of the middle ages. Strikingly does this fact appear in all the productions of the German School; and we instance the pictures, and engravings after pictures, by Durer, Cranach, Lucas Van Leyden, Holbein, and many others who have made the school famous, in proof of this; to say nothing of the minor masters of Art, such as Virgil Solis, Beham, Burgmair, &c., who have employed their gravers in perpetuating these beautiful works. In many instances we are struck by the elaboration of design exhibited in the minor accessories; indeed, there is scarcely any picture of the "Adoration," without some fine and curious example.

A silver-gilt TAZZA, a work of the sixteenth century, contrasts in style with that just described. It is part of the old plate belonging to Emmanuel College, Cambridge. Its details are worked in the pure taste of the Renaissance, as seen in French works of the time of Henry II. In outline and detail it is exceedingly chaste and elegant, and the figure of Plenty which sur-

mounts the cover, as well as those which appear in the central medallions, are graceful and artistic. The cone of the pine is just hinted at in the lip of the cup; this form usurped the entire body of the cup as taste deteriorated in the following century; its perfect shape is exhibited in the engraving in p. 114. The minor details on the present Tazza are very delicate and beautiful.

The ivory BAS-RELIEF, ascribed to Fiamingo, representing youthful Bacchanals playing with a goat, is the property of B. L. Vulliamy, Esq.

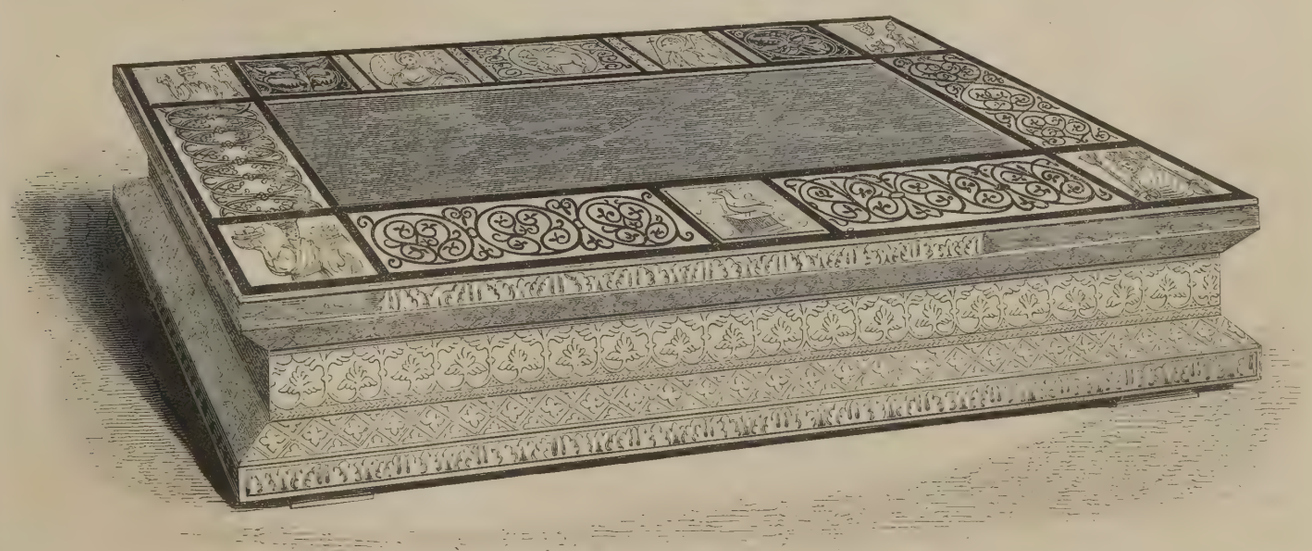
The ivory PEDESTAL is also attributed to Fiamingo. It is a masterly performance, carved with bas-reliefs representing the sports of Cupidons and infant Bacchanals, with the goat, the characteristic attribute of the sylvan deity. This charming work is the property of Messrs. Garrard.

The EWER is of the famous ware of Nevers.

The glass EWER is a Venetian work of the fifteenth century. It is richly ornamented with white lace-work, and embossed with an arabesque pattern; being a very favourable specimen of the delicacy and beauty which gave such great celebrity to the glass manufacture of that "city of the sea."

The VASE, enriched with Cupids holding festoons of flowers, grotesque masks, &c., is the property of H. T. Hope, Esq., and is a fine example of the works produced by Bernard Palissy, in the sixteenth century,—the history of whose struggles towards success is most curious and instructive.

The SUPERALTARE, or portable altar, engraved below, is the property of the Rev. Dr. Rock, and is formed of a slab of jasper, on a basis of wood, the whole being mounted in silver, and ornamented in niello. The subjects at the four corners are emblematic of the elements, and those at the top and bottom are the Agnus Dei and the dove. It is an Italian work of the thirteenth century,—an elaborate specimen of Church furniture, at a period when the Church indulged in the most costly articles for sacred use; too many of which were destroyed by the desecrators of a succeeding age, who saw only the evil, and reverenced not the good or the beautiful, which a philosophic mind recognises and respects in so many objects.



SALT-CELLARS were in the olden time objects of great interest at table, inasmuch as "the place of honour" was emphatically either "above the salt" or below it. They were, consequently, the most important of centre-pieces, and were generally of a fanciful design and elegant execution. The salt-cellars below are of a very artistic design. They are entirely carved in ivory, and are the work of the seventeenth century. They are the property of Messrs. Hunt & Roskell.

The group of ancient Venetian GLASS exhibits some fine and curious specimens of this art in the sixteenth century. It comprises a cruet with undulating bands of white, and two bands of pale blue, in relief, on a dark ground; an ewer, very simply and tastefully constructed; a tall opal goblet, the stem crested with white, and the bowl veined with blue; a tazza, the stem of which is enriched with blue ornaments; and a two-handled vase, with cover and stand of crystal.

In accordance with the ornamental furniture of all kinds which appeared upon the banqueting-tables of the wealthy in the sixteenth century, the handles of knives were carved in a variety of tasteful devices. Groups of figures frequently appeared thereon, and the blades were often enriched by damascened work of an elaborate kind. There is a knife in the collection of the Louvre, upon the blade of which are engraved the words and music of a grace before meat, the ornaments being enriched with gilding. The example here given (the property of W. Tite, Esq.) has its ivory handle beautifully carved with a figure of the youthful genius of Plenty, half hidden by the fruitful treasures surrounding him. It is an elegant enrichment, and a favourable example of the propriety which sometimes characterises these early works. From a very early period the beauty of ivory had attracted the best attention of the carver.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

COPPER AND ITS ALLOYS.

In a former article (*Art-Journal* p. 74), it was shown that the peculiar ductility of copper rendered it of the utmost value to the manufacturer for producing vases of the most elegant and elaborate forms. The same property peculiarly fits this metal for larger works, such as boilers for brewers. pans for the sugar-refiners, stills for the distiller, and many similar purposes. The capability of copper to be rolled into sheets adapts it especially for the sheathing of the bottoms of ships—and it is again of great value to the medallist. In connection, however, with these subjects there are not many points which can be regarded as interesting to the readers of the *Art-Journal*. One or two may however be selected as exemplifications of the peculiar physical conditions of this metal, and its bearing upon Art.

The manufacture of copper plates for the use of the engraver requires considerable attention; it being important that the metal should be of uniform hardness throughout, this is generally secured by selecting the best varieties of copper, subjecting these to the action of the hammer skilfully applied, and to the operation of the rolling mills: the plates are subsequently ground and polished so that a perfectly smooth surface may be ensured. In the process of engraving, the copper is cut with a steel instrument called a *graver*, the design being generally, either in part or entirely, etched upon the metal as the preliminary operation. This process depends upon the chemical action of nitric acid. An etching ground is laid upon the surface of the metal plate, the composition of it being white wax, burgundy pitch, and asphaltum: this compound is tied up in a silk bag or roll, and the copper plate being warmed, the wax is applied by rubbing over the surface—the heat of the metal occasions the etching ground to ooze through the silk, and it is rendered of a uniform thickness by the application of the *dauber*, which is usually made of lamb's-wool rolled up in a piece of muslin, and carefully bound over with a piece of silk. A drawing is made with a needle through this composition, until, along all the lines the metal is laid bare. An edging of wax being placed around the plate, a solution of nitric acid is poured over it; this must be sufficiently strong to act readily, but not very intensely, upon the copper; this is technically called *biting*. The chemical action which ensues is the formation, in the first place, of an oxide of copper, which is rapidly dissolved off in the form of a nitrate of copper, there being at the same time some nitrous acid generated, which is visible in red fumes. There are many little details into which it is not the purpose of the present paper to enter, its object being merely to show the necessity of securing metal as free as possible of all impurity for this process. If during the action of the acid upon the copper, it meets with any other metal, as silver or iron—this, however small the particle may be, forms the centre of electro-chemical action, and the result is the extension of the *biting* beyond the required line, giving to it much raggedness, and thus disturbing the uniform effect required in the finished work. There is, however, a defect not unfrequent in copper plates, which is more difficult to get rid of, and which, indeed, in the present state of our knowledge, it appears impossible to prevent. This is the formation on the surface of the polished plate of a kind of mottling, which sometimes runs into a very regular kind of pattern, as if of damascene work. In printing from such a plate it is found this pattern prints off upon the paper, and even if burnished out, it reappears after the surface has been a little worn. This, of course, depends upon some peculiarity of molecular arrangement, but the cause leading to this is quite unknown to us; a searching scientific investigation of metallurgical processes is required.* There are numerous points of much interest, and of the utmost importance in manufacture, upon which a very large amount of ignorance prevails. Chemistry, has, by the vast improvement made in the methods of analysis, the means of determining many points, since it is known that almost infinitesimal portions of some substances will produce very curious effects. At the same time, however, that an analytical investigation is necessary, physical examination must also be undertaken, since it is evident that many of the defects in metallurgical manufacture are due to the determination of the molecular arrangements, under the varying effects of heat and of electrical phenomena. Indeed, of the molecular forces, so called, in general, we are most supremely ignorant. On account of its ductility copper is one of the best metals which can be employed for striking medals, and a great number of the so-called bronze medals are simply copper with a bronzed surface, which is effected in many different ways.

A very simple mode of *bronzing* a medal is to wash it with spirits of turpentine, after it has been exposed to a strong heat by which the turpentine is decomposed, and a fine coating of reddish resin spread upon the surface. Another common mode of bronzing coins and medals is to apply the following solution:—Two parts of the sub-acetate of copper and one part of the muriate of ammonia are dissolved in vinegar, the solution is boiled and frequently skimmed. It is then diluted with water until no precipitate falls upon a further addition of that fluid, and being made again to boil, it is poured over the medals placed in a copper pan, in such a manner that the fluid touches every part of their surface. It is necessary often to inspect the coins or medals, lest the oxidisation of the surface should extend too far and thus produce a dull granulated face, instead of a bright richly coloured one capable of receiving a good polish. The bronzed pieces are then carefully washed, to secure the removal of every trace of acid, which would occasion them to turn green; being then dried and polished the process is complete. It is said that the Chinese bronze their copper vases, idols, images, &c., by covering them with a mixture of cinnabar (vermilion), verdigris, sal-ammoniac and alum. Being coated with a paste of these materials, the object is held over a fire until it is uniformly heated: the composition is then washed off and the surface polished; if the desired colour is not obtained the process is repeated. To produce the *patina antiqua*, or the fine green crust which is much admired in the ancient statues, the following composition is sometimes used:—

Two parts of muriate of ammonia, six parts of the bi-tartrate of potash, and twelve parts of muriate of soda, are dissolved in twenty-four parts of boiling water, and to this is added eight or ten parts of a moderately strong solution of nitrate of copper. The mode of applying this is to wash it over the surface, and place the statue—or whatever the object may be—in a damp place, to prevent its drying too rapidly; when dry, other washings must be applied, until a fine hard crust of *patina*, susceptible of taking a fine polish, is obtained.

Bronze, which is a compound of copper and tin, is of very high antiquity. We find in the buried records of people, to whom the researches of history can scarcely reach, specimens of bronze manufacture of a very extraordinary kind. Extraordinary, as showing by chemical analysis that the best possible proportions of tin and copper have been employed, and as displaying a considerable knowledge of the art of casting metals. Mr. John Arthur Phillips has recently published a series of investigations on the coins of the ancients, and other specimens of their metal manufacture, in which he has determined the following very important points: all the ancient Greek coins, such as those of Hiero and Alexander, are bronzes containing tin and copper only; while the earlier Roman coins, such as the Æs and its parts, consist of an alloy of copper, tin, and lead. A short period previous to the Christian era, zinc appears to have been first introduced into the Roman coinage, and this metal is found in all the subsequent coins. During the time of the thirty tyrants, silver is found in all the copper coins, the quantity of silver varying from one to eight per cent. Mr. Phillips found that all the bronze weapons of antiquity, whether the Roman sword or the British celt, were of similar composition—consisting of copper 90, and of tin 10. This is the alloy mentioned by Pliny, whose words we shall have occasion presently to quote. (*Chemical Memoirs*, Oct., 1851.)

It is stated that bronze statuary received a greatly extended application from a discovery of Lysippus, in the reign of Alexander. What this was we are not correctly informed, it is probable that it was nothing more than determining the point of greatest fluidity in the metal, and the exact proportion of alloy to produce this. We learn, however, that very shortly after this time, colossal statues of bronze became very common, and ordinary bronze statues were multiplied immensely.

In modern times the most celebrated works in bronze are those of the brothers Keller at Versailles. These celebrated founders paid more attention to the composition of their bronze than was usual in the time of Louis XIV., or is general in the present day. The statues at Versailles are found by chemical analysis to consist of copper 91·68, tin 2·32, zinc 4·93, lead 1·07. The zinc and the lead are added to produce greater fluidity in the melted mass and to improve the colour of the metal. The bronze statue of Louis XV. is composed of copper 82·45, zinc 10·30, tin 4·10, lead 3·15.

In melting bronze much care is required to prevent the tin, which is a volatile metal, from being lost. An incautious founder might commence his work with a bronze of the best proportions, and conclude with nearly pure copper—the tin having passed off as oxide of tin in the furnace. A curious example of this occurs in the column of the Place Vendôme. The government supplied gun-metal, which contained more than ten per cent. of tin; analysis of a portion of

* It is a curious fact, notwithstanding the value of metallurgy to this country, we had no work in the language treating of this very important subject, until within the past month. This want is, however, now supplied by a very complete treatise by Mr. John Arthur Phillips, entitled "A Manual of Metallurgy," published by Messrs. J. J. Griffin & Co. We can strongly recommend this book as the work of a thoroughly practical scientific man.

the metal taken from the bas-reliefs of the pedestal gave only six per cent. of tin; some from the shaft of the column only three; and the metal in the capital was found to be nearly pure copper.

The best proportions of the materials to form a good bronze for medals is, copper 88, tin 10, and zinc 2. The bronzes for bells, commonly called bell-metal, should be composed of 78 parts of copper, and 22 of tin; zinc, and lead, are sometimes added, but it is very doubtful if the tone of the bell is not injured by their admixture.

The use of bronze for gun-metal appears to have been largely introduced to this country by Queen Elizabeth, of whom some of her historians relate that she left more "brass ordnance at her death than she found iron on her accession to the throne." Dr. Watson, speaking of this, says: "This must not be understood, as if gun-metal was, in her time, made chiefly of brass; for the term brass was sometimes used to denote copper—and sometimes a composition of iron, copper, and calamine, was called brass; and we, at this day, commonly speak of brass cannon, though brass does not enter into the composition used for casting cannon. Aldrovandus informs us that one hundred pounds weight of copper with twelve of tin made *gun-metal;* and that if, instead of twelve, twenty pounds weight of tin was used, the metal became *bell-metal.*" The following remarks of that extraordinary man and able chemist, Bishop Watson, are of much value in connexion with the history of this branch of metallurgy. "The workmen were accustomed to call this (*gun-metal*) metal or bronze according as a greater or a less proportion of tin had been used. Some individuals, Aldrovandus says, for the sake of cheapness, used *brass* or lead instead of tin, and thus formed a kind of bronze for various works. I do not know whether connoisseurs esteem the metal of which the ancients made their statues, to be of a quality superior to our modern bronze; but if we should wish to imitate the Romans in this point, Pliny has enabled us to do it; for he has told us, that the metal for their statues, and for the plates on which they engrave inscriptions, was composed in the following manner: they first melted a quantity of copper—into the melted copper they put a third of its weight of old copper, which had been long in use—to every hundred pounds weight of this mixture they added twelve pounds and a half of a mixture composed of equal parts of lead and tin. In Diego Ufano's 'Artillery,' published in 1614, we have an account of the different metallic mixtures then used for casting cannon, by the principal gun-founders in Europe—

Copper	160	· 100 ·	100	· 100	parts.
Tin	10	· 20 ·	8	· 8	„
Brass	8	· 5 ·	5	· 0	„

—(*Chemical Essays*, vol. iv., p. 126, ed. 1786.)

Greater attention is now being given in this country to ornamental casting than at any other period of our history; and at the same time as a high degree of artistic excellence is aimed at, much care is bestowed to secure the mixture of the metals in the proportions here adapted to the object to be attained. The colours and structure of the compound metal—whether a brass or a bronze—are dependent upon the quantities of the different metals which enter into the alloy, the specific gravity of the mixture being often very different from that of the metals previously to combination. The peculiar condensation of metals on mixture appears to have been first noticed by Glauber, who writes in the folio edition of his works, 1689, "Make," he says, "two pure balls of copper, and two of pure tin, not mixed with lead, of one and the same form and quantity, the weight of which balls observe exactly; which done, again melt the aforesaid balls or bullets into one—and first the copper, to which melted add the tin, lest much tin evaporate in the melting, and presently pour out the mixture melted into the moulds of the first balls, and there will not come forth four nor scarce three balls, the weight of the four balls being reserved."

This interpenetration of the atoms of the combining metals is the reason of the increased hardness of bronze—owing to which it was adopted for swords and other cutting instruments of the ancients. This subject will be resumed in a future number.

ROBERT HUNT.

ART IN THE PROVINCES.

BIRMINGHAM.—The School of Design here, under its newly appointed head master, Mr. Wallis, bids fair to answer its destined purpose with the arrangements this gentleman has made for the benefits of the pupils. One of these is the alteration suggested in the system of awarding the annual prizes, which are not to be competed for as heretofore, but the whole of the drawings, models, &c., executed in the School over a whole session, or, as in the present instance, over the period from Christmas to Midsummer, are to enter as the elements on which the committee are to award the prizes. This avoids all *making up* for the occasion; and the productions of the students in the regular course of study alone form the basis on which they are to be rewarded, if entitled to it. Thus, a pledge is given that all works deserving reward shall be duly recognised, each in its own section or class; and no drawings can be thus recognised unless executed in the class or classes in which each student is registered and authorised to study by the head master; whilst "regularity of attendance, industry, progress, and general good conduct," are announced as intended to form "material elements in the judgment of the Prize Committee." Another complete change is also made in the former modes of awarding prizes, by the condition that "drawings, paintings, or models, not executed in School, will not be eligible for examination for prizes." The fact that works executed by students out of the School were recognised in the School, and frequently rewarded, has been a fruitful source of dissatisfaction and discontent; and, apart from causing much annoyance to the committee, has tended to bring the teaching of the School into disrepute, and to beget a suspicion as to the integrity of the annual displays. The most important part, however, of this plan of prizes is that which relates to original designs for manufactures and general decoration. In this department, the committee state that—"The following subjects are recommended to the students, as best calculated to exercise their skill in original composition most usefully; but it must be distinctly understood that prizes are not offered specially for these subjects, and that no pledge is given by the committee that any designs shall be rewarded, except they are adjudged as being worthy of that distinction by the Prize Committee, and that any other designs for articles of a useful character will be equally eligible with those enumerated—thus leaving the absolute choice of subject to the pursuits, taste, and invention of the students." They then enumerate a great variety of articles in the various staple manufactures of the town; such as works in metal, gold, silver, brass, bronze, iron, &c.; glass, in its varieties; papier mâché; furniture; architectural decorations; and miscellaneous manufactures—many of the subjects suggested being at once novel and useful.

BATH.—An exhibition of the works of living British artists is about to be opened here; artists desirous of contributing are invited to send in their works before the 12th of the present month, to Messrs. Jennings, 62, Cheapside, who will undertake to forward them. We believe this to be the first attempt that the admirers of Art in Bath have made to establish an annual exhibition of pictures in their city, one which, from its opulence and magnitude, ought certainly not to come behind others, where success has followed similar endeavours. There is little doubt that this will be the case here also, provided the efforts of its promoters are seconded by the artists, who, after all, are most interested in it.

OBITUARY.

MR. JAMES CARPENTER.

The death of this gentleman at a very advanced age, which happened during the past month, ought not to be passed over without a brief notice in our columns; inasmuch as, though not an artist, he was for upwards of half a century intimately associated with artists, was one of their liberal patrons, and a very extensive publisher of many valuable artistic works.

When, about two years since, he declined his business in Bond Street, his was, we believe, the oldest name in the publishing trade, and his establishment had long the reputation of being the first in the metropolis for its choice and valuable selection of illustrated publications, and of others connected with Art. From it emanated Bryan's "Dictionary of Painters," most of John Burnet's writings, views after Bonington, and many others too numerous to particularise. In fact, we think, that Bonington was indebted to Mr. Carpenter for first bringing him before the public. Mr. J. B. Pyne also found in him an early patron, for he was gifted with much taste, and was an excellent judge of Art, possessing a small but well-chosen collection of pictures—both ancient and modern—and many valuable drawings by some of the founders of our national school.

Mr. Carpenter was a man of liberal mind and enlightened views; but of later years, he felt little inclination to keep pace with the spirit of the times in respect to illustrated literature, which he thought could not at the same time be cheap and good. He had expended large sums on the production of fine and costly works, which latterly were unable to compete in the market with others at a lower price: nevertheless they are coveted by those who can afford to pay for them, and they bear testimony to his taste and discriminating judgment.

A love of Art seems hereditary in Mr. Carpenter's family; his only son, Mr. William Carpenter, author of the "Life of Vandyke," is keeper of the prints in the British Museum; and is the husband of Mrs. Carpenter, the excellent portrait-painter: their two sons are also known on the walls of the Royal Academy and the British Institution.

MR. CHARLES CALVERT.

Died, at Bowness, in Westmoreland, on the 26th of February, Charles Calvert, late of Manchester, landscape-painter. Mr. Calvert was born at Glossop Hall, in Derbyshire, on the 23rd of September, 1785, and was the eldest son of Charles Calvert, Esq., agent on the Duke of Norfolk's estate at Glossop. He was originally intended for a mercantile life, and for that purpose served an apprenticeship, and established a business in Manchester as a cotton-merchant, in accordance with the wishes of his friends; but he very soon relinquished the pursuit of riches for the less profitable, but to him more genial, atmosphere, the study of the Fine Arts. Mr. Calvert was one of the few surviving artists who were instrumental in establishing the Royal Manchester Institution, and it was his good fortune to have awarded to him, at two separate times, the Heywood gold and silver medals, the former for the best oil picture painted by an artist within forty miles of Manchester; the latter for a water-colour drawing.

Mr. Calvert's mind teemed with elegant and varied compositions in landscape, and his love of Nature was such, that when released from the arduous yet necessary drudgery of teaching, he was constantly to be found amongst the lovely lake scenery in the north of England, which he depicted with great felicity, and where he is now, at his particular request, interred. His health had been such for some years as to have removed him from the public eye; but though confined to his bed, his mind and hand have been occupied in feebly delineating that scenery which he had in former years painted with so much vigour, and by which he has earned for himself a very considerable reputation in Manchester and its neighbourhood.

M. EBELMAN.

Died, at Paris, in the early part of last month, M. Ebelman, Director of the National Manufactory of Porcelain, at Sévres, Professor of the "Ecole des Arts et Métiers, and Professor of Chemistry at Sévres." He was a gentleman eminently qualified for the posts he occupied.

M. CAVÉ.

The Paris papers announce also the recent death of M. Cavé, Director of "L'Académie des Beaux Arts," under Louis Philippe, and Director of the Public Works under the present government.

PICTURE-DEALING.

The resumption of our notice on the practices of a certain class of traders in pseudo works of Art, which appeared in the *Art-Journal* of March, has produced a mass of communication and correspondence thereupon; some anonymous, but the greater part authenticated by the address and signature of the writers. Of the anonymous portion there was, as might be expected, a good deal not euphonious to sensitive ears; the remainder was generally from victims, exuberant of irritated feelings, smarting under the pillage of the pocket, and perfectly ashamed of proclaiming themselves to have been outwitted. The greater part of authenticated communications disclosed an amount of turpitude and fraud on the one hand, and of imbecility on the other, the latter scarcely conceivable among generally instructed persons; for it must be borne in mind that the class there complaining are more or less intelligent in their worldly doings, undoubtedly possessing some superfluous means, and enjoying, if they chose to do so, many facilities for acquiring a knowlege of Art. The National Gallery, the Dulwich Gallery, and the annual contributions of private possessors to the British Institution, may be advantageously studied as guides for ancient pictures. The yearly recurring exhibitions of living painters afford the unerring types of modern Art. To speak of ancient pictures, it is a certain fact that not half-a-dozen truly fine pictures by the great ancient masters are at present to be acquired by purchase, and very few even of true pictures of secondary quality. Yet hundreds of men are daily getting rid of their money under the insane delusion that such works are to be found in pawnbrokers' windows, in the shops of obscure dealers, at brokers' in by-lanes, or the multitude of mock auctions with which the last pages of the diurnal press are encumbered in advertising. Speaking of auctions, we wish it to be distinctly understood that when the name of the possessor is advertised by our leading auctioneers, a fair sale is usual, with some reserve of price in case of accident. But at the same time all auction sales, under the title of a "deceased connoisseur," or a "distinguished amateur," or any other anonymous designation, are in all probability mere traps for the unwary; the only bidders present being the owners of the lots and their confederates in iniquity, sometimes interpolated by the biddings of some innocent passer-by who is tempted to enter the temple of fraud, and becomes enchanted by its impious worshippers. Therefore we emphatically and fervently caution those who will buy pictures at auctions to avoid all anonymous sales; they will be duped if the sum they spend is of any amount, and if it is but a paltry sum, they get nothing but valueless trash.

In all this mystification and deceit it cannot be concealed that the dupes or victims are themselves the mainstay of the infamous system; and that they alone support it from the unworthy motives of either vanity or avarice. The impulses of vanity arise from a notion of decoration imitative of their neighbours, from the desire of being considered patrons of the fine Arts—the parade of having superfluous cash—the empty boast of possessing taste, or the more flattering distinction of connoisseurship. This section is but small in comparison with the multitude whose impulse, however plausibly ruled, is avarice—nothing but plain, downright, degrading avarice. What is it but avarice labouring under delusion that estimates the worthless, obscured, rubbed-out or redaubed picture as an original by some great artist, at so many pounds sterling or even hundreds of pounds sterling; for "avarice" says the Arabian proverb, "can never have its eyes filled but by the earth that is strewn over it in the grave." Therefore when any one speaks of the pecuniary value of his own pictures, he is at heart infected with avarice, and not admiration of Art. This is the class who fancy they buy extraordinary bargains at public sales, or who rummage brokers' shops in narrow streets or poor neighbourhoods for the same—boasting, in the cant phrase of the tribe, that they *picked them up* for a mere nothing. Poor fools! many a man has been sent to Bedlam for less evidence of lunacy.

All this might be very harmless to Art, and would be totally unworthy of regard, if it were confined to a limited number of persons who choose to squander some of their over-much cash. An idea of the extent may be gathered, nevertheless, from the fact that, last year, fourteen thousand pictures were imported into the port of London alone; and that, for several years past, the number of pictures annually imported, has been from ten thousand upwards. Add to these the multitude of forgeries at home, and a faint notion may be engendered of the extent of the traffic.

We have before stated that a great part of the trade in worthless pictures is conducted at public sales; it being always understood and received as a venial lie, that an auctioneer's catalogue may have any famous names attached to all the canvases and panels he offers to bidders; while the false baptism is generally sheltered under one of his conditions of sale—"that any mis-description shall not vitiate the sale." This system is now undergoing modification by dealers themselves becoming their own auctioneers. Thus, several dealers may combine, and the regular auctioneer's commission is saved. This has lately become serious, as in numerous sales, only one out of ten lots found a *bonâ fide* buyer. Well, let us suppose the monstrous combination of picture-dealer, man-milliner, and auctioneer, in the same individual. This ubiquitous specimen of humanity may live, with his address as mere auctioneer, at the milliner's shop, and have a picture-shop a mile distant westward; and, in the intervals of man-millinery and picture-dealing, get up auction-sales at the City coffee-houses, in vicinities where merchants congregate. Should some simple-minded, honest country gentleman by hazard espy a couple of showily-framed pictures among the caps and collars, and, forewarned of picture-dealers' rogueries, fancy he will not be done by any of them,—should he enter the shop, he may, perchance, get comfortably "gulled" by a dapper counter-miss, who can, with the most apparent artlessness, say, that a worthy clergyman, who had fallen into distress, (here introducing a sigh) had sent these favourite relics of the paternal home to London, in hopes of their meeting with a benevolent purchaser. A corner shop, in one of the streets of the metropolis, which serves as a main artery for the circulation of its thronged inhabitants, and which every stranger who comes to London is sure to pass along, is placarded, every three months, with some large bills, announcing either "the lease to be sold," "the house to be let," "the lease expired," or "expiring." Of course, the pictures are to be sold, either "by auction," or at a "tremendous sacrifice," "quitting the business," or "by virtue of a bill of sale," or any other mendacious dodge, as a bait to buyers of bargains. These varying phases of attraction, and the unremitting sales at the City coffee-houses, are believed to be furnished by the united stocks-in-trade of seven dealers—two Jews and five Gentiles. We have been furnished with the names; but, from motives of prudence, which may be well understood, we do not print the titular distinctions of the worthies who complete the *conjuration*. They may be seen alive, and vigorously bidding against each other, at their own sales; but let a dropper-in once nod his head, the hammer falls, and the deed is done. The average sum received for pictures sold at each of these sales, is believed to be about four hundred pounds; and as always one, and sometimes two, take place every week, some idea of the total amount may be guessed at, thus spent for pictures, scarcely one of which is an original work by even a very inferior artist.

Some of the specious dealers, not members of the Council of Seven, affect the utmost horror at these rapidly-increasing sales; for the system answers so well, that a second extensive picture-broker has already undertaken a similar campaign at the West-end, and made his appearance as an auctioneer, invested with a similar bevy of satellites. One picture-dealer, who expresses the most pious detestation of picture-rigging at sales, can screw up his sanctified nerves to supply a small, narrow shop, in a dirty lane, where a half-illiterate, but wholly-cunning man, officiates. The average receipts of this shop amount to 150*l.* per week. Another of similar decoys ("plants" is the slang word for it in picture-craft), varies its receipts from 250*l.* to 300*l.* weekly. A paltry little shopkeeper, at the back of Tothill-fields Prison, boasts that he sells twenty pictures every week since he left a public thoroughfare, where he sold nothing. An auctioneer, near Leicester-square, holds nightly sales, where he disposes of ten thousand pictures annually. These few examples may elucidate the vain gullibility of the inferior order of picture-buyers, and of the immense amount drawn from their pockets.

The month of March has witnessed the auction, at Birmingham, of a private collection, comprising near *eight hundred pictures*, spread over eight days of sale, and filling a catalogue of fifty-five pages. This enormous aggregation of the most unqualified rubbish, is described, in auctioneering bombast, to be "Choice Specimens of the Italian, French, Dutch, Spanish, and English Schools, many of them purchased at the Sales of Royal and other Galleries in England." This vast, and "unknown to fame" gallery, surpassing, in arithmetical numbers, most of the public galleries in Europe, was the "Pemberton Gallery," near Birmingham, formed by the late Edwin Pemberton, Esq., of Edgbaston, near that city. It may be safely imagined that the names of the greatest artists that ever lived are profusely scattered in the pages of the catalogue; but to do justice to a singular trait of modesty in the presiding distributor, there are no fewer than one hundred and seventy-one of these "valuable and magnificent paintings" (auctioneer's words again) which are described in the catalogue to be "painted by unknown artists." A few misgivings arise at such a dearth of distinctions. May the question be asked, "Was this a dodge of any kind? Had the auctioneer exhausted his stock of foreign and mis-spelt names? Did the eight hundred really belong to the late Edwin Pemberton, Esq.? or did the executors allow the interpolation of dealers' dead stock?"

The character of the pictures may be judged by the following statement of the prices they were sold for. The picture-dealers mustered strongly on the days of sale, and have purchased largely; no doubt to foist these wretched daubs again upon the credulous:—

"Landscape and Figures"—*Both*	0	9	0
"Milking Time"—*Cuyp*	0	11	0
"Moonlight"—*Vanderneer*	0	18	0
"The Empty Pitcher"—*Ostade*	1	9	0
"Lady, and Still Life"—*Mieris*	0	8	0
"Landscape and Cattle"—*Berghem*	1	8	0
"Landscape"—*S. Rosa*	0	5	0
"Female Portrait"—*Vandyke*	0	11	0!

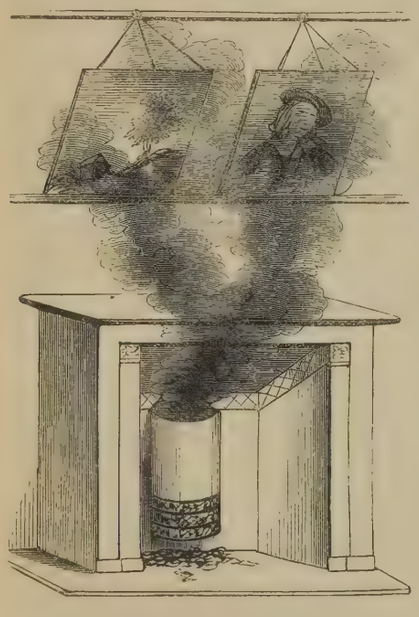
As the late Edwin Pemberton was a manufacturer of jewellery, he is believed to have acquired a good portion of his pictures by exchanging for them his own productions. On which side the advantage of the barter lay, there is no difficulty in forming an opinion.

In a recent number of Mr. Charles Dickens's *Household Words*, there appeared a tolerably long article on fraudulent dealing in works of art and antiquity, under the mythical title of "Cawdor-street." The very accurate description of its situation, and of the adjacent locality, unerringly indicate "Wardour-street." To remedy an abuse, to expose dishonesty, or to denounce forgery and falsehood, are best attained by the narration of actual facts, and not by invented probabilities or travestied truths. The writer need not have claimed for himself the discovery of the fraudulent practices, and have painted them with poetic license; for whoever he may be, he must have known that the *Art-Journal* has for years past constantly crusaded against picture deceptions, and been followed and supported by the greatest portion of the periodical press. We can safely aver that we have always stated unexaggerated truths; and our only reserve has been the suppression of individual names. We have been threatened over and over again with legal proceedings, and the preliminary processes have been originated, which the parties never dared to continue; to say nothing of anonymous denunciations of being *Lynched*, if convenient opportunities

offered. These latter unmanly bravadoes are so utterly contemptible, that they only serve to strengthen the proof of our labours attaining their end. We have received no small measure of thanks from living artists, as well as from the victims of the diabolical system under which they have been robbed and plundered; and thus our reward has been complete for the end proposed.

We had a right to expect that in the *Household Words* of Mr. Dickens—one who can afford to be generous as well as just—our services in this cause should have been recognised.

The fabrication of false ancient masters has not always been the special trade of needy dealers. A distinguished amateur of our own time, who moved in the best circles of society, and whose taste in the Fine Arts was patent to the highest classes, did not scruple to pursue the dishonourable course. The late Mr. Zachary, it may be recollected, occupied the house on the Adelphi Terrace where the widow of David Garrick had previously resided. Here he possessed some pictures by the great celebrities in Art, which decorated the walls of his apartments, and occasionally appeared at the Exhibitions of the British Institution. In the back drawing-room a stove was placed in the centre of the floor, having no connection with the chimney, for the express intention that the smoke should ascend into the room, and circulate in every part. This stove was made, from Mr. Zachary's design, by Mr. Sandison, ironmonger, of No. 7, Maiden-lane, Covent-garden, and the accompanying sketch will give an idea of its construction.



On the ceiling iron rods were placed, to which the copies of his pictures were hung, resting obliquely on rails fixed lower down, as Mr. Zachary found by experience that the copies were best cooked into antiquity by remaining over the stove at an angle of 45°. Two poor artists were constantly employed by him in the house to make careful copies of his fine pictures. Three months was about the time necessary to harden and discolour the paint on these canvases, which then became similar enough for deception to old pictures. Mr. Zachary possessed a very fine picture by Hobbima, of which he had at least a dozen copies made, which were sent to various parts of Europe, where each may probably figure at present as the real original of a celebrated work by the great landscape painter of the Dutch school. Mr. Zachary did not confine his labours to making copies, but he undertook to improve originals. The picture by Claude, known as the Berwick Claude, was one subjected to this operation. It had suffered by neglect and age, but now riots in more than pristine beauty, as it has received at Mr. Zachary's hands the addition of trees which Claude did not think necessary to the composition. For three entire months an English landscape painter, formerly a Royal Academician, was employed to repair, beautify, and make additions to this Berwick Claude, which ended by Mr. Zachary selling it for a considerable profit. Some other damaged originals of consequence underwent a similar revivification.

Mr. Zachary sold his pictures twice by public auction; it remains for the possessors of pictures which have once belonged to this *gentleman* to satisfy themselves that out of the numerous copies of his originals they may have acquired the fortunate prize, instead of a mystified blank.

PICTURE SALES.

Collectors and amateurs of works of Art are mostly astir at this period of the year, to see what is likely to come before them through the agency of the sale-room. Every spring witnesses the distribution of some well-known collection, got together with no little labour, and with a large outlay of money; and thus the pictures so circulated go to enrich other galleries, which, in process of time, are generally also subjected to similar dispersion. The programme, if the term may be permitted, for the present season as put forth by Messrs. Christie and Manson, who are almost always "foremost in the foray," is not very rich in promise of works of foreign masters; but this is no matter of regret to us, inasmuch as the field is thereby left open to our own artists, who, judging from what has already transpired, are maintaining their ground in public opinion, or we may rather say, are advancing it by rapid strides. A striking example of this was manifested at the sale of the collection of Mr. S. Rucker of Wandsworth, on the 27th of March, with which Messrs. Christie and Manson opened their campaign. The most important works in this collection were a "View above the Slate Quarries, on the River Ogwen, North Wales," the joint production of F. R. Lee, R.A., and T. S. Cooper, A.R.A.; which sold for 556*l.* 10*s.*, considerably more than, we know, these artists received for it; "Interior of the Church of St. Jacques, Antwerp," D. Roberts, R.A., a fine example of this painter's cathedral pictures, 367*l.*; "The Rejoicing of the Law," S. Hart, R.A., 210*l.*; "The Town of Wiop, on the Route du Simplon," J. D. Harding, whose oil-pictures are rising rapidly and deservedly in public favour, 215*l.* 5*s.*; "Preparing for School," T. Webster, R.A., 136*l.* 10*s.*; we heard that Mr. Rucker originally paid only 15*l.* for this small work; "Sheep and Goat," T. S. Cooper, A.R.A,, 189*l.*; "The Blackberry Gatherers," W. Collins, R.A., 130*l.* 4*s.*: "A Glade in the Forest," a small but charming bit by T. Creswick, R.A., 78*l.* 15*s.*; "The Tide Down," F. Danby, 110*l.* 5*s.*; three capital examples of marine subjects by E. W. Cooke, A.R.A., "Dutch Boats," 162*l.* 15*s.*; "Boats off Leghorn," 178*l.* 10*s.*; "Mediterranean Craft in the Gulf of Genoa," 91*l.* 7*s.*; "The Piper," one of Wilkie's oft-repeated subjects, 103*l.* 19*s.* There were a few admirable water-colour drawings among the collection, which were as eagerly competed for as the oil-pictures; Louis Haghe's well-known "Town-Hall of Courtray," fetched 220*l.* 10*s.*; F. Tayler's "Fête Champêtre," 210*l.*; and "Flint-Castle," by J. M. W. Turner, R.A.; 152*l.* 5*s.* A few "foreigners" were also included in the sale, and in one or two instances had more than justice rendered them, as in the case of a "Head of a Girl," by Greuze, which realised the absurd sum of 357*l.*; it is certainly a beautiful, though small example of this painter's not over-prudish pencil; but the equivalent given for it shows that fashion will lead to extravagancies that neither sense nor reason can justify. A picture of the modern Flemish School, "A Visit to the Farm-house," by Madou, was far more worthy of the sum it brought, 236*l.* 5*s.*; while a "Portrait of a Dutch Magistrate," by Rembrandt, was, we think, dearly purchased at 229*l.* 5*s.*

On the 1st of April, a miscellaneous collection was disposed of; among it were a few good pictures by some names of eminence. "The Departure of Charles II. from Bentley House," by C. Landseer, R.A., sold for 189*l.*; "Welsh Peasant-Girl and Child at a Spring," F. Poole, A.R.A., 157*l.* 10*s.*; "A River Scene," E. W. Cooke, A.R.A., 86*l.* 2*s.*; "May-Day," C. R. Leslie, R.A., 110*l.* 5*s.*; "A Landscape with Cattle," T. S. Cooper, 152*l.* 5*s.*; "Rustic Hospitality," W. Collins, R.A., 215*l.* 5*s.*; "The Broken Bridge," F. R. Lee, R.A., 106*l.*; "Violetta," T. Uwins, R.A., 99*l.* 15*s.*; "Whitehall Meadows, Canterbury," T. S. Cooper, A.R.A., 171*l.* 3*s.*; "Salvator Rosa's Studio," C. Stanfield, R.A., 283*l.*; "The Spirit of Chivalry," the original sketch, we believe, for Maclise's great fresco in the House of Lords, 147*l.*; "The Boat-builders," W. Collins, R.A., 75*l.* 12*s.*; and "Drummil Bridge," a drawing by Turner, R. A., 105*l.*

The important gallery of pictures collected by Mr. Clow, of Liverpool, was advertised for sale there, at the end of the past month, too late for us to notice it in our present number. We can now only express sincere regret that a collection of some of the best pictures painted by English artists—formed with so great taste and liberality, should be again sent forth into the world to find other and separate locations.

THE VERNON GALLERY.

THE FISHERMAN'S HOME.

F. Danby, A.R.A., Painter. A. Willmore, Engraver
Size of the Picture, 3 ft. 6 in. by 2 ft. 6 in.

Mr. Danby occupies a position among our artists which has no parallel; less imaginative than Turner, more gorgeous than John Martin, he seems to stand midway between the grandeur of the one, and the poetical beauty of the other. These remarks apply, perhaps, less to his works of the past few years, than to those which preceded them.

Two of his most extraordinary compositions, the "Passage of the Red Sea," and the "Opening of the Sixth Angel's Seal," are extensively known by the fine engravings which have been made from them; in these works we see the style of Martin developed, but not imitated; and still further in his magnificent gallery picture of the "Deluge," now in the possession of Mr. Jones, of Rutland Gate, a composition which, from its terrible sublimity of subject, and its masterly treatment, exhibits the genius of the painter in the highest degree. His pictures, which approach the works of Turner, may be especially noticed; the "Embarkation of Cleopatra on the Cydnus," "Caius Marius amid the Ruins of Carthage," the "Enchanted Castle," the last the property of Mr. Jones, before mentioned; while of those that more properly belong to his own style, or partaking of none of the characteristic qualities of the others, are his "Christ walking on the Sea," "Mary Magdalene in the Desert," and the "Holy Family reposing in their Flight into Egypt." In these works, collectively and individually, the fine and picturesque fancy of the painter is seen to great advantage, and, though his compositions are frequently of the most imaginative character, and his colouring intense in its depth and brilliancy, he never o'ersteps the bounds of probability, nor runs into extravagance.

The "Fisherman's Home" was exhibited at the Royal Academy in 1846; the view was sketched on the banks of a river running up from the sea, on the coast of Norway; the time is morning, and the sun is just rising from behind a thick bank of cloud; the air seems so calm, that one cannot fancy the least sound is borne upon it, save the echo of the fisherman's footsteps, or the gentle ripple of the water,

> "As it breaks with a musical voice on the shore.

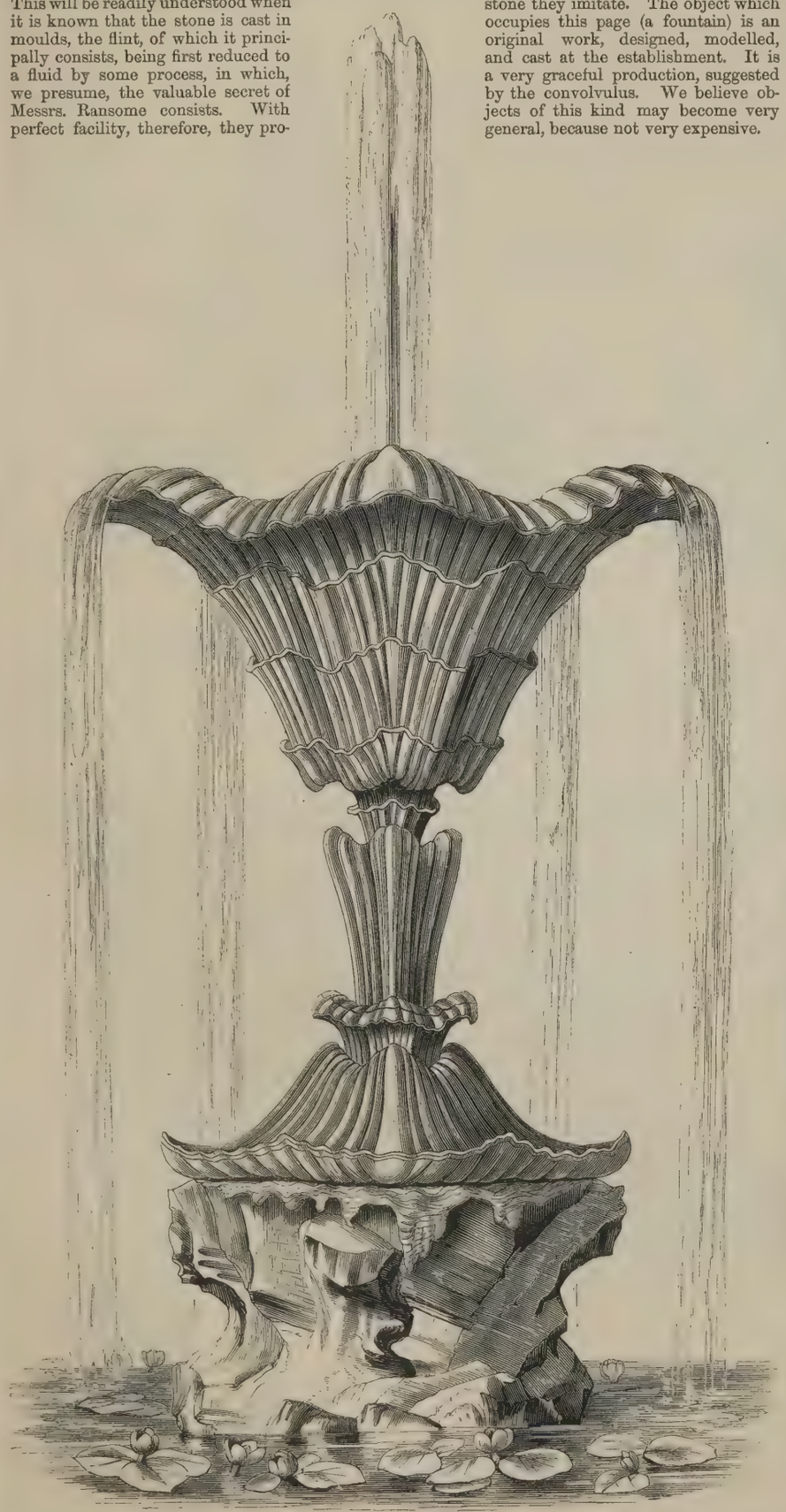
The picture is painted with the rich and powerful colouring by which the works of this artist are distinguished; it is well worthy of a place in the national gallery of British Art.

E. LAMB, A.R.A. PAINTER.

THE

PROGRESS OF ART-MANUFACTURE.

THE IMITATION STONE of Messrs. RANSOME, of Ipswich, has attained deserved celebrity; it is applied to many useful purposes, while its capabilities for objects of ornament are very great. This will be readily understood when it is known that the stone is cast in moulds, the flint, of which it principally consists, being first reduced to a fluid by some process, in which, we presume, the valuable secret of Messrs. Ransome consists. With perfect facility, therefore, they produce copies of any objects of which they obtain moulds, and their productions for out-of-door decorations are numerous—in garden vases, more especially, their collection is rich: some of them are original, some copied, while others are judicious adaptations. It is scarcely necessary to add that these works cannot be affected by the weather, while they are actually harder than the stone they imitate. The object which occupies this page (a fountain) is an original work, designed, modelled, and cast at the establishment. It is a very graceful production, suggested by the convolvulus. We believe objects of this kind may become very general, because not very expensive.



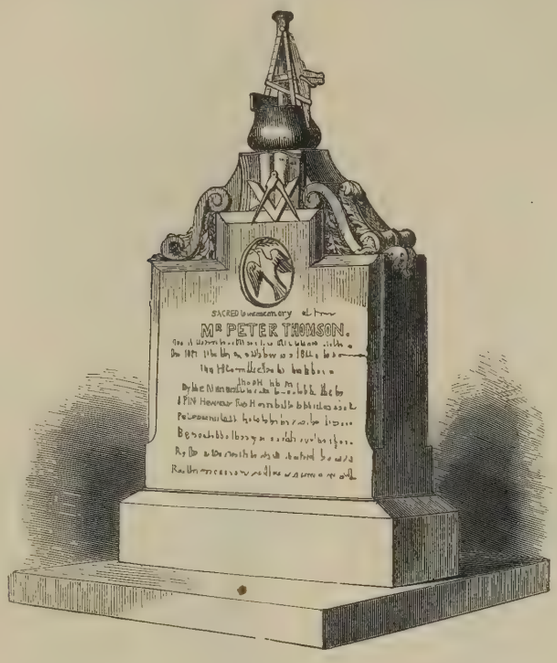
The firm of RIDGWAY & ABINGTON, of Hanley, has long been eminent for the manufacture of

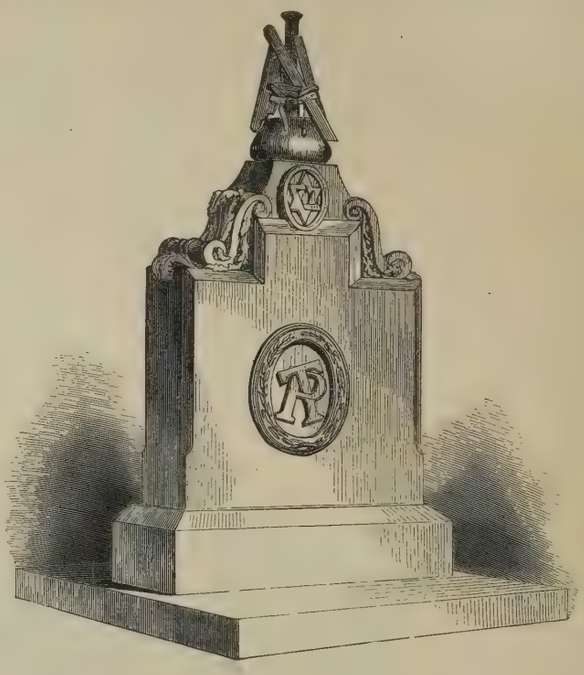
jugs. We print on this column three of their latest productions, all in good taste, and with

considerable skill in modelling. The last of these demands some observation; it has been

studied from Layard's "Nineveh," which gives undoubted authority for the ornaments adopted.

Notwithstanding the constant demand for "Memorial Stones" in all our cemeteries, the paucity of invention displayed in their design, and the want of characteristic propriety in their emblematic enrichments, has been frequently complained of. It gives us much pleasure, therefore, to notice a simple and appropriate work of the kind recently erected in Kensall Green Cemetery, from the design of Messrs. SMITH & THURSTON, architects, under whose superintendence the work has been executed by Mr. C. H. Smith, sculptor. It commemorates the last resting-place of a very old and active member of the ancient fraternity of Freemasons, by whom the tomb was erected. It consists of a large slab, surmounted by a group containing the Masonic implements, the pedestal supported by floriated trusses. The slab has on one side an inscription surmounted by a dove with an olive branch, and on the other the monogram of the deceased in a circle, surrounded by the ear of corn and sprig of acacia. The whole is supported by a plinth, and rests on the stone landing which covers the grave. It combines the characteristics of simplicity, novelty, and fitness. Mr. Alfred Smith is favourably known to the world as the joint architect of the Army and Navy Club, in Pall-Mall, a most elegant structure.





The PIANO is designed and executed by H. PALMER, of Bath. The style is Italian; the spandrils surmounting the perforated arched panels are composed of scroll-work intertwined with emblematical flowers. The part claimed as new and original is the fall or front, which is very elegant and chaste; the fillet running beneath it is decorated with a continuous sprig of the leaves and blossoms of the bindweed. The legs are covered with the rich foliage and flowers of the arum, which expand and droop gracefully beneath the keys of the instrument, the pedals terminating in leaves of the same plant. An agreeable combination of light and shade has been thrown into the whole by judiciously arranging the depths of the panels and the tints of the woods used, which is all walnut. The *tout ensemble* is thus rendered effective and harmonious. The design and execution are of a highly meritorious class. The instrument has been manufactured for Messrs. Milsom & Son, of Bath, by whom the design is registered.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.*

THE walk from Chertsey to Weybridge is as pleasant a walk as can be desired; especially on a morning of May, when the weather is cool, and the sun is playing at bo-peep through the fleecy clouds, which yield shade and refreshment to the teeming earth. Those who have no desire to pass through the pretty scattered village of Addlestone (where, here and there, an ambitious "villa residence" intimates that the Londoners are appreciating its salubrity and convenience) may still desire to prolong their walk by rendering homage to the CROUCH OAK, one of the most superb trees in England, which deserves a pilgrimage to its leafy shrine from any genuine lover of nature.† But if this has been already seen, it is pleasanter to wander up Woburn Hill than to pass over the Addlestone railway. The hill is deliciously sheltered from wind, and rain, and heat, by the outspreading foliage of the beautiful trees of Woburn (the seat of the Hon. Locke King); and the public road, after crossing Fordwater Bridge, continues between the trickling Bourne and the Basingstoke Canal, until it crosses the bridge, where the Wey, (dividing the parishes of Weybridge and Chertsey) the canal, and the Bourne, unite in one considerable body of water.

We are told that some rare aquatic plants border the meandering Bourne, and render a stroll along its banks a rich treat to the botanist. The entrance to the village of Weybridge has something of a foreign aspect, owing, perhaps, to its lofty trees and an uninterrupted avenue of limes, between quaint houses that are dimly seen beyond their walled-in gardens. But there are two roads, which, as it were, gird the village and spread out in different directions; one, leading to the common and station, passes the chapel where the remains of Louis Philippe are for the present interred, and which is rendered still more sacred by the sorrows and tears of a royal, but exiled, family, living not far off—at Claremont—and those of many illustrious pilgrims from their native land. The chapel commands a beautiful view over the breezy heath, bounded by the bold headland of St. George's Hill. We were courteously admitted beneath a domed porch, (where the turning of a wheeled gate rings a soft-sounding bell), and conducted through a picturesque and exquisitely-kept garden to the little chapel, where the exiled family of France frequently assemble. We then descended to the crypt, containing two tombs—that of the founder of the chapel, a devout man (according to his faith), and that of the first King of the French who maintained peace in France for eighteen years, and preferred the abdication of his Throne to the shedding of his people's blood.‡ There was an earnestness and fullness of sorrow within that crypt, which we have not often felt in the midst of elaborate tombs and the pomp and pageantry of death. The perfect and entire silence—the loneliness of the situation—the rays of light pouring directly through the windows upon the founder's tomb, while that of the KING occupied what may be called the centre of the crypt, elevated two steps above the floor, and reaching to the far end of the vault. There is something inexpressibly grand in the simplicity of this last refuge of a great man and a mighty monarch. Our hearts were filled with memories of the past; when we saw him in the radiance of his power—the venerated Ruler of a nation—combining the holiest virtues of domestic life with the dignity and duties of his high position. We remembered his vicissitudes—his large attainments—his suavity and royal bearing—

"All crushed into that small and silent tomb."

Great he was in adversity, and great in prosperity: for he had learned the "uses" of both. Hereafter, he will receive gratitude from France, and justice from History. In him the Arts of Peace had their patron and protector: his choicest rewards were accorded to men of genius: his recognition of *mind* was ever ready and cordial: and to have been useful to his country—or to any country—was the surest road to those public honours of which he was the wise and liberal distributor.

It is, therefore, a privilege to render homage at the grave of the illustrious exile: for it is homage less to the greatness of the monarch, than to the virtues of the man!

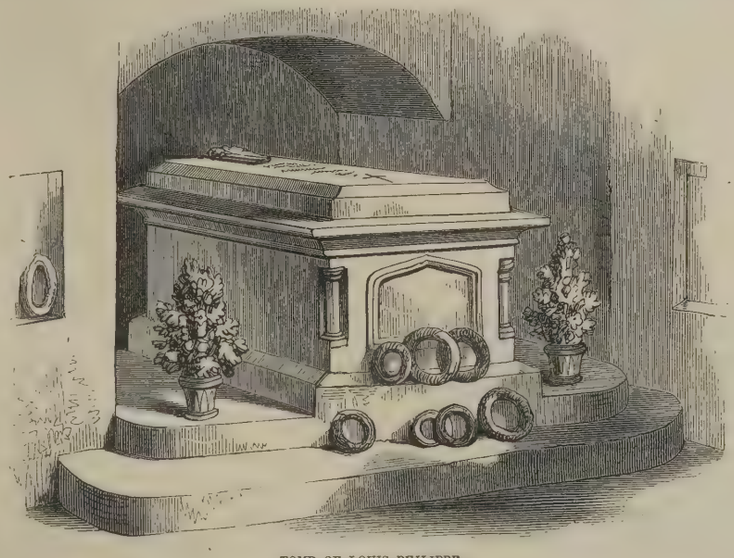
A crown and sceptre are carved at the head, and these few words:—

DEPOSITÆ JACENT
SUB HOC LAPIDE
DONEC IN PATRIAM
AVITOS INTER CINERES
DEO ADJUVANTE TRANSFERANTUR RELIQUÆ
LUDOVICI PHILIPPI
PRIMI FRANCORUM REGIS
CLARMONTII IN BRITANNIA
DEFUNCTI DIE AUGUSTI XXVI.
ANNO DOMINI MDCCCL.
ÆTAT. LXXVI.

REQUIESCAT IN PACE.§

Upon the steps were placed several garlands, such as decorate the tombs in Pere-la-Chaise, and two vases of flowers.‖ "These," said the attendant, "were placed here by the Queen." A robin poured forth its wealth of song close to the window. A saintly requiem could not have moved us more; it was so wild and tender—such clear, gushing music; there was no other sound upon the clear, frosty air. We did not move until the chaunt was finished. We ascended into the outer world, and heard the key turned upon the door of that lonely crypt.

THE CROUCH OAK.



TOMB OF LOUIS PHILIPPE.

* Continued from page 86.

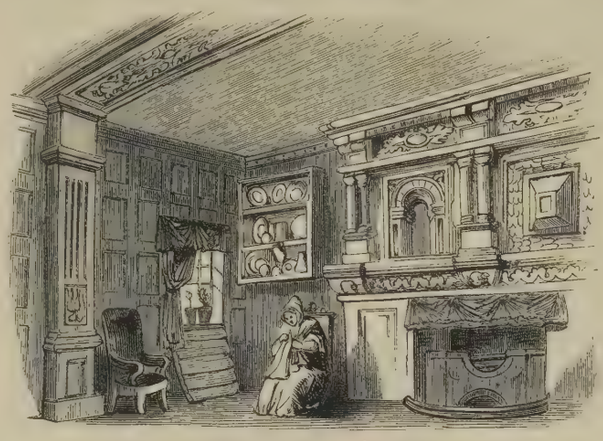
† In Brayley's excellent "History of Surrey," we are told that "tradition states that this oak, in former ages, was considered to mark the boundary of Windsor Forest in this direction, and Queen Elizabeth is said to have dined beneath its shadow. Its girth at 2 feet from the ground is 24 feet. At the height of 9 feet, the principal branch, in itself as large as a tree, shoots out almost horizontally from the trunk, to the distance of 48 feet, and is known to have been 8 or 10 feet longer about twenty years ago. Before the enclosure of the manor of Chertsey-Beomond in 1808, this oak stood on the open common; but it is now surrounded by a railing, and connected with the grounds of Captain De Visme. It forms, however, no part of his estate, and has been thus inclosed in order to preserve it from a practice accelerating its decay, namely, that of having the bark peeled off by ignorant females, from an opinion that, taken internally, it operates as a love charm! The name of *crouch* oak may possibly have been given to this tree from the low, crouching form of its chief branches." There is also a tradition that Wickliffe preached under it.

‡ The chapel is a very small building, capable of giving accommodation to fifty persons only; its ground-plan is, however, cruciform.

§ Under this stone lie buried the remains of Louis Philippe, first King of the French; until, by God's assistance, they may be transferred into his country, among the ashes of his ancestors. He died at Claremont, in Great Britain, on the 26th of August, 1850, in the 76th year of his age.—May he rest in peace.

‖ Wreaths of *immortels* are placed in front, upon which we noticed two inscriptions formed in dark flowers—"Regrets Eternels," "Au meilleur des Rois," and the dates "1827—1851."

The other road, after passing the new church, leads beneath the lime avenue more directly to the most interesting part of Weybridge,—the entrance to Oatlands Park. The manor of Weybridge anciently belonged to the Abbey of Chertsey; Henry VIII. obtained possession of Oatlands, and Queen Elizabeth is said to have shot with a cross-bow "in the paddock." Anne of Denmark, the wife of James I., took to cultivate silk-worms at Oatlands, and had there a



INTERIOR OF BRADSHAW'S HOUSE.

silk-worm room. The youngest son of Charles I. was born there, and was hence styled Henry of Oatlands; it had previously been settled by the unfortunate Charles, as a dower-land, on Henrietta Maria. The house and domain were much injured during the interregnum, but, after the Restoration it was returned to the queen in its dilapidated and dismantled state. It has

WALTON CHURCH.

confessed to many masters, and, amongst others, to the Earl of Lincoln, who formed the gardens at Oatlands.*

This first gateway leads from the park to Walton-on-Thames; another, designed by Inigo Jones, and which formed an entrance to the terrace, was not long ago sold for 10*l.*, pulled down, and removed. It was a fine work, and a

THE WEY BRIDGE.

real loss to the place. The Duke of Newcastle built the far-famed grotto within the park, and after the park and grotto† became the property of the Duke of York, the duchess indulged her feeling and her fancy by the erection of some sixty monuments to the memory of her dogs. These are placed at intervals round what was once an ornamental piece of water, stored with gold and silver fish. But her grace's love of the animal creation was only one of the phases of her benevolence; she was a singularly amiable and kind-hearted princess, and there are those in Weybridge, to this day, who speak of her charities with intense gratitude. It was deemed necessary, by some, to erect a monument to her memory, and those who designed to do honour to her excellent qualities also desired to be as sparing as possible of their pecuniary resources. In times long past the column which was known as the "Seven Dials" in London, had been removed, and conveyed, for some forgotten purpose, to a place in our neighbourhood, called "Sayes Court,"—a handsome, well-wooded residence, whose gables and chimneys form a picturesque object from Crockford Bridge, which spans the stream of the Bourne, on the New Haw and Pyrford roads,—there it lay, for many years, amongst the *débris* of long grass and architectural fragments, and from thence it was

COLUMN AT WEYBRIDGE.

again removed and set up at Weybridge; the original direction as to the locality of the Seven Dials‡ being cast away where it still is, close to

* There is a curious bird's-eye view of the old palace at Oatlands, as it appeared about the time of Elizabeth, in Manning and Bray's "Surrey," and which is reproduced on a smaller scale in Brayley's County History. Many of its features closely resemble Hampton Court, particularly its square gate-towers, flanked by octangular turrets. The buildings were exceedingly irregular, the entrance-court a waste walled space of great size, with stabling and offices on each side, a central path leading to the principal gateway, through which a square enclosed court of an oblong form was reached, surrounded with dwellings; beyond this, another gate, of very similar construction, led to some smaller courts, and a confused triangular assemblage of buildings, seemingly constructed in "most admired disorder," with characteristic turrets and gables. The garden wall still exhibits traces of the old palace in a brick gateway, evidently of the time of Henry VIII., and some remains of vaulted cellars are preserved in other parts of the grounds.

† The grotto is reported to have been constructed by a father and his two sons, who were occupied many years in its formation, at a cost to the Duke of Newcastle of about 40,000*l.* It is entirely composed of minute pieces of spar, coral rock, minerals, and shells, and consists of various apartments and winding passages. The upper room has a domed roof, from which hang stalactites of satin spar, and here George IV., when Prince of Wales, gave one of his luxurious *petites soupers* to a select party of his friends. It was also a favourite retiring-room of the Duchess of York, and the Chinese chairs and other furniture remaining are those she used, the cushions being covered with her needlework.

‡ The stone, although marking the "*Seven* Dials," is hexagonal; and it is clear that it must have been originally cut with six sides only. Indeed, it is recorded that one of the dials served for two streets, opening into one angle; it is engraved in our initial letter. The marks are plainly discernible where the indexes of the various

a public-house on the green, and the graduated spire crowned by a coronet, while an inscription is introduced upon the pedestal, expressive of an admiration which deserved a better monument.*

Oatlands Park is, however, *now* only "Oatlands Park" by courtesy; its glory has departed, and it has been let in lots for building. Its noble trees are removed or retained at the pleasure of those who erect Swiss cottages, or trim, bright, glazy villas, amid the silent groves, where once the deer browsed, and the squirrel played, and which often echoed the hunting-horn of royalty. The views over the valley of the Thames are most beautiful, and Windsor Castle towers in the distance. There are many trees, vistas, and glimpses of scenery which still delight the lover of nature, but the once great palace is now park-less, and we cannot but regret that, however desirable for "building ground," such a noble heritage should be "lotted" and cut up for mere utility; it is one of the signs—alas, too many!—that the *poetry* of life is fast fading from among us.

The ascent to St. George's Hill, from either gate, is sufficiently easy for man or horse. The view, from the "view point," is more extensive on one side than from its neighbouring hill of St. Anne's; its sides are more precipitous, it is altogether grander and bolder; it stands proudly above the landscape, as if conscious of its Roman encampment,† of its woods, enriched of late by so many rare trees, of its historic and antiquarian importance; it hardly bends its leafy crown to imperial Windsor; it commands a grand view of the Surrey hills, and mingles Alpine and English scenery together; it is delicious to inhale the breeze, so fresh and pure, that rushes over the valley; and pleasant to rest, after the fatigue of the ascent, on the seats so kindly set apart and sheltered from the sun, by the considerate liberality of its noble proprietor, the Earl of Ellesmere; it was also pleasant, during the feverish summer of 1851, to show the foreigner such a view, so rich in English beauty, and to hear his exclamations of delight and astonishment.

Walton is another village, quite within a walk of Chertsey, even if you skirt the Thames from Weybridge, and leave Oatlands to the right; you then obtain a better view of the double bridge of Walton, and see to advantage the sweep of Lord Tankerville's villa. Walton is a pleasant village to live in, and, having a station of its own, and being near the Thames, it has many summer attractions for those whose duties limit them to a "convenient distance" from London.

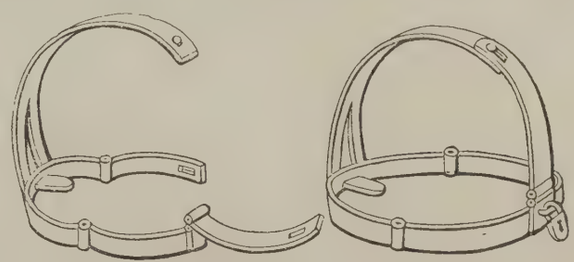
Its church ‡ contains several interesting monuments, and the intelligent clerk, who is not a little proud of the structure, turns up a piece of matting, and shows the flat, grey stone, inscribed to the memory of the once famous astrologer, Lilly, who resided five and forty years in Walton;* but the leading attraction of Walton Church is the monument executed by Roubiliac, by order of Grace, Countess of Middlesex, to the memory of her father, the Lord Viscount Shannon, commander of the forces in Ireland.† Those who remember the doings in England during the Commonwealth, will not fail to people the churchyard of Walton with a singular assembly when, a few Sundays after the execution of Charles I., a soldier bearing a lighted candle in his hand, having failed to compel the rector of Walton to resign his pulpit to him, mounted a tombstone, and preached one of those extraordinary discourses, so common in that wonder-working age.

We read the other day of a Tuscan city, where every house in which a remarkable person had been born was marked by an inscription: we render genius no such homage here. A man of singular wit, talent, and learning, Doctor Maginn, died and was buried at Walton, little more than ten years ago. There is no stone inscribed with his name; and we wandered over many half-obliterated mounds before even the sexton could point out to us the spot where he had been dropped into his grave‡—

"Alas, poor Yorick!"

There are some curious monuments within the church, and five brasses in memory of a certain John Selwyn, one of himself, another of his wife; one where, mounted on the back of a stag, he is in the act of stabbing it in the throat, and another of no less than "eleven olive branches," all belonging to the said John Selwyn, a forester of Oatlands, in the reign of Elizabeth, famous for his deeds of daring; a fifth containing the inscription to their memories.§ This parish is also endowed with an instrument of all wayfarers, and *is said* to have been inhabited by Oliver Cromwell. But the most interesting relic of *his* times is the house of the President Bradshaw. Its effect is much injured by a narrow street of small houses, built in such a way as effectually to prevent the whole from being seen at once.* The house within is divided and subdivided into small tenements, where old and young are mingled together as in one large family; one aged woman, who stood in the middle of the room on the ground floor, which exhibits the most considerable remains of the original fittings up in its carved chimney-piece, pannelled wainscoting, and strong beams, said "it was a great house once, but full of wickedness, and no wonder the spirits of its inhabitants troubled the earth to this day," but all others were silent as to sights or sounds belonging to the world of shadows. Many doubtless, were the consultations held within these mouldering walls, touching the fate of England, and it is not a matter of wonder that the superstitious who are in its immediate neighbourhood should sometimes there "see visions and dream dreams."†

These "visions" and "dreams" are, of course, less frequent, now that the house of the Regicide is, as it were, "shored up" by streets, where a ghost of any respectability would find it impossible to wander, even on the darkest night. In old times, the "good old times," the house must have been isolated, and far away from any dwelling of equal size or pretension; it was surrounded by a garden, and there is a rumour of a subterranean passage, leading, one report says, to the Thames, another states to the palace at Oatlands, another to Ashley Park. In old times (whether deserving the epithet of "good" or not is a question), these underground passages and caves were necessary alike for the preservation of property and life, and we believe there are still numerous excavations immediately round our old mansions, which have been either intentionally walled in, or have become choked up by the *débris* of time; it is somewhat remarkable that, even when discovered and inspected, so little traces have been found of those who sought protection and shelter within their gloomy sanctuary. It is trite enough to say what tales their walls could tell, but it is impossible to look into them without wishing "these walls had tongues."



THE SCOLD'S BRIDLE."

for the control of female eloquence, which would in no degree receive homage from the "Bloomers" of the present day. It is of curious construction, and, when fixed on, one part enters the mouth, and prevents articulation. It originally bore the following inscription, and the date 1633, but only faint traces now remain of either.

"Chester presents Walton with a bridle,
To curb women's tongues that talk too idle."‖

Ashley Park, seated with so much dignity upon its stately lawn, commands the admiration

dials were placed, and portions of the metal with which they were secured is still remaining.

* A new church has lately been erected at Weybridge, and when a spire is added thereunto, it will be handsome both inside and out. But here Chantrey's monument to the excellent Duchess is thrust into a corner, with all the other tablets and monuments removed from the old church—much to the disgust of all who conceive that God's temple ought to be adorned by the beautiful works of men's hands.

† Though constantly described as a Roman camp, and even sometimes called "Cæsar's camp," the irregularity of its form would lead the judicious antiquary to give it an earlier date, and ascribe it to a British origin. Brayley considers it "one of those hill fastnesses from which our rude ancestors were driven by the superior discipline and weapons of the Roman soldiers. The discovery of some ancient urns at Silvermere (at the foot of the hill), a few years ago, may be referred to as corroborative of this opinion." These urns were discovered in a grave mound, and were of unbaked clay, ornamented with a double zig-zag round the rim, and are decidedly of British manufacture. The area of the camp encloses nearly 14 acres of ground; the vallum and ditches are perfectly distinct, the latter very deep in many places. The ground plan is exceedingly irregular, taking in the crest of the hill, and on the south side is an embankment enclosing the declivity, as if the original camp had been thus added to, or strengthened. On St. Anne's Hill are traces of similar entrenchments, which were, no doubt, formed by the early inhabitants of the country, who, would naturally choose such commanding and elevated situations for their fortresses. Coway Stakes is about a mile and a half distant from St. George's Hill, and here Camden and other writers affirm that Cæsar crossed the Thames, in pursuit of Cassivellaunus.

‡ The church is a very ancient structure; it consists of a nave and side aisles, with a chancel beyond. Four pointed arches spring from massive columns on each side of the nave, which were probably constructed in the twelfth century; but the church has undergone so many changes, that its other antique features are lost, or masked by more modern work.

* The stone has been removed from its proper place, over the grave of Lilly, which was on the left side of the communion table. It was placed there by his friend, the visionary antiquary, Elias Ashmole, who records that this "fair black marble stone" cost him 6*l.* 4*s.* 6*d.*

† He was nephew to the famous Robert Boyle, and "volunteer when a youth at the battle of the Boyne."

‡ We have also sought in vain for the house in which Admiral Rodney was born, though it is known he was born at Walton.

§ These five plates are evidently a series, forming only one memorial to Selwyn and his family, and originally inserted in a grave-stone. The most curious plate is that representing Selwyn stabbing the stag, and it is still more remarkable as it is a *palimpsest* (or brass engraved on both sides), with some variations of the same incident, which has been explained as being, probably, an incorrect version of the exploit, turned face downward, and a more correct one done on the same plate, to save expense. Selwyn was under-keeper of the park at Oatlands in the reign of Elizabeth, and was remarkable for his skill in horsemanship; upon one occasion, during the heat of the chase, he leaped from his horse upon the back of the stag, and, keeping his seat gracefully, notwithstanding all efforts of the affrighted beast, guided it towards the Queen, and drawing his *couteau de chasse*, plunged it in its throat, and it fell dead at her feet.

‖ It is said that this bridle was presented by the individual whose name it bears because he had lost an estate "through the instrumentality of a gossipping, lying woman." Its construction and mode of fastening is shown in our cuts, which exhibit the bridle unfastened, and as it would appear when closed over the head; when locked, a flat piece of iron projects into the mouth, and effectually keeps down the tongue, a triangular opening in the bar above admits the nose, and allows the machine to fit tightly on the head. One of a precisely similar kind is described by Brand in his "History of Newcastle-upon-Tyne," and Dr. Plott engraves another in his "History of Staffordshire," "which being put upon the offender," he tells us, "by order of the magistrate, and fastened with a padlock behind, she is led round the town by an officer, to her shame, nor is it taken off till after the party begins to show all external signs imaginable of humiliation and amendment." The town council of Lichfield still possess one of these bridles, another is at Beaudesert, the seat of the Marquis of Anglesey; but the most curious is at Harnstall Ridware, in Staffordshire, which has apertures for the eyes and nose, giving the face a grotesque appearance, and towering above it like the cap of a grenadier.

* There is a very good engraving of the exterior of this house before the street was built, in Brayley's "Surrey." It was then an exceedingly picturesque object. The best notion of its original appearance may be obtained from an examination of the room we engrave, which is now the only unspoilt portion of this once important and interesting house.

† Tradition affirms that in this house was signed the death-warrant of the unhappy King Charles I.

SCENERY OF THE STAGE.

The great theatres of London have again opened their doors to the lovers of music and the drama. In other words, the season has commenced. At neither of the two Italian operas has any scenic novelty yet been produced. At Covent Garden, notwithstanding all its boasted perfections, the scenery of the stage is treated there as a very secondary affair, and in this department, managerial stint is evident enough. At Her Majesty's Theatre alone is the highest musical skill wedded with appropriate scenic decoration. The St. James's Theatre is singularly deficient in suitable scenes to the elegant personations and costumes of French comedy and vaudeville. In this respect it is inferior even to the theatres on the Surrey side of the metropolis, notwithstanding these are frequented by the humbler classes, while the St. James's Theatre is filled by the continuous presence of royalty and the *élite* of the land. The drop scene is discreditable to the most ordinary painter, having a sky without colour or intention, absence of aerial perspective, an impossible cast of shadow repulsively angular, on the broad steps forming the foreground, the balustrades to which are surmounted by grotesque caricatures of vases. If the lessee could find no other resource, it would be a charming relief to the eye to rest upon a copy of one of Claude's elegant landscapes, instead of the poor attempt at something of a similar class that now deforms the stage. This is a resource to which inferior scene painters might easily apply, rather than vex an audience like that of the St. James's Theatre with such an elaboration of inanity.

THE VERNON GALLERY.

CROSSING THE FORD.

W. Mulready, R.A., Painter. L. Stocks, Engraver.
Size of the Picture, 1 ft. 11½ in. by 1 ft. 8 in.

In every sense the pictures of Mr. Mulready are rare; rare in number, in selection of subjects, and in quality of execution, three points most essential to their value. He never laboured to produce quantity, and as, from his advancing years, but not from decaying powers, still fewer examples of his delicate and truthful pencil come under our notice, the interest attached to those which do, becomes considerably enhanced.

If we remember aright the picture now introduced by means of Mr. Stocks's vigorous engraving was exhibited at the Royal Academy in 1842. Like most of the artist's works it is of cabinet size, and it exhibits, in a remarkable degree, those attributes of excellence by which the painter's fame has been established; but with a far more subdued one of colouring, to which time has perhaps lent a helping hand, than many of his later pictures show. The story of the subject is sufficiently apparent; two youths are conveying a young girl over a stream; and very carefully and tenderly they bear the burden, without even betraying a hint by their countenances, that they meditate a practical joke. The maiden however, seems not quite so certain; she "holds on" with great pertinacity, and her face has a sober, half timorous expression, as if she would be pleased to find herself safely landed on those rough blocks of stone in the foreground. On the opposite bank are other travellers preparing to cross; an old man on horseback, who has taken up a child with him, a young woman and a boy coming over in more primitive fashion, and more still behind them. The distance is closed in by some high hills or downs on which flocks of sheep are grazing. We should think, from the general character of the scene, that it is laid somewhere in the Border-lands of the north; but whether real or fanciful, it is composed into a charming bit of rusticity, treated with much purity of taste and feeling. The subject is one that might very easily have been vulgarised, though it was perfectly safe on that score in the hands of Mr. Mulready.

CORRESPONDENCE.

EXHIBITION AT ANTWERP.

Sir,—The Royal Society for the Encouragement of the Fine Arts in Antwerp will, during the summer of this year, hold the usual triennial exhibition of modern pictures in that city. Although the Dutch, German, and French schools of painting have always contributed numerously to the exhibitions in Belgium, the English school has never been represented but by a few isolated examples, and that only occasionally. The Society, actuated by an ardent desire that the English artists should justify their renown in the approaching exhibition, has undertaken to pay all expenses of packing and conveyance to and from Antwerp of pictures by painters of acknowledged merit, of water-colour drawings, and of engravings. For this purpose, a sufficient sum to meet the above charges has been placed at my disposition, and I shall feel obliged if you favour me by giving notice of it in your widely-circulated journal.

Henry Mogford.

104, *Denbigh Street, Belgrave Road, April* 19, 1852.

[We are desirous of directing the attention of our leading artists to the letter of our correspondent, whom we know to be in every way qualified for the mission entrusted to him. We believe Antwerp is a field in which our school of Art may exhibit with honour and profit, and we shall be glad to know the call thus liberally made upon it has been widely responded to. All communications on the subject may be addressed to Mr. Mogford.—Ed. *A.-J.*]

AMATEUR EXHIBITIONS.

Sir,—Will you allow me a corner of your valuable Journal to raise my voice against an encroachment upon the ensuing harvest, when professional artists hope to reap the fruits of their twelve months' labour. Much as it is your province to promote a love of Art, and direct its practice, I think you must agree with me, that those who merely play with it should be content with the voluntary homage their successes meet with, from an admiring circle in their own abodes.

I have before me a circular addressed to Amateur Artists, inviting them to contribute paintings, drawings, sketches, &c., for exhibition, and money, say 10*s.* or 1*l.*, towards the expense of hiring a room "and of framing and mounting any of the pictures," that the receipts for admission may be given away in charity—such exhibition to open in May next. Now this does not refer to the exhibition held at the Gallery, 121, Pall Mall, but to another, a rival in short, and for the accommodation, says the circular, of those "who rather object on the ground that the Exhibition (of last year) was for no useful, or *charitable* purpose." Will you assure these projectors of a new Exhibition, that many of those already in existence are not self-supporting, *i. e.* cannot pay their expenses by the receipts for admission, and that the artists are obliged to make up the deficiency out of their pockets: and that even the Amateur Exhibition of last year, discovered that they might "give their all to the poor" after paying their expenses, and the poor be none the less poor for their donation. They do not specify any particular objects for their charity, but even assuming it to be all for, say, the "Artist's Benevolent Institution," cannot the projectors see that by their rivalry, they cause a distress which they can but partially allay by their prosperity. Artists would not have it supposed that the public visit the Exhibitions of their works "out of charity,"—neither do they: but very many of those who support an Amateur Exhibition "out of charity," will neglect a professional one, little as they may think so, out of the same charity. A vast many sight-seers can afford to spend a certain sum, and no more, in Exhibitions: a large number, too many, go only to those they happen to hear most talked about, and they of this number who go to see their friend's, or friend's friend's works, will not go to see those of the stranger Artist, be his talent what it may. Then follow empty rooms, and unsold pictures: empty exchequers, and ill-spared subscriptions: and is an Amateur Exhibition to step in to rescue a sinking Institution, like an "Amazon performance" at the Theatre?

Suppose this new Amateur Exhibition to be better than that of last year, or than the other, which, I believe, will be held at the same Gallery, 121, Pall Mall, again this year,—all that it would accomplish would be to distract attention from the more legitimate Exhibitors, who never have any other opportunity of displaying their works to a number of people; while these fair labourers, for they will be nearly all females, never lack admirers in their own salons, and never do their works show to so great advantage as when they themselves pass them in review,—each with its own legend, themselves the chroniclers. But should it be worse! they will hear of it: for a cold and icy temper creeps upon the mind, when, having *purchased* the right to be critical, one walks in, fresh from the Galleries of works of mark, and find submitted to our notice a collection of very faint endeavours "to do likewise."

In his eloquent address to the meeting of "The Artist's General Benevolent Institution," no later than the 3rd. of this month, Lord Carlisle told them, that "for sheltering their broken fortunes, Artists must rely, not on nature, but individuals, not on the public, but their patrons." Rivals are not patrons. Those who learn from them to exhibit in opposition to them—at the same season—in the same neighbourhood, are not those to whom "in their decay of fortune—in their night of distress—in the cold shade of penury from neglect, they would appeal for kindly and compassionate aid." If, however, on the other hand, the objects of their proposed charity are other than Artists by profession, let me, in the name of my confrères, suggest to these good people to choose another season. Parliament will, probably, have a session in the autumn, when the Exhibitions, now in course of formation, will be dispersed, and there may be then more room and less appearance of intrusion on the part of these Samaritans: at all events, they cannot then be said to run away with visitors whose society we so much covet.

An Artist.

[The complaint of our correspondent is not without reason, and we have not the slightest hesitation in giving publicity to it. Amateurs who choose to exhibit their works, should, at all events, seek to do so when there is least chance of doing injury to others.—Ed. *A.-J.*]

HARMONY OF COLOURS.

Sir,—I have read with much interest the second section of Mr. Sweetlove's Essay on the Natural Philosophy of Art, in this month's number of the *Art-Journal*. In this section, that gentleman does me the honour to say that I have constructed a singularly ingenious theory of the harmony of colours, upon the analogy which Sir Isaac Newton proved to exist between the atmospheric pulsations which produce sounds, and the more subtle etherial waves which produce colours. But I beg to disclaim this honour, because it belongs to another, with whose published works, however, I did not become acquainted till my little *brochure* on the harmony of colours had reached a third edition; and in that edition I observe, "Field, in his excellent essay on the analogy and harmony of colours, has shown these coincidences by a diagram, in which he has accommodated the chromatic scale of the colourist to the diatonic series of the musician, showing that the concords and discords are singularly coincident."

Field's Essay was published in 1817, and the first edition of my *brochure* in 1828; so that, although similar views occurred, independently, to my own mind, the merit of the original construction of the theory of the harmony of colours, belongs exclusively to Mr. Field.

In another part of this section, Mr. Sweetlove observes, that Sir David Brewster has proved, experimentally, that Sir Isaac Newton's theory of seven homogeneous colours in the solar spectrum, was erroneous. Now, it may be interesting to your readers to know that that fact had been attempted to be proved by another experimental process, which was published two years previously to the publication of that of Sir David Brewster. A short account of this process I have no doubt will therefore interest your readers, the more especially as it differs entirely from Sir David Brewster's.

Not conceiving it consistent with the uniform simplicity of nature, that seven homogeneous parts should be required to produce an effect which the artist (so far as the purity of his material will permit) can do with three, I resolved to try some experiments, in order to ascertain whether the whole seven colours in the solar spectrum were really homogeneous, or whether it might not be shown that some of them were mixed. I first went over the experiments by which Sir Isaac Newton established his theory, and with the same results as were obtained by that great philosopher. I could not separate any one of the seven colours into two. Finding, therefore, that I could not analytically prove that some of the colours were

of a heterogeneous nature, I tried to do so synthetically, and the result was perfectly satisfactory. My experiment consisted in producing the solar spectrum upon a white screen, behind which, and at a little distance, another screen of the same description was placed. In the first screen, I made a hole in the centre of the blue of the spectrum, and another in the centre of the red; thereby allowing a ray of blue light and another of red light to form a spot of each of these colours upon the second screen. I then, by means of another prism, directed the ray of blue light to the same part of the second screen on which the ray of red light formed a spot of that colour, and, on doing so, the two colours amalgamated, and produced a violet colour as pure and intense as that of the spectrum. I did the same with the blue and yellow, and produced the prismatic green; as also with the red and yellow, producing the prismatic orange colour. I tried, in the same manner, to mix a simple with one of these compound colours, but they did not amalgamate; for no sooner was the red spot thrown upon the green, than it disappeared.

I tried the same experiment upon two spectrums —the one behind, and, of course, a little above the other—and passed a spot of each colour successively over the spectrum which was farthest from the window; and the result occurred identical with those already described. From these experiments I concluded that the yellow, the red, and the blue were the only homogeneous colours in the spectrum, and that the others arose from the natural amalgamation of these in pairs.

The results of these simple experiments I published in 1828, and, some months thereafter, I was, by the advice of a friend, induced to send a copy of the book to Sir David Brewster; but I accompanied it with an apology for the sceptical views I felt compelled to adopt in regard to the then established scientific theory of colours. I was not made aware that Sir David Brewster had looked into the contents of my little book; but had, afterwards, the gratification to learn that he had read a communication to the Royal Society of Edinburgh on the 21st of March, 1831, demonstrating, analytically, by the process described in Mr. Sweetlove's essay, what I had previously endeavoured to demonstrate synthetically, namely, that yellow, red, and blue were the only homogeneous colours in the solar spectrum. D. R. Hay.

Edinburgh.

PHOTOGRAPHY.

Sir,—Having read the different articles on photography which have appeared in your journal from time to time, and having derived no little benefit from them, I take the liberty of making known through your columns some little things I have observed in my attempts. In the first place, there is one cause of failure in the collodion process which I have never seen noticed; viz., a number of black spots appearing almost all over the picture. Having had the collodion from Messrs. Horne, Thornthwaite and Wood, I never dreamed that the fault could be there; so for weeks I was examining my other chemicals, &c., but without success. I then prepared the collodion myself, and twice out of three times I failed in the same thing; but at length by accident I discovered that too much iodide of silver in the collodion, produced the effect, and from that time I have *never* met with this failure. I have also made trial of the different developing agents made mention of in your columns, and I have found the protosulphate of iron, five grains to one ounce of water, with a few drops of sulphuric acid, by far the best for positives, as it gives the white lights very perfectly, and no other that I have tried does this. As in your last journal you make mention of the high price of cameras, I will tell you what mine cost me and how. In the first place I procured an achromatic lens from Knight and Son, two and a half inches diameter and eight inches focus—this cost me £1. 3*s*. I then got my camera made by a cabinet-maker about eighteen inches long and six square, extra slides, &c., all for 6*s*. This was all it cost me, and I may say without vanity that my pictures cast no reproach upon it. I have scenes from nature, buildings, portraits, copies of engravings and daguerreotyes, &c., upon glass, which were taken with this camera, and I could not wish it to be better than it is. Nay, a friend who has practised daguerreotype for some time with success, and has apparatus of the highest sort, has applied to me for information as to the photography with collodion. Had I not tried almost every developing agent and process in photography, I should not have taken upon me to raise my voice amongst such masters of their art as Messrs. Hunt, Fry, Horne, &c., but I have done it for the benefit of those who may have found the same cause of failure as I have, and not had the time and opportunities of rectifying it.—D.T.

PHOTOGRAPHY IN ROME.

It occurs to me that some few facts respecting the state of photography in Rome may not be without interest to those of your readers who take a delight in this beautiful branch of Art; and as many of my photographic acquaintances have frequently expressed a wish that I would publish the method I adopted for making negatives during a four months' residence in the Eternal City, I have thought it best to forward a familiar letter on the subject for insertion in your journal—should you deem the communication of sufficient importance. In the first place a word about Roman photographers. I need hardly say that their places of rendezvous are the Lépre and Caffè Gréco. It will be as well to mention the names of those who are always accessible to the photographic artist, and who readily communicate their experience and practice, with a view, reciprocally, to gain instruction. Foremost, I must place Mr. Robinson, well known to all artists and amateurs of every denomination in Rome. I cannot speak too highly of his courteous bearing towards a stranger who introduces himself as a follower of his favourite pursuit. I am quite sure that any English gentleman would meet with as much assistance as I myself did. Then there is the Prince Giron des Anglonnes, Signor Caneva, M. Constant, and M. Flacheron (this formed in 1850 the photographic clique), and on the whole their method of manipulation is attended with more success than is generally met with in this country. I would recommend any one visiting Rome, with the intention of following this absorbing pursuit, to repair at once to the Caffè Gréco, where, with a little attention, he will soon recognise his own vernacular in the conversation of those in the central compartment, and, by singling out a bearded *habituè*, the chances are, that he at once pounces upon the right man, or at any rate, finds himself in close quarters with the English photographer, whose acquaintance is an introduction to the party.

I will now proceed to the point, and, *imprimis*, must state that when I left England I could make a good negative on paper by the usual method introduced by Mr. Fox Talbot, and, consequently, with much expectation of success, prepared a large quantity of iodised paper of the average strength as stock. It is almost needless to say with what anxiety I looked forward to the arrival of my apparatus, which had been sent from England by sea; and will not take up your space by describing the many distressing failures I encountered, day after day, with the same batch of paper as that used in England. Every modification which my ingenuity could suggest, I tried, but without success. I bought and prepared fresh English paper, and excited it with the most homœopathic doses of silver, but still the amount of sensibility was so great, the state of the atmosphere so rare, and the effulgent light of a southern sky so intense, as, entirely to preclude the possibility of obtaining a negative strongly impressed in the pores of the paper. The time required to produce a picture on paper iodised in the ordinary way, being so short as to admit of its surface only being acted upon, and this faint kind of negative will not give a good positive. I persevered, however, for a whole month, although repeatedly assured by Robinson and the Prince that they never could do anything by what they termed the dry method. This I found to be the case; and as my productions were far inferior to theirs, I tore up some fifty negatives, and commenced *di nuovo*. Whilst at Tivoli, in company with the Prince and Signor Caneva, with whom I worked for ten days, I learnt the following method, and ever afterwards pursued it, uniformly with success; and although the process is not new, it requires to be carefully explained. My own negatives will bear me out in the statement that this method far excels any other for hot climates.

1st. Select old and thin English paper,—I prefer Whatman's: cut it in such a manner that a sheet shall be the sixteenth part of an inch smaller than the glass of the paper-holder on every side, and leave two ends, at diagonal corners, to the sheet, by which to handle it.

2nd. Prepare the following solution:—

Saturated solution of iodide of potassium, 2½ fluid drachms; pure iodine, 9 grains; dissolve.

Then add—distilled water, 11½ ounces; iodide of potassium, 4 drachms; bromide of potassium, 10 grains; and mix.

Now filter this solution into a shallow porcelain vessel, somewhat larger than the sheet of paper to be prepared. Take a piece by the two diagonal ends, and gently place the end of the marked side nearest to you, upon the surface of the bath; then carefully incline the surface of the sheet to the liquid, and allow it to rest two minutes; if French paper, one minute, or until the back of the paper (not wetted) becomes tinted uniformly by the action of the dark-coloured solution. Raise it up by means of the two ends occasionally, in order to chase away any air-bubbles, which would be indicated by white spots on the back, showing that the solution in those places has not been absorbed. Hold the paper by one of the ends for a minute or so, in order that the superfluous moisture may run off; then hang up to dry, by pinning the one end to a string run across a room, and let the excess drop off at the diagonal corner. When dry, the paper is ready for use, and quite tinted with iodine on both sides. It will keep any length of time, and is much improved by age.

3rdly. I will presume that four sheets are to be excited for the camera, and that the operator has two double paper-holders, made without a wooden partition, the interior capacity of which is sufficiently large to admit of three glasses, all moveable. The third, as will be seen, is to prevent the two pieces of excited paper coming in contact with each other.

Prepare the following solution:—

Take of nitrate of silver, 2½ drachms; acetic acid, 4½ drachms; distilled water, 3¼ ounces; mix and dissolve.

Now take four of the glasses of the paper-holders, perfectly clean, and place each upon a piece of common blotting paper, to absorb any little excess of liquid. Pour about 1½ drachms, or rather more, of the solution just prepared, into a small glass funnel, into which a filter of white bibulous paper has been placed, and let the solution filter, drop by drop, upon glass No. 1, until about 1½ drachms have been filtered in detached drops, regularly placed upon its surface; then, with a slip of paper, cause the liquid to be diffused over the whole surface of the glass. Take a piece of prepared paper, and place its marked side downwards upon the glass just prepared, beginning at the end nearest you, and thus chasing out the air. Draw it up once or twice by its two diagonal corners; allow it to rest, and prepare glass No. 2 in a similar manner. Now look at glass No. 1, and it will be perceived that the violet tint of the paper has become mottled with patches of white, which gradually spread, and in a few seconds the paper resumes its original whiteness, which is an indication that it is ready for the camera. It will be found to adhere firmly to the glass. Do not remove it; but hold up the glass to allow the excess of fluid to run off at one corner. It must not be touched with blotting-paper, but replaced flat upon the table. Serve Nos. 2, 3, and 4 in like manner.

Take four pieces of common white paper, not too much sized, free from iron spots, and cut a trifle smaller than the prepared sheet; soak them in distilled water; draw out one piece; hold it up by the fingers to drain off superfluous moisture, and place it gently upon the back of the prepared paper, glass No. 1. With another piece of glass kept for the purpose, having the edge rounded, and large enough to act uniformly upon the paper, scrape off gently the excess of liquid, beginning at the top of the sheet, and removing, with the rounded edge of the scraper, the liquid to one of the corners. Repeat this operation twice. Both the excited and superimposed paper are thus fixed to the glass. Proceed in a similar manner with glass No. 2. When the two first glasses are thus prepared, take the clean glass, No. 5, and place upon glass No. 1. Press gently; the moist paper will cause it to adhere. Take up the two glasses thus affixed, and place them upon glass No. 2, in such a manner that the supernumerary glass No. 5 shall be in the centre. The whole will now form a compact body, and (having polished the surfaces and wiped the edges) may at once be put into the paper-holder. It will be seen that each piece of excited paper is backed by a piece of paper moistened with distilled water, and having a third glass intervening to prevent the papers touching each other. To prepare the four sheets—with a little practice—it will take half an hour.

4thly. With a Ross's, Chevalier's, or Lerebour's single lens—three inch diameter, and half-an-inch diaphragm—the object to be copied, well lighted by the sun, the paper will require from four to six minutes' exposure.

5thly. Take out the three glasses, which will still firmly adhere; separate them gently, and remove the pieces of moistened paper, which must not be used again. Now lift up the prepared paper by one corner, to the extent of half the glass, and pour into the centre about one drachm of a saturated solution of gallic acid, which will immediately diffuse itself. Raise, also, the other corner, to facilitate its extension; and serve the others in like manner. The image takes, generally, from ten to twenty minutes to develop. Hold the glass up to a candle, to watch its intensity.

When sufficiently developed, remove the negative from the glass. Wash in two or three waters for a few hours; dry with blotting-paper, and immerse each, separately, for ten minutes, in a bath of the following solution:—

Bromide of potassium, 10 grains; water, 1 ounce.

Then wash in water, and dry. The iodide may be removed by means of hyposulphite of soda, in the usual way, twelve months afterwards, or when convenient. If the process has been carefully conducted, four beautiful negatives must be the result. I was ten days working incessantly at Pompeii, and scarcely ever knew what a failure was.

Although the process of exciting the paper may appear somewhat tedious, it must be borne in mind that the operation of iodising, as usually followed in this country, is entirely dispensed with. I may add that the first solution requires to be charged with a little more iodine after preparing a dozen sheets, as the starch and size of the papers absorb it very greedily. Two or three sheets of French paper, which, I believe, is sized almost entirely with starch, are sometimes sufficient to decolorise the solution—forming an iodide of starch.

RICHARD W. THOMAS, Chemist.

10, *Pall Mall.*

ART IN CONTINENTAL STATES.

PARIS.—*Salon of* 1852.—We have experienced, these last few years, two experiments which will form eras in the Fine Arts of this country, both of which we think are failures. In 1848, the paintings and other objects of the fine arts were all admitted without the intervention of a jury; this year a jury has acted with unexampled severity. Old and experienced artists, who have paintings in the National Galleries, who have gained successively the three medals, and have sent pictures executed for, and to the satisfaction of, the Government, have been rejected. Lamentation and complaint are heard on all sides, and we think justly. The jury was composed principally of amateurs, the artists having nearly all refused to act. This has been most unfortunate; for if the artists themselves are not there to protect their brethren, the selection is left in the hands of amateurs, picture-valuers, or conservators. How is it to be expected that justice can be done? The numbers given will show the comparison between the last Exhibition and the present:—

1850-51.		1852.	
Painting	3150	Painting	1280
Sculpture	467	Sculpture	270
Architecture	107	Architecture	66
Engraving	199	Engraving	141
	3923		1757

There were 3750 objects of art sent in this year, so that about two thousand were refused. Some of the changes of this year are much for the better; for instance, the articles sent by each artist being reduced to three, they have generally been placed together. By this arrangement, one can judge, by immediate comparison, the merits of each painter. The aspect, on the first view, is good; but on a closer inspection the want of high Art is lamentably visible, only one first-rate painting presenting itself prominently, and that by a foreign artist; the usual large church paintings; Vernet's "Taking of Rome;" a few good portraits and landscapes; large quantities of second-rate paintings; in short, it is a *salon* which does not elicit the desire to repeat our visit often.

A splendid painting, by Gallait, of Brussels, "Funeral Honours rendered to the Counts Egmont and de Horn," is the *chef d'œuvre* of the year. This painting having been exhibited in Brussels, is known to many in England. It is an impressive and grand performance, well composed, well drawn, and coloured: it unites all the qualities one can desire in a picture. The only other great work is H. Vernet's "Siege of Rome"—the taking of the bastion, No. 8, which was the cause of the reduction of the city in 1849. This is one of the painter's largest works, and treated with his usual talent, but it has a sombre appearance, as if painted with blue, black, and white. No doubt this is occasioned by the time of day—early morning, but it has a heavy appearance; there is also a total absence of the city, which is hidden by intervening rising ground, and the question is asked by the observer, "Where is Rome?"

[Our correspondent has forwarded us a long catalogue of the various works exhibited, but we feel it would be an unprofitable occupation of our columns to fill them with a topic so unsatisfactory as the present year's Exhibition supplies. The almost entire absence of names that have distinguished modern French art, is quite sufficient to justify our silence.]

There is little artistic news stirring, the whole of the public attention being drawn to the opening of the Exhibition of Painting. The most important and interesting matter to the man of taste, is the decree for the finishing the Louvre; a task extremely difficult of execution, and which has occupied the minds of every government for a long series of years. The houses in the Carrousel are entirely pulled down, and no doubt this space will be completely cleared very shortly of all the rubbish and building materials there accumulated. The desire to finish the Louvre may be traced back as far as Henry IV. and his reign, and operations have been going on at intervals ever since; no doubt it is reserved for the nineteenth century to realise this important enterprise. The decree fixes five years for the completion of the buildings, and about one million sterling has been voted to meet the expenses. The great difficulty to be overcome is to conceal the differences in the parallelism of the Tuileries and of the Old Louvre; these M. Visconti, the architect chosen, hopes to be able to mask, by means of various pavilions, gardens, galleries, &c. It is rumoured that the government intend erecting scaffolds and painted canvas, in imitation of the project, in order to see how it will look; this is expected to be at a cost of about 800,000 francs, or nearly 34,000*l.*

The *Commission Municipale* of Paris, on the proposition of M. E. Delacroix, has voted the necessary funds for the restoration of ancient paintings, recently discovered under a coat of whiting, in several chapels in the churches of St. Eustache and St. Severin.—Four colossal eagles of a grand character, of white marble, are to be placed at the corners of the Pont Louis XVI.; they are by Cartellier.—Two statues have been placed at the corners of the Exchange; there are to be two more—one at each corner of the building.—On the close of the Exhibition, the building will be used for the *état-major* of the army and National Guard.—A large building is ordered to be designed, for immediate erection, in the Champs Elysées, on the plan of the Crystal Palace: the Exhibition of Paintings will in future be held therein, until the galleries of the Louvre are finished.—Death has suddenly taken two persons, eminent in the administration of the Fine Arts, M. Cavé, director of the Palaces, and M. Ebelmen, director of the manufactory of Sèvres, both by apoplexy.—A meeting of industrial artists has been held to consider the possibility of creating a Museum of Industrial Art; it was composed of MM. Couder, Lienard, Riester, Clerget, Poterlet, Klagmann, Van Tenac, and F. Pigeory.—There has been an auction here, which has drawn together the great amateurs, such as Lord Hertford, Baron Rothschild, Count Pourtales, the Marquis of St. Clou. One would have thought some fine and newly discovered Raffaelle or Michael Angelo was about to be submitted to the hammer; nothing of the kind, it was merely some decorative paintings (*dessus de porte*) by Boucher, and brought from the château of Montigny Leucoup, built by Trudaine, under Louis XIV. The decease of the proprietor, the Duke of Stacpoole, was the cause of the sale. Two large panels, pastoral scenes, by Boucher, realised 12,600 francs; four *dessus de porte*, by the same master, 5400 francs; two others, 1236 francs; four subjects, by Oudry, 900 francs; four *dessus de porte*, by the same, two of which were fine, 5190 francs, &c. We think the artists themselves would have wondered to witness what mere decorations sold for; forty years ago the whole lot would not have realised 20*l.*—The President visited the *salon* the evening before the opening day, and purchased pictures to the value of about 30,000 francs; he found himself in concurrence with the Count de Morny who, in his quality of Vice-President of the jury of admission, had priority of view and choice; he has retained a landscape, by Courbet, at 5000 francs; animals, by Palizzy, 5000 francs; "A Young Girl," by Sussinberger, 2000 francs; besides two of Couder and E. Frère, and two landscapes by A. Bonheur.

Academy of Sciences.—M. Collomb having collected some fragments of the colours employed in the arabesque paintings of the fifteenth century, in the Alhambra, at Granada, during his visit to Spain, undertook, in concert with M. Persoz, a chemical analysis of their composition. The blue colour, when detached from the plaster to which it adhered, and treated by various re-agents, was found to have been formed of ultramarine. The green colour was found to be composed of blue and yellow. On examination of this blue it exhibited all the properties of ultramarine; the yellow appeared to be an organic body, as a gum or vegetable lac. The quantity of this material in the possession of MM. Persoz and Collomb was so small as not to allow of their making a more precise determination of its nature. The red colour was evidently formed of vermilion, or sulphuret of mercury.

In a recent communication to the Paris Academy of Sciences, M. Rochas states, that, having had in the course of his travels in the East, the opportunity of examining the statues, sphinxes, &c., discovered by M. Mariette in his recent excavations in the Temple of Serapis, at Memphis, he finds them to consist of soft limestone; which, on exposure to air, becomes detached in scales, producing great deterioration of the statues, so much so that it was found necessary to bury them again in the sands to effect their preservation. In order to ensure the safe transport of these statues to France, M. Rochas has recommended M. Mariette to adopt a process of silicatisation, consisting of the application of silica in such a condition to the limestone of which those statues are formed, as to produce a silicate of lime, and thus give the required solidity to these interesting memorials of antiquity. M. Rochas recommends the application of the same process to the preservation of public edifices constructed of soft limestone. MM. Cordier, Elie de Beaumont, and Dufresnoy, have been appointed as a committee to examine and report on M. Rochas' silicatisation process.

Every day brings forward some hidden and interesting *morceau* of old Paris. On destroying a shed used as a warehouse for goods, in the Rue Jean Tison, several beautiful sculptures have been brought to light, belonging to the same building, and which formerly decorated the front of the house; in an interior court-yard, also, a square tower, date about the thirteenth or fourteenth century, which served as a case for a spiral staircase, leading to four large rooms, having ceilings richly carved, with carved oak beams, and windows ornamented with arabesques, the whole bearing testimony to the importance of its former inhabitants; the walls of this antique "manoir," built in brick and stone, are in excellent preservation. This house was most likely the dwelling of the family of Jean Tison, or of Robert Bailleul, in 1271, 1300, and 1315, it is uncertain which: it likewise formerly formed part of the hotel of the Chancellor de Morvilliers; and was also inhabited by Gabrielle d'Estrées. This, with the Hôtel d'Angevilliers, and the ancient convent of the Oratoriens, will all shortly disappear, being directly on the line of the Rue de Rivoli, which will extend from the Place de la Concorde to the Boulevards.—Another interesting part of Paris for antiquarians is the Pays Latin. In the Rue des Mathurins they are now pulling down the houses on the south side; the houses Nos. 11 and 12, are very ancient, had pointed roofs, and what the French call "Pignon sur Rue," from whence their proverb to express a rich man, "Avoir Pignon sur Rue;" another house in the same street, forming No. 1, Rue des Maçons Sorbonne, is still more ancient, and was formerly a chapel belonging to an hotel formerly occupied by the princes of the House of Lorraine (branch Joinville), known under the name of "Ducs de Guise;" two large Gothic windows testify the importance of this building.

ANTWERP.—On Good Friday, a sumptuous dinner was given to thirteen pilgrims, recently returned from Rome, at St. Julian's. Among the most interesting dishes offered to the pious guests, was a representation of the taking down from the Cross of the Saviour, modelled in *butter*, by a renowned sculptor of the city, M. Joseph Geefs.

M. Wuyts, a wealthy wine-merchant of this city, has recently re-decorated his mansion in an elegant manner externally and internally "*à la renaissance;*" and added to it a spacious picture gallery. This gallery is filled with a tolerable extensive collection of ancient and modern Art. Among the former is a repetition of one of Raffaelle's holy families, which Frederick Wagner of Nuremberg is now engraving: there are also some choice specimens of the old Dutchmen, and a goodly sprinkling of the modern painters of Belgium, principally however of pictures by artists of Antwerp. M. Wuyts is the possessor also of one of the most singular specimens of human industry and patience that any man could devote himself to execute. It consists of a pyramid about a foot high, composed of 229 articles of cooperage such as barrels, tubs, pails, &c., all constructed of staves and hoops, to the number of nearly three thousand separate pieces, the entire mass weighing only 15 ounces. These minute articles are arranged in a dozen or more circular tiers, and the singular part of the construction is that one stave of each separate tub, &c., is carried continuously to form part of an upper and under one, rendering the construction of the whole a matter of the most extraordinary difficulty.

MINOR TOPICS OF THE MONTH.

Proposed Monument to Thomas Moore.—A meeting has been held in Dublin, presided over by Lord Charlemont, and attended by a large number of the "celebrities" of Ireland, to render homage to the memory of the great poet. At present, the movement has not extended beyond the country of the poet; but we imagine that arrangements will be made by which his friends and admirers in England may participate in the honour of erecting a statue in the city of his birth. The speeches were eloquent in his praise. The subject, indeed, is one that could not have failed to excite the feelings, to touch the heart, and to prompt the tongue, of all Irishmen; and we trust the meeting will be followed by practical results. A list of the committee has been issued; it contains about seventy names. If energy be exerted, a very considerable sum must be collected; and there can be no doubt of its being largely augmented in this country. It is probable, however, that many may be disposed to wait until they see what Ireland means to do; and we hope we may be very soon supplied with evidence of earnestness in this cause—national, as it is, and universal as it ought to be; for if Moore at times,

"to party gave up what was meant for mankind,"

his fame is assuredly that of his country, and no author of any age has been more emphatically linked, heart and soul, with the land of his birth. This is, then, a glorious opportunity for Ireland. It may be the means of removing that reproach—self-admitted—to which Ireland has ever been subjected, of neglecting its worthies, and making nought of the lessons taught by example. There is far too much force in the remark made by Mr. O'Hagan, Q.C., at the meeting referred to:—

"Looking at the monuments in the streets of this our beautiful city, which attract the notice of the stranger, we see great men worthily glorified there; but these monuments stand forth, as it were, in silent condemnation of us for neglecting the children of our own soil, and if we did not look beyond them, would it not seem to indicate either that there have been no Irishmen deserving of public honour, or that in Ireland the only man who ought to be unhonoured is an Irishman."

Upon this subject it would be easy to dilate; but our duty now is only to offer such aid as may be desired to sustain the project in view, and to carry it out worthily. Enjoying, as we did, the personal friendship of the poet, and with delicious memories of happy days passed under his roof, our debt to him is large; gladly shall we pay a portion of it, if we be directed how best this may be done.

Lord John Russell has undertaken to write the life of Thomas Moore, and to edit the journal which, as we stated some time back, the poet kept with great regularity. His lordship, in undertaking this task, complies with the request of his deceased friend, as expressed in his will. The materials will be very ample, for, independent of the journal referred to, the poet for several years prior to his death had collected from his friends many letters written by him to them at various times.

The Government School of Design.—During the past month, meetings have been held by nearly all the councils of the provincial schools. Messrs. Cole and Redgrave have received such unequivocal proofs of what is intended to follow the course they announced, that they have essentially changed their plans and altered their position. These hints from the country are not the only hints these gentlemen have received. Early in the past month, Mr. Wornum had been suspended by Mr. Cole; protests and explanations compelled his restoration — of course, with augmented strength; and he is to pursue all his plans uninterruptedly, and without interference. It will be at once seen, that inasmuch as Mr. Wornum and Mr. Cole are, on the subject of instruction in Art, "far as the poles asunder," a power has been at work to hold the balance, which fortunately Mr. Cole cannot command or control. Mr. Herbert, it appears, has not resigned, but waits his dismissal, declining to "go," except upon compulsion. Farther than this, we may not report at present; but our readers may be assured that we shall jealously watch, and anxiously labour to protect, the interests of the many who are abiding the issue of proceedings now pending, with very great apprehension, with little hope, and with no confidence.

The American Great Exhibition.—We have received very many communications on this subject. We can but do what we have already done — warn emphatically as to the duty of caution. The Exhibition is in no way national; it is simply a bazaar—a private speculation for private gain. A legislative enactment creates it; but such enactment is neither more nor less than a legislative *permission*. The works exhibited are to be "in bond" without payment of duty, until sold; but this is a privilege which any merchant might enjoy. It is clear that the authorities in America anticipate some danger; for they are nervously anxious to have it clearly understood that Government is in no degree reponsible for the issue. It is not yet even certain that the Exhibition will take place, for the money is not yet collected.

Gems of the Great Exhibition is the title given to a series of internal views of the Crystal Palace with its late contents, which Mr. G. Baxter is producing by his patent process of printing in oil. Two subjects have already made their appearance, and they certainly surpass all his former clever and ingenious efforts; we can only compare them to very highly finished pictures on ivory, so delicate and soft is their general tone, and yet rich and powerful in colour. These views have been taken to exhibit some of the most popular groups of sculpture in the foreground, which are brought forward with infinite beauty and accuracy of drawing. They are altogether arranged with much artistic feeling, and are in every way worthy of the name which the inventor has given to them.

The Executive "Testimonial."—As we surmised, this affair is a failure; although a small amount has been gathered since the arrangement for its division. Some very startling facts on the subject have been communicated to us—concerning which we may possibly consider it right hereafter to enlighten our readers.

Jenny Lind.—Madame Goldschmidt (until recently Miss Jenny Lind), designs to visit Europe in the summer of the present year, probably in the month of June. She will, of course, be accompanied by her husband, and it is not unlikely they will give a series of concerts in London on their way to Germany. It is not, however, their intention to reside permanently in Europe, for they have purchased an estate of remarkable scenic beauty in the States, and this they will no doubt consider as their home.

Mr Burford's Panorama of Salzburg is the Easter offering which he annually presents to the public, and a very beautiful picture he has made of this far-famed locality, considered as the "Eden" of Germany for its noble and lovely scenery. The view is taken from an isolated point of rock in advance of the old castle on the Monchsburg, which completely overhangs the ancient city, and extends over a range of country filled with luxuriant plains and gardens, and surrounded by a vast amphitheatre of hill and mountain. The site therefore has been well chosen for pictorial illustration, and Mr. Burford with his able assistant, Mr. H. C. Selous, has done it full justice. The scene is represented under the influence of a mellow sunlight, indicating warmth but not heat; perhaps it would have been somewhat less generally monotonous had it been varied in parts by a few reflected clouds; this, however, is purely matter of taste. In his distances, the artist seems to have excelled all his former efforts; the solidity of his barren rocks, the fresh verdure of the green mountains, and the fertile meadows, bear the unmistakeable impress of nature; while his architecture in the foreground is grand, firm, and imposing. The work altogether realises a scene which carries the spectator without any stretch of imagination at once to the veritable spot.

Testimonials to Dr. Conolly.—This eminent physician, whose labours in the cause of those afflicted with the most terrible of maladies, the loss of reason, have rendered him a public character whom all men should delight to honour, has recently received valuable and tangible proofs of the estimation in which he is held by a considerable portion of the community. A large party of ladies and gentlemen, headed by the Earl of Shaftesbury, a nobleman ever foremost in the cause of philanthropy, assembled at Willis's Rooms to present the Doctor, first, with an admirable three-quarter length portrait of himself, painted by Sir J. W. Gordon, President of the Royal Scottish Academy; secondly with an engraving, by Mr. W. Walker, from the picture; and lastly with a superb piece of plate, manufactured by Messrs. Hunt and Roskell, illustrative of the subject-matter which has called forth this liberal recognition of Dr. Conolly's services on the part of the subscribers. Our space precludes any description of this elegant and appropriate gift; it must suffice when we say that in design and execution it is a fine example of Manufacturing Art, both in design and execution. The engraving is likewise intended for distribution among the subscribers. One of the most flattering and agreeable features of the meeting was the presence of so large a number of distinguished medical men, who thereby testified how highly they appreciated the Doctor's services on behalf of the insane.

Mr. S. Prout.—We see by a paragraph in our advertising columns, that Messrs. Sotheby and Wilkinson have received instructions to dispose of the unfinished drawings and the sketches of this highly esteemed artist, whose works are unique of their kind. Of the former we believe there are very few, and of completed pictures none, as they were generally sold almost before they left his studio, and he had worked but little from the period of the last Exhibition till his death. His sketches, however, are numerous, and will serve as valuable reminiscences of his genius; we shall therefore expect to see them eagerly sought after.

Destruction of Valuable Pictures.—A fire broke out a week or two since at some warehouses in Billiter Street, where were deposited some important pictures, belonging to a gentleman of Seville, which had been brought over for sale. They were unfortunately all consumed in the conflagration; among them, was a fine Murillo, and other works of considerable estimated value, if we may judge by the insurance effected upon them, amounting to 11,000*l*.

Sir Joshua Reynolds.—It is not, we believe, generally known that there is in existence a portrait of Sir Joshua drawn in crayons by himself. It is in the possession of Mr. Cribb of King Street, Covent Garden, to whose father it was presented by Reynolds in 1790. The elder Mr. Cribb was picture-frame maker to the president. Though but roughly sketched, this portrait is wonderfully effective, presenting a solidity of substance, so to speak, that could not be excelled by any painting. The expression of the whole countenance, and especially the lines about the mouth, bespeak in a most marked degree the mind of the great artist, and his amiability of character: indeed no other portrait that we know of reflects so satisfactorily his genius and his heart. So unique and valuable a memorial, ought scarcely to be left in private hands; the fittest place for it is the National Gallery, and some effort should be made to get it transferred thither.

Moore's Patent Ventilator.—It is needless to insist on the value of fresh air, or the manifest absurdity of excluding it from our dwellings; the only excuse being the difficulty of preventing unwholesome draughts; we have therefore been much pleased with a simple plan, by Mr. Moore, for securing proper ventilation by means of overlapping sheets of glass, which, when closed, are air-tight, and, when opened, admit only an upward draught, and never allow the entry of rain-drops. They are regulated like a Venetian blind, and are altogether remarkably simple and effective.

Copyright in Foreign Designs. — A case arising out of our publication of the "Illustrated Catalogue of the Great Exhibition," has recently come before us; and although we had no doubt

as to the side whereon lay both law and equity, we deemed it of so much importance as to take counsel's opinion thereupon; this opinion entirely confirms our own. The question will be sufficiently understood by the counsel's remarks, which we subjoin:—"A foreign manufacturer permits an English journalist to inform the public of a new pattern or design; an English manufacturer, seeing the design, registers it as his own; another manufacturer of similar goods also works up the same pattern in his article, whereupon the party who has registered the foreign design as *his own original* invention, threatens the other with litigation. It is clear that an English manufacturer, by registering a design invented by a foreigner, who has permitted a journalist to communicate to the public a drawing of his pattern, can acquire no *exclusive* right to use such pattern. The fact of registering is a *nullity* calculated to impose on the simple. The exclusive right to the design remains in the foreign inventor, if he chooses to claim it by registering in England, unless he has allowed so long an interval to elapse as to raise a presumption of acquiescence in the use of it by others here, or a dedication of it to the public. The principal ground of a copyright is the originality of the inventor. But a party who sees a drawing in a book is free to use it until registered by the original inventor here, or unless restrained by international copyright. It is a maxim of law, that a party can only recover against another upon the strength of *his own* title." And, while referring to copyright in designs generally, it will not be out of place to mention that the Court of Queen's Bench, some short time since, on an appeal from a conviction for printing a design for buttons, decided that, under the 5th and 6th Vict., c. 100, two known designs might be so combined as to form a design coming within the protection of the Act, and they confirmed the conviction accordingly.

The Art-Union of London.—The annual meeting of the subscribers to this society for the distribution of prizes was advertised to take place at the Lyceum Theatre on the 27th of the past month, after our present number was at press. We shall give the result in our next.

Palmer's Patent Enlarging Camera.—A gentleman of the name of Palmer has long been engaged upon the construction of an instrument to permit the copying of any object, or series of objects, upon either a larger or smaller scale than the original. He has at length succeeded in the most perfect and satisfactory manner; so much so, indeed, as to startle us with the astonishing effects produced by his process. Next month we shall be in a position to speak more fully on the subject; at present we merely announce the fact as one that every artist and art-manufacturer ought to be acquainted with.

To Aged Governesses.—A lady, who has a presentation to the asylum for aged governesses, desires to give preference to the widow, sister, or daughter, of an artist. The lady must be above the age of sixty, and must have spent part of her life as a teacher. The institution is, in all respects, admirable; it is a happy home, replete with all the comforts that age requires; the inmate is treated with the respect to which she is entitled by a career of useful and honourable labour; and the position is one which in no way lessens the feeling of honourable independence. Communications may be made, by letter, to A. M. H., office of the *Art-Journal*, 8, Wellington Street, North.

The Greek Slave.—Mr. Copeland is about to add to his series of beautiful porcelain statuettes, one of Powers' well-known figures, which will doubtless rival, if not exceed, in popularity many that have preceded it. A mould was made, by Signor Brucciani, from the original, when it stood in the Crystal Palace, and casts have been taken from it, one of which may now be seen at Mr. Copeland's establishment in Bond Street: it is a highly successful copy. The cast is to be reduced by Mr. Cheverton's instrument to the size proposed for the statuette.

A Mistaken Wilkie.—Some forty-five years ago, an artist in Edinburgh, now living, painted a small picture, which he sold for 5*l*. It had the manner of Wilkie—his contemporary and fellow-student. Very recently that same picture was sold for 350*l*., as a production of the renowned painter of Scotland. This circumstance should serve as a caution to picture-buyers.

The Hospital for Consumption.—We are desirous of directing attention to the annual festival of this most excellent charitable institution, which is advertised in our columns for the 5th of May. Our journal has always been open to urge the claims of the Hospital for Consumptive patients, because we have ever considered it as eminently entitled to public support; and we are again impelled to do so in the hope of drawing forth some assistance to enable the committee to finish the good work they have begun. The new wing of the building, now in course of erection to accommodate at least a portion of the numerous applicants for admission, is rapidly rising: the committee have sufficient funds in hand to defray the expenses of the carcase, but they require about 5000*l*. more to complete and to furnish it—a sum which we trust they will not long be without. The number of patients' names on the books of the institution is now about one hundred and thirty-seven; of course this would be largely increased with the additional accommodation we hope, ere long, to see afforded. A sanatorium for convalescent patients is being established at Bournmouth, in Hampshire; so that the managers of the hospital are using every exertion to restore health to the sick, and strength to the weak.

Sculpture.—The patronage of this noble Art in our own country is singularly small, and its professors consequently find it a very unremunerative study; but we have through one of them, lately obtained facts little to the credit of our wealthy class. We are assured that it is not uncommon to order busts and figures in the plaster model, and then transport that model to Italy, where marble and labour are cheaper, and get the bust or statue executed there. By this unpatriotic mode, the thought and labour is taken at a small price from the English artist, and the more simple and remunerative part placed in the hands of strangers.

Railway Signals.—Those important preventives of danger have recently been much improved. Mr. Tyer's patented signals evolve a new system of communication with trains at long distances, by the agency of voltaic electricity, enabling the driver to receive a signal long before he can see those at the station to which he may be approaching; it will thus enable him to be cognisant of danger two miles distant, and stop a train when going at its fastest speed. The indications being made by words, not signs, error is avoided, and its improvement over the present system also consists in one code of signals being used under all circumstances.

Anecdote of B. R. Haydon.—It was generally allowed that Haydon was a better lecturer than painter, his literary knowledge was considerable, and he was a great buyer of books. Some few weeks before his death, he called on a bookseller of whom he frequently purchased, and brought a packet he had recently obtained from him, which he returned, remarking "I will keep these no longer, I find I am too poor to pay for them, though I much want them; but you shall not be inconvenienced by my necessities, take them, and make a better market elsewhere."

The Crystal Palace.—However the discussion may terminate, one thing is certain—the structure will not be lost to the public; but will be applied to public purposes somewhere or other. We are in possession of facts on the subject which it would be premature to publish. Perhaps, all things considered, this course will be the best. The difficulties in the way of continuing the building in Hyde Park are many; if purchased, it must be, of course, out of the "surplus" fund: if to be kept up it must be by some means which the public must be called upon to supply. We do not mean to enter into this subject at all: our own opinions are with those who demand the removal of the building; but there are very strong arguments on the other side: and unless we gave both, and considered the subject at length, and in all its bearings, we should add little in the way of information, and have no hope of throwing any new light on the subject. It is unfair, however, to make the present Government responsible for the issue: it is well known that the late Government, Lord Seymour especially, had sternly resolved upon the removal: and we must say, that Messrs Fox and Henderson by converting the edifice into a sort of Jullien Promenade, as they did at the beginning of April, strengthened very essentially the arguments of those who contend for restoring the Park to the state in which it was before the idea of the Exhibition of 1851.

Artists' General Benevolent Institution.—We never attended a more agreeable anniversary meeting of this excellent and praiseworthy institution, than that held on the evening of April 3rd, at the Freemasons' Hall. The chair was occupied by the Earl of Carlisle, who was supported by Sirs C. L. Eastlake and W. Ross, Messrs. Roberts, Uwins, Leslie, Cockerell, Egg, E. W. Cooke, &c., &c., of the Royal Academy; Mr. Robert Chambers, Mr. Bell, M.P., and a large party of artists and of gentlemen associated with the Arts: about 140 sat down to dinner. The noble chairman advocated the interests of the Society with more than his accustomed eloquence, dwelling much upon the fluctuating patronage to which Art is liable, and upon the still more uncertain tenure by which any artist holds his position, or is even able to maintain a family solely dependent upon the labours of his own hands. These labours, a long-continued illness, a slight accident to the member that works out his ideas, an entire prostration of the energies or the intellect produced by that sickness which arises from hope deferred, (and we have known instances where each of these causes have so resulted,) may in a very short time terminate, at least for a period sufficiently lengthened to cause actual distress. Other professions and few trades are subject to similar casualties. It is under such circumstances that this Institution steps in to extend its charities to "distressed meritorious artists, whether *subscribers to its funds or not*, whose works have been generally known and esteemed by the public, as well as to their widows and orphans"; merit and want alone constituting the claims to its benevolence. We find from the last year's report placed in our hands on this occasion, that during that period sixty-three cases have been relieved to the amount in the aggregate, of 822*l*., while from the establishment of the Society in 1814, 14,483*l*. have been distributed. We are annually called upon to urge the claims of the Institution to public support; we know of none better entitled to it; for there is no class from whom the public generally derive more solid and satisfactory delight than the works of the whole artistic body of the country offer. It would therefore gratify us exceedingly to find the funds of this charity largely increased by the voluntary contributions of those who can well afford to assist it; a great portion of its revenue arises at present from the subscriptions of parties more or less connected with Art, but there are other sources to which it has a legitimate right to look for aid, in common with other benevolent societies, but which hitherto have not supplied that assistance in an equal proportion; we mean the community of the wealthy and influential.

Pictures by Rubens.—Mr. Smith, the editor of the "Catalogue Raisonné of the Dutch and Flemish Painters," has directed our attention to a paragraph in the March number of the *Art-Journal*, in which he considers we have drawn an incorrect inference as to the number of pictures stated in his book to have been painted by Rubens. But we merely remarked that Mr. Smith enumerates 1800 as assigned to this painter, without mentioning the writer's belief or otherwise, as to the authenticity of the whole. We expressed our own doubts on the subject, and, had the "Catalogue" been by our side when the article was written, we should most certainly have added the opinion recorded in that work, which confirms our own. It was never our intention to question the accuracy of the "Catalogue," which we have ever regarded as a valuable book of reference, compiled with labour, research, and judgment, and from which we have often derived much assistance.

REVIEWS.

THE HOLY FAMILY. Engraved by A. BRIDOUX, from the Picture by MURILLO. Published by T. M'LEAN, London.

We will not assume so much as to say that the efforts we have made for some years past to induce our principal print-publishers to extend their speculations occasionally beyond the limited walk to which they have hitherto been restricted, have, in themselves, led to this result; but one thing is certain, and that is, that our print-shop windows have, of late, put on a better appearance, and have shown a more dignified presence than the stable-yard and kennel afford. This must be matter of real satisfaction to every lover of that order of art whose aim is to elevate the thoughts, direct the understanding, and influence the heart wisely and worthily. Art, like literature, is intended to subserve various ends; if, in reading, we wish to be amused, one takes up a novel, or a book of light and pleasant travel, or a record of gentle musings which some poet-mind has "wedded to immortal verse;" but if we require knowledge, instruction, nourishment for the intellectual capacity, we resort to volumes of a totally different character. And art, in its varieties, works out the same results on the mind, which, in order to have substantial benefit, must be supplied with substantial food. There is a time, too, when even the most craving after pleasant nothings become satiated with the feast, and turn from it in search of novelty, though it seem to offer, at first, little or no temptation: still solid excellence must, in the end, force itself into notice, and demand that attention which the wise will not, if they could, refuse to accord it, till the mind, "growing by what it feeds upon" and contemplates, acknowledges the power of that excellence, and luxuriates in the new enjoyment it has discovered. In everything man is the creature of circumstances, moulded and fashioned by his fellow-men, so far as earthly matters are concerned, and imbibing good or evil according as he associates with all of either, in what he sees, acts, and feels.

If these facts are admitted, it will scarcely be denied that there are two classes in the trading community whose transactions have no inconsiderable influence upon society at large, and who cannot but be regarded as agents deeply responsible for the moral and intellectual well-being of society; we mean the publishers of books and prints. They are the men who possess, to a very great extent, the means of advancing or withholding the best interests of the community. And a high prerogative is theirs when exercised in a right and elevated spirit, inasmuch as in their hands are the instruments by which the public mind is operated upon; they are, indirectly, the educators of the people. Of how much importance, therefore, is it that what they place before the people shall be such as will minister to their moral and mental advantage. It is a well-known fact, and none are better acquainted with it than the publishers themselves, that the character of a publishing house is generally estimated by the quality and character of the works it puts forth; and every firm takes especial care that it shall not suffer in public estimation by the production of anything,—so far as judgment and taste can guard against the evil,—which will tend to lower its position.

These remarks will scarcely be deemed irrelevant to the consideration of such an engraving as that which Mr. McLean has here brought before our notice, an undertaking for which he certainly deserves our warm commendation, even if had it been produced less worthily than it appears to us. The picture from which it is taken must be familiar to the frequenters of our National Gallery. It is one of the latest works which Murillo, who stands almost at the head of the Spanish school in historical painting, executed, and was painted, at Cadiz, for the Marquis of Pedraso, probably about 1673-4. It continued in the family of the Marquis till the occupation of Spain by the French armies, when it was brought to England, and, after passing through various hands, was purchased by the British government with Rubens's "Brazen Serpent," jointly for the sum of 7350*l*. Cean Bermudez states that in 1708, it was valued among the effects of the Pedraso family at 600 crowns only: but a century caused a wonderful increase in the value of good pictures by the old masters. It is quite unnecessary to describe a work so widely known as this is. The only objection to the composition is to be found in the attempt to personify the Deity, which would not be tolerated in any artist of modern times, though it was not considered reprehensible, and was frequently done by the old painters up till the end of the seventeenth century, and occasionally by some even beyond that period. M. Bridoux, a very eminent line-engraver of the French school, has executed a plate of a large size, commensurate with the importance of his subject: his lines are laid in with remarkable force and freedom, nor has he neglected to give those portions of his work which require it considerable delicacy. Had he carried this out still more in the flesh tints of the three principal figures, we think they would have been greatly improved, and a better effect would be produced by contrast. Nevertheless, it is a fine example of the engraver's art, which we shall rejoice to see followed by others of a similar class; and, without desiring to exclude foreigners from a share of British patronage, from the hands of a British engraver.

CAXTON READING HIS FIRST PROOF-SHEET. Engraved by J. BACON, from the Picture by E. H. WEHNERT. Published by HERING & REMINGTON, London.

To represent pictorially the first essay in the noble art of printing is a subject worthy of any painter, and well did Mr. Wehnert grapple with its difficulties in the fine drawing he exhibited, two or three years since, in the gallery of the younger Society of Water-Colour Painters. The composition of this work is admirable, based upon principles which we find so forcibly carried out in the pictures of the old German and Italian masters. Caxton is seated in the foreground, reading the first impression from his printing-press, which has just been "pulled" and handed to him by the pressman: he examines it very closely, but evidently with full satisfaction. Around him are grouped Richard Pynson, Wynkyn de Worde, and other assistants whose names are recorded among the earliest practisers of the Art; and the scene is exhibited in one of the old chapels of Westminster Abbey, in which Caxton was permitted to carry on his labours. It is long since we saw an engraving that has pleased us so much as this, both in subject and quality; a few more of like character would go far to redeem our school of Art from the reproach cast upon it by the foreigner, when he tells us that it exhibits neither mind nor elevation of character.

THE RUBBER. Engraved by L. STOCKS from the Picture by T. WEBSTER, R.A. Published by T. M'LEAN, London.

A subject this of a totally different character from the other we have just noticed as emanating from Mr. M'Lean's establishment. Mr. Webster painted the picture and exhibited it at the Royal Academy some three or four years since, where it attracted much attention from the quaint and humoursome manner in which the story is told. The scene is laid in the interior of a cottage; the place is too quiet, and there is an absence of all the usual accessories to be found in a village ale-house, to justify the supposition that the quartet who are having a "quiet rubber," have assembled where villagers are accustomed to congregate after the labours of the day. The players are three elderly men, and one younger; and it would not be difficult to fix the calling and position each respectively holds in the locality, nor the winning and losing sides in the game, so admirably are the characters drawn. The old man sitting with his face towards the spectator is evidently bent upon throwing a card which will decide the fortune of the game, and his opponent to the left awaits the issue with unmistakeable signs of dissatisfaction: in short, the whole of the figures, players and lookers on, are inimitably portrayed. The management of light and shade which was so effective in the picture tells with equal, if not greater, force in the engraving; the reflected lights bearing with infinite force on the figures and the objects immediately about them. The old Dutch painters very frequently painted subjects of this description, but we have never seen any to surpass this in individuality of character and in expression. The only work at all comparable to it in these qualities, is Mulready's celebrated "Whistonian Controversy."

THE HAND, ITS MECHANISM AND VITAL ENDOWMENTS AS EVINCING DESIGN. By Sir CHARLES BELL. Published by J. MURRAY, London.

The publication of this learned and elegantly written book, in a form more extended and yet cheaper than as it first appeared among the Bridgewater Treatises, will be duly appreciated. It would be idle to offer, at this distant date, any eulogy of a work whose reputation has been so long and fully established; but we would unhesitatingly say to those who have not hitherto been induced to look into its contents; "do so at once, and if read in the spirit which should be brought to bear upon the perusal of a work so intellectually composed, and so morally profitable, such reading cannot fail to make you a wiser and a better man." Now if we only for a few moments reflect that the hand is, so to speak, the mechanical medium by which knowledge, of whatsoever kind, is communicated by one individual to millions by the processes of writing, printing, &c.; and that the Arts, in all the beauty of painting and sculpture, and in the magnificence of architecture, are dependent upon the same insignificant portion of our bodily framework, its actual importance must be at once admitted. In fact the head that plans and originates would only be conjuring up shadows, if the hand were not ready to obey the will of the designer, and thus to give his thoughts tangibility, form, and substance. By this power man is accommodated to every condition through which his destinies are to be accomplished. It certainly is not essential that all of us should be skilled in the anatomy of the human frame, but the more we know how curiously and wonderfully we are made, and with what wise and perfect adaptation to its functions each part of our organic system is constructed and made to act, the more our surprise will be excited at the intricate machinery at work within us, and the deeper should be our reverence for that unseen yet mighty power that created it and keeps it in motion. Books of such a character as that now before us are effectual antidotes against theological scepticism, even if read only by the light of reason; they who bring higher aids to the study will undoubtedly have their faith confirmed. The value of the present edition of this work is greatly enhanced by considerable additions, bearing on the subject, from Sir C. Bell's notes to Paley's "Natural Theology," edited by Lord Brougham, as well as from a book entitled "Animal Mechanics." It is also illustrated with numerous woodcuts referring to the subject on which it treats.

VIEWS IN SOUTH AMERICA. From Original Drawings made in Brazil, the River Plate, the Paraná, &c. By W. GORE OUSELEY, Esq. Published by T. M'LEAN, London.

Mr. Ouseley, it would seem, found leisure from his diplomatic duties at the court of Brazil and the States of La Plata, to use his pencil amid the beautiful and varied scenery which these countries afford, and he has done so with no inconsiderable amount of judgment in the selection of subject, and of skill in his manner of delineating it. To those who like ourselves, are debarred the privilege of roaming at large wheresoever we will, such publications as this afford great pleasure, and we are not quite sure that they do not possess an advantage over the works of the professional artist in their actuality, for an amateur would scarcely venture to take such liberties with his subject, as does too frequently the latter, when he aims at making a picture. We do not say that Mr. Ouseley has not attempted to do this, for he has, and succeeded in his efforts; but his sketches look like veritable localities, unadorned by imaginary beauties. One of the most striking features in the majority of these views, is the variety and magnitude of the vegetable world introduced into them; the noble bananas, palm-trees, and others, with their numerous parasites and singular air-plants swinging in long tufts, or as single streamers in the breeze; the graceful yuccas and gigantic cacti, &c., &c., wonderful to the eye of the European, as they are seen to grow luxuriantly beneath the temperatnre of a tropical sun. Mr. Ouseley's representations of these would almost prove a study for the botanist, so faithfully they appear to be represented.

THE CHAPEL OF ST. ANTHONY AT MURCHLY. Published by A. HILL, Edinburgh, and P. and D. COLNAGHI, London.

Had we opened this volume without glancing at the title-page, we should certainly have supposed it illustrative of some early mediæval continental structure: instead of which, however, the "Chapel of St. Anthony" is an edifice erected some five or six years since on the estate of Sir William Drummond Stewart, Bart., in Perthshire. This gentleman is the descendant of an ancient Roman Catholic family, and he has built the chapel in a style of gorgeous magnificence worthy of the creed he professes. The style is early English, or what is more generally known as Norman; the building is most richly decorated and fitted up. The architect is Mr. Gillespie Graham, and the paintings and decorations have been executed from the designs of Mr. Christie, A.R.S.A., to both of whom the greatest praise is due for the taste and skill each has respectively shown.

The large folio volume now on our table illustrates this beautiful edifice as a whole, and in its

various principal details. The latter are executed in chromo-lithography by F. Schenck, of Edinburgh, and are very fine specimens of this Art: the large plate showing the altar and the altar-piece of the "Vision of Constantine" is one of the richest examples of coloured printing we have ever seen. It was put on the stone by Ghemar, also of Edinburgh. Indeed no expense has been spared in the production of this series of plates; while we must accord to the chapel itself, as it is here represented, the character of one of the most beautiful sacred edifices of modern times.

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of GIORGIO VASARI. By Mrs. J. FOSTER. Vol V. Published by H. G. BOHN, London.

With this volume Mrs. Foster has brought her long and laborious task to a close, and well has it been accomplished. So indispensable are the writings of Vasari to all who desire to make acquaintance with Italian Art, that we wonder no earlier translation had appeared; but that we now have amply compensates for any inconvenience we may have experienced by the delay, and will doubtless be so estimated by others. Having offered our word of approbation upon the previous volumes as they were severally published, it is unnecessary for us to repeat our opinion as to this one especially, which, containing among other names those of Michel Angelo and Titian, will not be found to contain less interesting matter than either of its predecessors. An index of reference to the entire series, which we suggested should be given on its completion, being now appended, there is nothing more we need desire in connexion with the work, which ought to become a text-book with every artist and lover of Art.

MEMORIES OF THE GREAT METROPOLIS. By F. SAUNDERS. Published by G. F. PUTNAM, New York.

The compiler of this little book has drawn largely, but with due acknowledgment, upon sources that originated in the Great Metropolis itself; the works of Leigh Hunt, Peter Cunningham, Charles Knight, &c., &c.; from which, coupled with his own intelligent observations, he has put together a very agreeable history of London, past and present, from the Tower to the Crystal Palace. He seems to have omitted nothing in his descriptions which a stranger would desire to see, interspersing his narration with anecdotes of remarkable personages whose memories are for ever associated with particular localities. And, inasmuch as he writes in a truly candid spirit, sensibly impressed with the vast interest which attaches to the modern Babylon, we can safely commend the volume as a pleasant and instructive guide-book.

GENERAL VIEW OF CHESTER. Drawn by J. M'GAHEY. Published by CATHERALL, Chester.

An enterprising local publisher has here perpetuated one of the most interesting of our old cities in a satisfactory manner. The view is most carefully executed, in tinted lithography, by M'Gahey, and is done after the old fashion of "bird's-eye views," recently reintroduced by French artists, who have represented their principal cities *en ballon*, as they term it. It enables the artist to give such a view as Don Cleofas had over Madrid, as narrated by Le Sage in his immortal "Diable Boiteaux;" every house and street is looked upon, as if the spectator were in the clouds; and the most perfect idea is thus formed of the city, its suburbs, and the country around. It is a curious print, and a valuable record of Chester as it is.

FAIRFORD GRAVES: A RECORD OF RESEARCHES IN AN ANGLO-SAXON BURIAL-PLACE IN GLOUCESTERSHIRE. By W. M. WYLIE, B.A. Published by J. H. PARKER, Oxford.

The study of antiquities in the present day is unquestionably characterised by a more philosophic spirit of investigation than we were accustomed to see years ago. It is not merely collecting curious and rare objects, and barely describing them, that will now satisfy the requirements of the student; and less still that dreamy, erratic, untrue guess-work, which characterised the older writers. We may attribute the change to the style and conduct of such works as Douglas's "Nenia Britannica," and Hoare's "Ancient Wiltshire," in which the scattered fragments of past ages were sought, recorded, and figured, not merely as "curiosities," but as illustrations of men and manners, and the pre-historic annals of our forefathers. Since then, the investigations at home and abroad have been compared, and much new light thrown on the habits and customs of our Pagan forefathers, as exhibited in their native homes, and found shadowed forth in their English graves. Mr. Wylie's labours have been wisely conducted in the same manner, and he has collected from his researches valuable addenda to the mass of information respecting the early Teutonic races. It is communicated to us in a healthy and pleasant tone, exhibiting much research and enthusiasm. It is fortunate that he chanced to become acquainted with this interesting locality in time to secure the materials for his volume, which is an acceptable addition to an obscure page in our history. The book is well illustrated by engravings of the antiques thus exhumed.

THE ART OF FIGURE DRAWING. By C. H. WEIGALL. Published by WINSOR & NEWTON.

A little book of elementary general rules, which may be put into the hands of the young beginner to assist his studies. We have little faith in the efficacy of such publications to teach art, by themselves, but they may be used advantageously as helpers, inasmuch as theory and practice must be combined to reach success.

MONUMENTAL BRASS FOR THE OFFICERS WHO FELL IN THE BATTLES OF THE PUNJAUB. By J. W. ARCHER. Published by T. M'LEAN.

This "brass" was displayed in the Great Exhibition last year, and is to be erected at the expense of Viscount Hardinge, in the church of Feroz-poor, to the memory of the officers of his lordship's staff who fell in the battles of the Punjaub. With appropriate taste Mr. Archer has designed the work in accordance with Eastern decoration, and the prevailing style of its monuments. A group of English arms and the figure of an angel being the only European trait, except the inscription, in the entire design, which is very successfully composed, and enriched with coloured enamels. It is not a little curious to note the resuscitation of these old memorials, and particularly this exportation to the East, where European energy and thought have so much changed the aspect of native life, and is doubtless destined to effect much more.

THE DICTIONARY OF DOMESTIC MEDICINE AND HOUSEHOLD SURGERY, by SPENSER THOMSON, M.D., M.R.C.S., Edinburgh. (In 12 monthly parts.)

Judging from the first part, which is written in a clear, plain, and intelligible style, and contains much *safe* and useful information, we should imagine this publication, when completed, will be well calculated to fulfil the object it has in view, that of rendering the "people," for whom it is more especially intended, better acquainted with the anatomical structure and development of the human frame, with the diseases and accidents to which it is liable, and with the remedies which, in the absence of medical assistance, can be safely made use of in cases of accident and emergency. It will doubtless be of much use to all who cannot from circumstances avail themselves of *immediate* professional advice, and will form the companion to every domestic medicine-chest, especially that of the colonist and settler.

THE WAVERLEY NOVELS. Vol. I. Published by A. & C. BLACK, Edinburgh.

The copyright of Scott's immortal fictions having come into the possession of Messrs. Black, they have determined upon issuing an edition in a form differing from any that has hitherto been published—in fact, a "library edition," to range in the bookcase with other standard English authors, and having the advantage of a bold and legible type. This issue will supply a want that has been long felt by many. The first volume, which has just made its appearance, includes the whole of "Waverley," with a new opening illustration and frontispiece well designed and engraved; and, altogether, very carefully got up.

COLLECTANEA ANTIQUA; etchings of Ancient Remains by C. ROACH SMITH, F.S.A. Vol. 2. Published by J. R. SMITH, London.

This volume may be classed with such works as Stukeley's *Itinerarium Curiosum*, and, like that, is the production of an enthusiastic antiquary, who has seen all that he describes, and well investigated each subject he descants on, bringing a large experience to bear on them all. It is abundantly illustrated by engravings, which are eminently useful for reference and comparison, and are the work of the author and his friends, their merit being their truthfulness. The preface is remarkable for the strong view taken of the present state of archæology in England, and the general inefficiency of societies to "preserve and protect" more than their own position. With Roach Smith originated the modern "archæologicals," and his testimony of their working, although unfavourable, is entitled to great attention, inasmuch as it is the conscientious experience of one who speaks "more in sorrow than in anger" of the societies who have sunk into spasmodic annual congresses, beating for recruits to establish private journals of "fluctuating literary value."

ELFORD CHURCH EFFIGIES. Engraved and described by EDWARD RICHARDSON, Sculptor, Published by J. BELL, London.

The monumental effigies of the Stanley, Smythe, and Arderne families existing in Elford Church Somersetshire, having been repaired or "restored" by Mr. Richardson, he has now etched the entire number in the most elaborate style, on a series of plates which fully display their details, and evidence their great interest as works of mediæval sculpture, as well as authorities for costume and armour. It would be difficult to name a church containing a more remarkable series of monuments. The etchings are accompanied by lucid descriptions and biographical details of much antiquarian interest.

ARMY AND NAVY CLUB HOUSE: THE MORNING ROOM. Published by DAY & SON.

A well-executed lithograph, from a drawing by R. E. Thomas, of the great room in this fine edifice. It gives a detailed and faithful representation of all its rich ornamentation and fittings-up, which have gained for the architects, Messrs. Alfred Smith and Parnell, so much credit.

THE TRAGIC MUSE. Engraved by J. WEBB from the Picture by Sir JOSHUA REYNOLDS, P.R.A.

The well-known portrait of Sir Joshua, of Mrs. Siddons personified as the "Tragic Muse," requires no comment from us. We presume this print to be from the copy in the Dulwich Gallery, the original is in the collection of the Marquis of Westminster. Mr. Webb has transferred the subject with considerable spirit, but he does not exhibit much of the refinement of his art.

THE DUKE OF CAMBRIDGE. Engraved by J. SCOTT, from the Portrait by N. J. CROWLEY, R.H.A. Published by H. GRAVES & CO., London.

Mr. Crowley is an Irish artist, holding high rank in the sister kingdom as a portrait-painter, although his works are not limited to this department of Art. This portrait of the present Duke of Cambridge, in the uniform of a field-marshal, is exceedingly like the prince; and, if not very original in treatment, is unaffected in the *pose* of the figure.

A MANUAL OF UNIVERSAL HISTORY ON THE BASIS OF ETHNOGRAPHY. By J. B. WRIGHT. Published by BINNS and GOODWIN, Bath, WHITTAKER & CO., London.

There is a vast deal of information respecting the early history of the world condensed into a small compass in Mr. Wright's little book; such information as would require much labour of searching to extract from more ponderous volumes. One can scarcely expect to find, at this period of time, any new light thrown upon the primæval ages, nor does the writer aim at novelty; but the main facts of their history are narrated lucidly and instructively. The work would make an excellent reading-book for young people.

ANECDOTES OF THE HABITS AND INSTINCT OF ANIMALS. By Mrs. R. LEE. Published by GRANT & GRIFFITH, London.

Mrs. R. Lee is the patron saint of the animal creation. She sympathises with their sufferings, observes their habits, and sets them on a right footing with mankind. We owe her a long debt of gratitude for much knowledge, conveyed in the most pleasing form; and the animal world are greatly her debtors; she has elevated them, as created by the Almighty to work out his own mighty purpose, and as deserving humane and gentle treatment from those who have no right to put the most venomous reptile, destroyed in self defence, to unnecessary torture. We hope this is only the first volume of a series.

THE ART-JOURNAL.

LONDON, JUNE 1, 1852.

THE EXHIBITION OF THE ROYAL ACADEMY, 1852.

THE EIGHTY-FOURTH.

THE eighty-fourth Exhibition of the Royal Academy is of a character very satisfactory and highly encouraging; chiefly because it is the exhibition of the younger men — of those who are to be the future of British Art. Our leading painters—the artists of established fame—are, many of them, absent. It is to be regretted, no doubt, that Eastlake and Landseer have contributed nothing; that Mulready and Leslie have been but inefficient aids; and that others among the "veterans" have left the field comparatively clear for their successors; but this evil is not without its counterbalancing good. There has not been a sufficiency of pictures by members to occupy "the line;" consequently, generosity to "strangers" has been a matter of necessity; and "good places" have been awarded to those who would otherwise have had a destiny less auspicious. As it is, however, the "hanging" is by no means without fault. We have said, and say again, that to discharge this distressing duty so as to satisfy all parties, is a clear impossibility. Much allowance must be made—because of the many difficulties which present themselves; and because, also, of the prejudices which upright men cannot always overcome, and which often give to well-intended acts the character and consequences of dishonesty. We know some cases in point, in this exhibition, in which pictures that, to our minds, are of the highest merit, have been condemned to injurious corners, because the Hangers conscientiously considered them of an inferior order. While, therefore, we condemn many of the arrangements of the Hangers * this year, we by no means charge them with the wilful infliction of a wrong. They are gentlemen, in their private capacities, of unimpeachable integrity; and we are bound to argue hence that the errors we may notice have arisen from an inability to see as others see.

We have said that this present Exhibition owes its advantages mainly to the efforts of the younger men in Art. It is satisfactory and encouraging, also, to note that greater consideration than usual seems to have been given to choice of subject. We observe far less application to hackneyed sources than formerly. Artists are not, as they used to be, treading closely in the steps of predecessors; they give better evidence of self-thinking, of intellectual independence, and of excursive study. Any person who will stand in the centre of either of the rooms, and glance around it, will at once see convincing proofs of the altered and amended state of things; and he will gladly encourage the belief that the future of the English school is to be of a bolder and manlier order of thought; and that our artists of the hereafter will think as well as paint.

It is certain that there are many "signs" encouraging to British Art. It is at length settled that worthy galleries are to be erected to receive the pictures which are national property; and it will follow, as a matter of course, that the whole of the present structure—in Trafalgar Square—will be given up to the Royal Academy. That this very desirable arrangement will be accompanied by certain regulations beneficial as well as honourable not only to the Academy but to the profession generally and to the Arts, there can be no doubt. The Academy is making some advances towards a liberal spirit and a generous policy. It will do wisely to move faster; but, in the absence of proof more conclusive, we accept the fact that for the first time in our "critical life," so to speak, we were this year at a *private view* of the Exhibition, and were preserved from the miserable and painful task we have had to go through annually for a quarter of a century—of pushing and driving through crowds on a "first Monday" to obtain glimpses of pictures concerning which we were bound to write. The exclusion of "the Press"—persevered in with insane consistency, in spite of numerous entreaties and many warnings—is no longer a rule of the Academy. What has the Academy lost—and what gained—by the change? Surely, the result of the experiment will be a more rapid move into the paths of generous sympathies and true policy.

Something was said at "the Dinner" concerning the claims of foreign nations to be represented in the Royal Academy; but if the accomplished President has been reported correctly, there is neither room nor inclination for the works of foreign artists in the gallery of the British Nation in Trafalgar-square. This is greatly to be deplored. We lose our character for liberality; we drive from us the teachers from whom we might learn valuable lessons; we in a degree compel the continuance of hostility, and the perpetuity of prejudice, abroad. Certain it is, that whenever a foreigner of renown has sent a contribution to the Royal Academy, there has seemed something like a conspiracy to deprive him of all honour: witness the present exhibition, with the exception of the work of Winterhalter, for the hanging of which in an advantageous position there were weighty reasons not to be disputed. But where are the other foreigners? Look upon the ground or close to the ceiling for them.*

We know that if a different course had been pursued, the best painters of Germany, France, and Belgium would have adorned the walls of the Royal Academy. But we know also that this would be the very opposite of what the Royal Academy considers its need. Unhappily, we have grown grey while waiting for such changes in the Academy as are suggested alike by wisdom and integrity; year after year they have been postponed, and even now that some liberal concessions are made, it would seem as if the agonies of the sacrifice were to be accepted as a penance for the past.

The accomplished President now at the head of this body, had—and has—much in his power: he is an artist, a scholar, and a gentleman, largely respected; he can do much to avert the ruinous influence of selfishness—individually and collectively. We have not heard that he has made any move, such as the world expects from him—nay, demands from him: for Sir Charles Eastlake is greater in himself than he is as the head of this body, and he can do with safety as well as honour that from which a weaker man might shrink. He might, in a word, reform the Academy, so as to render it doubly secure and doubly useful!

No. 7. 'Avenue at Althorpe, Northamptonshire,' F. R. LEE, R.A. A class of subject which the artist has painted with much success. The row of trees on the left is studiously careful, and with much natural definition. In the nearest part of the picture, a team of horses, well drawn and painted, effectually clears up the whole.

No. 8. 'Portrait of Miss St. Martins,' T. MOGFORD. A small portrait, in which the lady appears seated. The features are warm and transparent in colour; the pose is good, and the work is well finished.

No. 9. 'Cymon and Iphigenia,' W. D. KENNEDY. With somewhat less of sketchy execution than usual, this picture is signalised by the same qualities of colour which give a charm to the works of the painter; but there is no narrative, and the composition is faulty.

No. 13. 'The Battle of Meeanee,—Feb. 17, 1843,' G. JONES, R.A. This is a large composition, describing that period of the battle when the 22nd were engaged in front with the enemy, and the 12th, 25th, and other corps were coming into action. The battle-ground, it may be remembered, was the dry bed of the river Fullaillee, on the bank of which Sir Charles Napier with his staff is seen. The Beloochees, amounting to thirty-five thousand men, occupy a position on the left, and the British troops are posted on the right. The canvas is everywhere full of interesting incident, and the whole of the dispositions, we are told, are authentic. The work is admirable in all its arrangements of composition, drawing, and colour. The artist has here erected a monument to the soldier, and given a painted page to the history of his country.

No. 14. 'The Parting of Lord and Lady Russell, A.D. 1683,' C. LUCY. The picture is painted according to a passage in Lord John Russell's "Memoirs of Lord William Russell," —"they both restrained the expression of a grief too great to be relieved by utterance." It is, therefore, literally true that they thus parted without expression of emotion. The picture is large, the figures being of the size of life. The parting of Lord and Lady Russell is an example of control which does not touch so deeply as a trait of a more yielding nature. The picture is marked by more valuable qualities than any which the artist has exhibited.

No. 15. 'The last Fight of the Bards,' R. NORBURY. A large composition, showing numerous figures. It is full of spirit, but is hung too high for analysis of detail.

No. 29. 'Fruit,' G. MORRISH. Very careful; though, apparently, thinly painted, and rather hard.

No. 21. 'Portrait of Mrs. Seymour Haden,' W. BOXALL, A. This portrait has a strongly pictorial character. The head

* Messrs. Leslie, Redgrave, and Creswick.

* Where, for example, is the sole offering (small as to size) of Eugene Lepoittevin? The members of the Royal Academy may not know—alas! we believe do not know (so little do our artists read and inquire) that he holds high rank in Paris; courtesy and hospitality, therefore, might have demanded for him a fitting reception; nothing of the kind: his very charming work is placed upon the bottom row in the room for architecture: and, as M. Lepoittevin has, we believe, visited England to see it, he must have gone back with a high opinion of the liberal sentiments of British artists!

has much sweetness of colour and expression; the care with which the features are painted, is enhanced by the want of definition in the draperies.

No. 22. 'The Woodland Mirror,' R. Redgrave, R.A. The mirror is a pool of water, that reflects the trees and vegetation by which it is surrounded. Beyond it, rises a dense screen of trees, apparently wrought out with much assiduity from the spot itself, or detailed drawings. The water and the sedges, grasses, and herbage, are all strikingly imitative of nature. It is the most truthful of these close scenes that has yet been exhibited by its author.

No. 27. 'A Knitter,' F. Smallfield. A small picture, presenting a single figure—that of a woman—occupied according to the title. It is very minutely finished, but the flesh colour is exceptionable.

No. 31. 'The Stream at Ivy Bridge, Devonshire,' H. Jutsum. It is shaded by trees, the deeper tones beneath which are beautifully broken by lights dropping here and there. The dry bed of the little stream is uncommonly rich in colour, and happy in the description of the stony bottom.

No. 34. 'Venice,' D. Roberts, R. A. In this view of *Venezia la ricca*, we are placed almost abreast the Doge's palace, and nearly in a line with the Dogana, a position commanding the best points in the city. The picture is large, and generally sober in tone, but deriving life and activity from innumerable craft and figures; and, compared with anterior works of its author, there is a marked denegation of colour. It is not vulgarised by what is considered an Italian effect, but it is full of learning and captivating instances of masterly execution, although so thin in some places that the ruling of the drawing is scarcely worked over.

No. 35. 'Portraits of the Lady Dufferin, the Hon. Mrs. Norton, and the Lady Seymour,' J. R. Swinton. The execution is coarse, and the impersonations are deficient in feminine grace.

No. 42. 'William Wilmer Pocock, Esq.,' J. G. Middleton. A half-length figure, seated; remarkable for a simplicity of treatment, which gives force to the head.

No. 44. 'The Rout at Marston Moor,' A. Cooper, R.A. The point of this composition centres in two mounted figures—a cavalier standard-bearer and a roundhead trooper. The former seems to be disarmed; both are galloping forward; the trooper is rising in his stirrups, as about to cut the royalist down. The action of the horses is extremely spirited, and there are secondary and background passages of much beauty in the work, and superior to anything we have of late seen under this name.

No. 45. 'The Sere Leaf,' J. Linnell. The subject is a piece of broken woodside bottom, bearing underwood and a few trees. The aspect under which the scene is brought forward, is that of a dark autumn day, effectively harmonising with the now drear and leafless landscape. A few straggling leaves yet cling to the trees, and the ground is rich with the varied hues of the sere leaf. The foreground and the immediate objective of this picture is worked out with an almost microscopic nicety. The whole is charming in colour, touching in sentiment, and marvellous in manipulation.

No. 47. 'The Death of Edward the Third,' C. Landseer, R.A. The passage supplying the subject is in Lingard's "History of England." It describes the forsaken deathbed of the old king, and mentions the fact of Alice Perrers having removed from the finger of the dying monarch a ring at the moment of his death. The story is here very circumstantially told: the surreptitious action of the woman—the dying man evidently *in extremis*, and the last office of the monk, all invest the composition with a melancholy interest.

No. 48. 'The Bay of Baiæ from the Lake Avernus,' C. Stanfield, R.A. Notwithstanding its melancholy records, the place has yet every charm which allured the luxurious Romans, of whom now the only enduring mementos strew the foreground of the picture—this section of the composition being broken up with shattered columns and masses of brickwork. Hence the eye is seductively led along the shore which recedes by a charmingly felt atmospheric treatment, into remote distance. There are a few ideal figures to contrast more forcibly the two periods—to tell us that the Baiæ of the poets lies buried before us, and that we live in days of solemn prose.

No. 53. 'The Lady Caroline Stirling,' F. Grant, R.A. A portrait of effective elegance and ease as to pose and presence; rich, effective, and simple in treatment.

No. 54. 'The Right Hon. B. D'Israeli, M.P., Chancellor of the Exchequer,' F. Grant, R.A. An unmistakeable resemblance, though somewhat more fresh than the subject, especially since the cares of office have come upon him.

No. 55. 'May in the Regent's Park,' C. Collins. Certainly among the most eccentric of the curiosities of landscape painting: a view across the enclosure in the park from one of the dining-room windows, at least one of the gardens facing the park. The principal of the composition is a large bush of pink "May," with parterre shrubs and flowers; then we have the line of park palings; then the park and trees; but we must say that all this is exquisitely painted, the May and foreground material are marvellously described, and all kinds of inexorable straight lines are boldly and importunately brought forward, despite the useless and absurd rules of composition, and the elaborate "finish," which is not redolent of nature.

No. 57. 'Lane Scene, Staffordshire,' H. Horsley. A small wayside subject closed in by trees, managed with great good taste and feeling, but the foliage is deficient in living freshness.

No. 58. 'Tombs of the Scaligers, Verona,' J. Holland. Perhaps a more picturesque agroupment does not anywhere exist than these tombs; in sentiment and character they receive here ample justice; but the artist is prematurely modest, the subject would have made an admirable picture of much larger size.

No. 59. 'The Stream in June,' J. Middleton. This is the rocky bottom of a rivulet all but dry—it is shaded by trees painted with infinitely more of nature than we have been accustomed to see in antecedent works. The fresh and light leafage is brought forward with much truth in colour and reality in substance.

No. 60. 'A School Play-ground,' T. Webster, R.A. In this composition there are about fifty figures, and every one is different in action and expression. There are three games in progress, peg-top on the left, foot-ball towards the back, and marbles on the right; all very exciting: we do not possess any half-pence or we should immediately join the marble party. It is not merely as a painter of schoolboy life that this artist has never had an equal; as a master of expression he is without a rival; he calls upon us at once to sympathise with the triumphs and defeats, doubts and fears, to join in the loud laugh or grumble our condolence; and he wrings from us successively the full round of emotion. In spirit, effect, and composition, the picture is admirable. The advanced and retired groups respectively keep their places by the nicest adjustments of chiaroscuro.

No. 61. 'Portrait of the Right Hon. Lord Truro,' H. W. Pickersgill, R.A. A full-length figure in judicial robes painted with spirit and much substantial reality. This portrait is intended to be placed in the hall of the Incorporated Law Society, in Chancery Lane.

No. 65. 'A Lady in Modern Greek Costume,' H. W. Pickersgill, R.A. This, we think, is the best of all the costumed figures we have seen by this artist; it is brilliant, effective, and life-like.

No. 66. 'Professor Donaldson,' J. P. Knight, R.A. A head and bust, simple in treatment, animated in character, and very like nature in colour and texture.

No. 68. 'Nymphs of Diana,' W. D. Kennedy. This picture, like others by the painter, is remarkably sweet in colour, but there is little point in the composition—there is no relation between the figures, which look like academical sketches brought together at random. The principal figure, moreover, is careless in drawing, and badly set, but certain glimpses of the landscape are of surpassing beauty.

No. 69. 'Antwerp,' D. Roberts, R.A. The spectator is here placed upon the Scheldt, and views, from near the opposite bank of the river, the quays and the towering spire of the cathedral, to which his boat is moored nearly opposite. The harbour is crowded with craft, and the quays are thronged with figures, the whole breadth of this part of the picture lying in shade and middle-tint. Above all these, rising to an extraordinary height, shoots the famous spire, but higher, we think, than even the "S. P. Q. A." ever saw it. The spire seems exaggerated; it is difficult to believe that from any point it looks of such a towering altitude as it appears here; but, nevertheless, the view is at once recognisable; it is nothing but the spire of Antwerp, and the quays speak for themselves as those which border the Scheldt.

No. 73. 'Off the Coast of Holland,' J. Wilson, jun. A small picture, fresh and breezy—the sea and the sky showing the effect of the wind: it is spirited, and distinguished by a close imitation of nature.

No. 74. '* * *,' W. P. Frith, A.,—

> "When we devote our youth to God,
> 'Tis pleasing in his eyes;
> A flower when offered in the bud
> Is no vain sacrifice."

These lines stand in the place of a title to the picture, which represents a mother hearing her child say its prayers before going to bed. The point of the picture is its reality; there is no affectation, the child repeats her prayers with earnestness, and the mother listens to her accents with affectionate solicitude—the doll has been already put into the bed. There is no parade of circumstance, all is in harmony with the subject. The mother and child are portraits.

No. 75. 'Portrait of the Right Hon. George Earl of Aberdeen, K.T.,' Sir J. Watson Gordon, R.A. This portrait has been painted, by public subscription, for the Town Hall of Aberdeen. The subject is presented at full-length, wearing the uniform of Lord Lieutenant. It is an imposing production, and the resemblance is striking, but the features convey an impression of a younger man than Lord Aberdeen now is.

No. 80. 'Evening in the Meadows,' F. R. Lee, R.A., and T. S. Cooper, R.A. With this aspect, and its mellow light, the most successful of the works of the latter artist have been wrought. The composition is

simple and natural: on the left a group of trees shade a pool, where some of the animals are drinking; the rest of the view is an open meadow, the level of which forms the horizon. The cows are painted with the usual excellence which distinguishes these works.

No. 82. 'Flowers,' Mrs. Harrison. Described with much tenderness and brilliancy; the manner is somewhat free, but yet successful in its imitation of nature.

No. 83. 'An Avenue in Shanklin Chine—Isle of Wight,' A. Vickers. A simple subject, treated with much natural truth; the trees are firmly painted, and the lights effectively distributed.

No. 85. 'A Rest by the Road-side,' G. B. O'Neill. The idea does not correspond with the title: the picture shows a boy carving his initials on a beech-tree. The treatment shows some skill, but the work is raw in its surfaces.

No. 86. 'An Interior,' F. D. Hardy. The humble home of an old woman, who sits reading by the fire. It is a small picture, worked up with much minute manipulation.

No. 87. 'Effect after Rain—Venice,' J. Holland. We are here off the palace of the Doge, cruising amid a variety of Venetian craft. The sky is yet clouded, but the clouds are retiring in a manner that fully supports the title of the picture, which is remarkable for nice execution.

No. 88. 'An Arab and Child,' A. Colin. A small group of much merit, exemplifying a prevalent feeling in the French school. The work exhibits much ability. It is painted with feeling and force.

No. 91. 'A Grey Horse, the property of the Right Hon. Lady Charles P. P. Clinton,' A. Cooper, R.A. The animal is beautifully drawn—life and action are forcibly depicted.

No. 92. 'A Painter's Study,' C. Landseer, R.A. The artist stands unrivalled in this kind of composition. The picture presents a collection of studio material in arms and armour of various periods, pieces of drapery, and old furniture, the whole forming an arrangement of highly picturesque character.

No. 95. 'A. B. C.,' T. Webster, R.A. The 'A. B. C.' is a lesson given to a little boy by his grandmother. The scene of the prelection is an interior of humble order, in which occurs no item of ornament. There is a third figure—that of an elderly man—perhaps the grandfather—who listens with interest to the lesson. This is one of the artist's own subjects, and one which could not be rendered with equal power by any other painter.

No. 96. 'Blackheath Park,' W. Mulready, R.A. A pre-Raffaellesque eccentricity we scarcely expected to see exhibited under this name. It is a small picture—a very minute transcript from a locality of no pictorial quality, the work being simply valuable for its intensity of execution. There is a pond in the nearer part of the composition, and, in the right, some broken ground in shade; while, on the left, the view is partially open. The water is a failure. The shaded portions on the right are charmingly felt, and on the left the lively green importunes the eye; but yet in the whole there is an attractive softness and sweetness of execution, which we presume is proposed as a lesson to those youths who "babble of green fields."

No. 97. 'A Cottage Fireside,' G. Smith. These cottage firesides are coming in legion upon us. A cottage-interior mania seems to have set in, insomuch that there is no exhibition without them. This is an example of very cautious elaboration, but we think the colour generally too hot, and the shades opaque.

No. 99. 'The Bird's-meat Man,' C. Landseer, R.A. A miserable vendor of groundsel, chickweed, and plantain waits at the door of a mansion, the commission of a pennyworth of his 'bird's-meat.' He looks young and hale enough to work; these rags become rather the halt and the aged. His vocation is, however, sufficiently perspicuous.

No. 100. 'The Wedding Morning—Ill Omen,' B. Törmer. This is a small picture imitative of the *genre* of the best time of the Dutch school, to any example of which in surface it is equal. There are two figures, and the heads of these exhibit the utmost *finesse* that art is capable of imparting.

No. 102. 'Scene from "Cymbeline"—Pisanio bringing to Imogen the false announcement of her husband's return to Milford Haven,' F. Stone, A. The two figures are presented simply at half-length in a small picture. Imogen reads the letter, and looks upward with an expression of earnest thankfulness. The head is a charming essay in expression.

No. 103. 'Sketch of a Blacksmith's Forge in Scotland,' C. W. Cope, R.A. Very like such a subject as it proposes to represent; it seems a literal representation, without trick or treatment.

No. 107. 'Beech Trees and Fern,' M. Anthony. A large circular picture, representing strictly the material proposed in the title. The ground is entirely overgrown with fern, and strewn with dead leaves, and lies immediately under the spreading boughs of the lofty beeches. In lightness, colour, and form, the ferns are most perfectly imitated; indeed, the picture seems to be a most diligent study from nature, in which nothing has been omitted. The subject, however, was scarcely worth painting, and the picture is, consequently, of little value.

No. 111. 'The Sunset Hour,' T. Creswick, R.A. This is a large picture, much like composition. It is a river-side scene, having the left closed by a rocky eminence, whereon stands a ragged old windmill; on the right, the view opens, and over the horizon hang some dusky clouds, behind which the sun sets. The sky is pure, airy, and descriptive of space. The picture, in short, is distinguished by many of the best qualities that have enhanced the reputation of the artist.

No. 112. 'On the Banks of the Yare,' J. Stark. A small picture of a very simple passage of river-side scenery. It is wrought with unusual care, and coloured with even greater truth than antecedent productions.

No. 115. 'The Falls of the Rhine, at Schaffhausen,' J. D. Harding. This has the great merit of being unmistakeably like the subject—the mist rising from the fall is most faithfully pictured. The colour of the picture is rich and mellow, and the merits of the picture deserve a better place, as, where it is, nobody is likely to see it.

No. 116. 'Portrait of Mr. Thomas Vaughan, during half a century the faithful servant of this Institution,' J. P. Knight, R.A. This portrait has been painted by order of the President and Council of the Academy, and is a production simple but powerful—eminently qualified with the artistic *verve* of the painter, and no portrait was ever more strikingly faithful.

No. 117. 'Portrait of William Herrick, Esq.,' Sir J. Watson Gordon, R.A. The subject is seated, presenting a front view of the features, which are most felicitously endowed with an animated and penetrating intelligence. It is one of the best heads the artist has ever painted.

No. 121. 'The Countess of Kintore,' F. Grant, R.A. The lady is presented at full length, attired in white satin, and circumstanced in a Gainsborough-looking garden composition. The *maintien* of the figure is extremely elegant; the white satin is lustrous, and like the material.

No. 122. 'Alfred, the Saxon king, disguised as a minstrel in the tent of Guthrum the Dane,' D. Maclise, R.A. The passage referred to in the composition occurs in Speed—his description of the luxurious life led by the Danes in their fancied security. The redundant resource and illimitable invention shown in this picture are truly marvellous. The canvas is large, and thronged with figures, nay, they jostle each other—an error into which the painter has fallen before. The tent of Guthrum is most ingeniously devised; the canopy is itself embowered in sweets, as descending from amid the most luxuriant floral offerings of the white May bush and the horse-chesnut, the leaves and flowers of which, scattered over the upper breadths of the canvas, would cut out into a score of truly inimitable pictures. We have seen much of late in the way of microscopic painting, but everything that has appeared is utterly extinguished by this picture. Those are severely modelled in paint—this is essentially nature. Guthrum and a crowd of nobles and women on couches within the tent, are listening to Alfred, who sits outside playing on his harp, and looking round, with pity mingled with contempt, at a group of Danes, who have drunk themselves into maudlin insensibility. On the left, another company are quarrelling at dice. The artist has done more for the Danes than they were able to do for themselves—he has advanced them a century or two in the fashion of their garments and the design of their weapons; but this is denied to the raven standard—very rude in design—which is set up at the entrance of Guthrum's tent. The armour is of a much later period than the time of Guthrum, and we cannot make an exception in favour of either Guthrum the Dane or Hamlet the Dane, (to the period of the latter of whom also the artist has assigned plate-armour of the fifteenth century), for the changes in defensive armour were soon generalised throughout Europe. The artist strongly addresses attention to the "Danish thirst" alluded to by Shakspeare and Byron. Their potations are inevitably deep, because they cannot set their drinking-vessels down without having emptied them. If we were choice of our metheglin, we would rather entertain these gentlemen a week than a fortnight. We cannot wish the sweetly-scented May were not there; but we do wish that the dicing party did not come so hard against it. In the grouping and management of the figures, we find the same power of expression and command of chiaroscuro which give such interest to antecedent works; but such are the subtle shades of excellence in art, that withal these figures are not perfect; their flesh shades are opaque, and their lights want freshness. The luxury of resource in the picture is unexampled; an entire museum of interesting objects is squandered throughout the canvas; but, inasmuch as such works are likely to be consulted by rising artists, we submit that a historical fact cannot be better illustrated than by historical accuracy in properties.

No. 128. 'Fordwick on the Stour, Sunset,' T. S. Cooper, R.A. In composition this picture is like many others that the artist has painted, but it differs from anterior productions in colour. A group of cows

are placed on a knoll telling in relief against the sky—they are as usual well-drawn, but the depths of the picture are heavy and opaque, being entirely destitute of that warm transparency which generally marks these parts.

No. 130. 'The Lord Bishop of Exeter,' J. P. Knight, R.A. In this picture there is a remarkable absence of colour, which reminds us of the grave style of the Dutch and Spanish painters. The bishop is seated and wears his robes; the head is earnest, thoughtful, and argumentative in character.

No. 134. 'The Chisholm,' F. R. Say. This is a full-length figure treated with an open background of mountainous scenery. The impersonation is presented in an easy pose, wearing in his bonnet the eagle's feathers of the chieftainship, and the tartan of his clan.

No. 135. 'The Road across the Common,' F. R. Lee, R.A. A production of some size, in the nearest section of which is a pond, and above this rises a group of lofty trees. The country beyond is open and flat, and is graduated in tone to an expression of great distance.

No. 137. 'Dead Game,' W. Davis. Rather a study of colour than of nice description. It is a group of a mallard and a pheasant rather freely painted.

No. 140. 'The Christian Pilgrim,' W. C. T. Dobson. The subject assumed as the passage is "Whosoever doth not bear his cross and come after me cannot be my disciple." The impersonation is a child clasping a cross to his breast—he wears a piece of red drapery round his waist, and moves forward looking up. The head is a highly successful study, and the entire composition is powerful in colour.

No. 141. 'The Summer of Life,' Miss M. A. Cole. A miniature in oil, with figures executed with infinite nicety.

No. 148. 'Our Saviour and the Woman of Samaria,' G. Cornicelius. The artist is a member of one of the German schools. The figures are half lengths, and both are very like the conceptions of the old masters. The female figure especially is very Titianesque in character. The work is extremely low in tone, and is rather intended as an imitation of an old school than a production of a new one.

No. 149. 'Ruins near Empulum in the Apennines,' W. Linton. The ruin has the appearance of being a Roman relic; it stands on the brink of a piece of water, and is relieved by a dark tumultuous sky. Considering the nature of the immediate sections of the picture, it is to be apprehended that if the sky were clear the whole of the lower divisions of the work would acquire greater value.

No. 150. 'The Thames at Bray,' H. Jutsum. The view is brought forward under a clouded sky with much substantiality of description. The subject is of great interest from the insular appearance of the principal site, and the buildings mixing with the trees. The effect of a windy sky is fully maintained.

No. 151. 'Blea Tarn and the Langdale Pikes,' W. J. Blacklock. The tarn is shut in by rocks and cliffs, affording altogether an extremely romantic passage of mountain and lake scenery. The features of the place are depicted with great semblance of truth, but the picture wants a fillip from colour and an accent of light.

No. 153. 'A Letter from the Colonies," T. Webster, R.A. This picture in character, treatment, and composition, resembles very much the Whist Party which has been engraved, but in point and force of light we think it is superior to that work. The scene is a homely country interior, where the postman has delivered at the window the letter, the superscription of which is being closed examined by the father of the absentee, while the aged mother waits in an agony of anxiety to hear it read. The material is extremely simple, but it acquires value from expression, and the masterly chiaroscuro whereby each figure is so charmingly rounded and brought forward.

No. 154. 'Juliet,' C. R. Leslie, R.A. The point of the subject is found in the third scene of the fourth act.

> "What if it be a poison which the friar
> Subtly hath ministered to have me dead;
> Lest in this marriage he should be dishonoured
> Because he married me before to Romeo?
> I fear it is; and yet methinks it should not,
> For he hath still been tried a holy man:
> I will not entertain so bad a thought."

It is a small picture in which only the head and upper part of the person are seen. She holds the bottle up earnestly examining it. The head and features are painted in a full light, and they come out with great force; the thoughtful yet simple character of the face is finely conceived.

No. 155. 'One of These,' A. Cooper, R.A. This may be presumed an epitome in the history of some of the campaigns in the cause of Charles the First. A royalist standard-bearer has been overthrown by an Ironside, who is about to despatch his enemy and wrest from him the standard, which bears on one side the type of death, and on the other that of victory, with the motto "One of these." The story is very circumstantially made out.

No. 156. 'Portrait of Mrs. Coventry K. Patmore,' J. E. Millais. A small work in which the lady is introduced arranging flowers. It is, like the other productions of the artist, very minutely elaborated.

No. 158. 'Lytham Sand Hills, Lanarkshire,' R. Ansdell. In perfect accordance with the title, a prospect of an arid, sandy country, only diversified by scant patches of herbage. On the left of the picture there are some blackfaced sheep, drawn and painted with the accustomed skill of the painter. The picture is entirely successful as a breadth of unbroken daylight.

No. 159. 'Portrait of a Young Lady,' E. Hopley. A small head and bust. The face is most agreeable in expression and extremely sweet in colour.

No. 162. 'Judas,' T. Uwins, R.A. "He went out and it was night." These words, from the thirteenth chapter of St. John, constitute the argument of the composition. Judas, a dark and sinister-looking impersonation, is stepping from the threshold, grasping the bag. Within we see the Saviour and the "beloved disciple," Peter, and others. The picture speaks for itself, the figure can be no other than Judas Iscariot.

No. 163. 'A Bend of Boombro' Pool, Cheshire,' J. W. Oakes. This is a small landscape consisting of very slight material—simply a pool backed by trees, but kept uniformly low in tone and contrasting with a clouded sky. The gradations and oppositions are finely felt.

No. 164. 'Amy, daughter of W. Manson, Esq.,' Mrs. W. Carpenter. A small half-length of a child dressed in white, and wearing a wide-brimmed hat. The figure and features are distinguished by that childish simplicity which is extremely difficult to describe in painting. The execution of the work is extremely vigorous.

No. 165. 'Portrait of the Hon. Oliver Montague, youngest son of the Earl of Sandwich,' Hon. H. Graves. The head is fully lighted, well rounded, and successful in colour.

No. 171. 'The Marquis of Saluce marries Griselda,' C. W. Cope, R.A.

> "This royalle marquis richely was arraied,
> With lords and ladies in his companie;
> The which unto the feste werein yprayed,
> And of his retinue the bachelerie,
> With many a sound of sondrie melody," &c.

The Marquis and his gay cortège have sought and found poor Griselda at her humble home. Her father is seated at his threshold, and to him the Marquis addresses his suit, as taking one of the hands of Griselda, whose eyes in her confusion seek the ground. The crowd behind the Marquis are richly appointed and attired, all the draperies and vestments being most carefully painted throughout, and some of the heads of the ladies distinguished by much beauty. The throng is closed by nobles, squires, and grooms, some mounted, others in waiting on foot. Nothing is wanting to give effect and importance to the ceremony—the simplicity of Griselda, the uncouth rusticity of the old man, and the allusions to her occupations, tell pointedly in comparison with the pomp of the procession. The subject is at once declared as the story of Griselda.

No. 173. 'The Last Landed,' H. L. Rolfe. A fine gilse, as the fish is called in the northern rivers, that is, a yearling salmon. It is impossible that the brilliancy of the scaly coat and the freshness of the fish could be more perfectly described.

No. 174. 'Balbiano, Lago di Como,' G. E. Hering. A small picture showing on the right a villa at the brink of the lake, and on the left beyond the lake the distant mountains. It is a sweet and tranquil piece of Italian lake scenery.

No. 175. 'Faith, a companion to Hope and Charity,' E. T. Parris. A domestic subject, the interior of a cottage home, wherein we see a youthful pair with their young children seated at the door, one of the latter reading the bible to the father. From the door we have a glimpse of the village and the village alehouse, around which prevails riot and drunkenness. The characters of the composition and its narrative respond perfectly to the title.

No. 176. 'The Bird's Nest in Danger,' W. F. Witherington, R.A. A picture of some size, showing a close wooded subject, in which the masses of foliage are principally in shade. The trees are drawn with great truth, and the whole looks like a veritable study from nature, without any conventional license. A boy is climbing one of the trees in quest of the "bird's nest," directed by his companions below, who point to the branch which supports the fledglings. We wish the poet Cowper, or the village beadle, if he also be a humane man, were at the backs of the young burglars.

No. 182. 'Portrait of Miss Emily Selverton,' P. S. Herrick. This is a work of infinite brilliancy and grace; the lady is painted at half-length, and appears to be fastening a bracelet; she is dressed in a shot silk sleeved vest, over a drab silk dress. The head is an admirable study; indeed, the entire work is highly meritorious.

No. 183. 'A Portrait,' J. P. Knight, R.A. That of a gentleman; the head is a fine study, and it has received ample justice; the manner of painting is firm to a degree; the features are endowed with intelligence and language.

No. 184. 'A Glimpse of the Fairies,' C. H. Lear. We learn here that a girl, having been culling field flowers, has disturbed a "merrie companie" of the good people. Titania, Puck, Peasblossom, and Mustard-seed are issuing from beneath a growth of

ferns, much to the amazement of the bewildered girl. For a mere ideality, it is rather an eccentric subject, and the scared girl is a singular conception; her pose is anything but natural.

No. 186. 'Birdcatchers,' J. Smetham. A small picture with a few figures. It is very carefully drawn and painted.

No. 187. 'An Old Farrier,' C. Steedman. A single figure, well drawn and agreeably coloured.

No. 190. 'The Port of La Rochelle,' C. Stanfield, R.A. A subject of that class in which the artist is unique. The view presents no imposing objective; the spectator is placed just at the entrance to the harbour, but yet within the influence of the outside swell, which gives movement to everything on the water. The church tower rises on the left, and farther inward are two towers; a vessel is just coming out with a fair wind, and there are many boats, figures, and various material distributed through the composition, all of which has its value. There is everywhere observable much masterly execution and sweetness of colour.

No. 194. 'John Sutherland, Esq., M.D.,' Miss M. Gillies. Painted with much careful finish, and treated in a manner extremely unaffected.

No. 195. 'The Lady Londesborough,' F. Grant, R.A. This is a production of very much elegance; the lady is painted at half-length, wearing a white bournouse over a blue dress. The motive and sentiment of the figure are very graceful.

No. 197. 'Going to Market,' J. Stark. The composition is partially closed on the right by a group of beeches and oaks; towards the left it is open. The foreground is traversed by a stream, which a market-cart is passing. The locality has that impress of nature which always distinguishes the works of this artist; the trees are drawn and painted in a manner strictly descriptive of their respective characters.

No. 198. 'Oliver Goldsmith reading a Manuscript to Miss Horneck ("the Jessamy Bride") and her Sister,' T. F. Marshall. This is rather a large picture, with a rendering of the subject as literal as possible; that is, the two ladies listen, and Goldie, with his back to the light, is reading; but he is overdressed (this was rarely his case), and his expression wants acumen.

No. 199. 'Crammock Water, Buttermere, and Honister Crag, Cumberland,' W. F. Witherington, R.A. This we believe to be a severely accurate description of this romantic region. The artist has succeeded perfectly in affording the spectator the means of estimating the distances over which the eye ranges. It is a bright summer prospect, and the flitting lights and shades are recorded with striking reality.

No. 200. 'Portrait of John Humphrey, Esq., M.P.,' H. W. Pickersgill, R.A. This portrait, which presents the subject in civic robes, is painted in order to be placed in the Irish Chamber, Guildhall. It is very like the worthy alderman.

No. 203. 'Oriental Pastime,' T. F. Dicksee. A large picture, in which two ladies of the hareem of some magnificent pacha are amusing themselves with a grey parrot. The picture is gorgeous in colour, but it is deficient in effect.

No. 204. 'Portrait of Dr. Paris, as President of the College of Physicians,' H. W. Pickersgill, R.A. The resemblance to the distinguished physician is very striking.

No. 205. 'Creeping, like Snail, unwillingly to School,' C. W. Cope, R.A. This is one of the best pictures ever exhibited by the artist; it illustrates a passage of human nature which comes home to every one. A child has been led by his elder sister to the entrance of the school playground; she points to the clock; he is late, and will be punished. The narrative is set forth in terms intelligible to all. The figures are very characteristic.

No. 206. 'The Three Inventors of Printing—Guttenberg, Faust, and Scheffer—examining and discussing the merits of Scheffer's Invention of Moveable Types,' S. A. Hart, R.A. The subject is one of much interest, and is treated accordingly in a large composition. Guttenberg and Faust are seated, and before them stands Scheffer, showing to them the results of his invention. There is, moreover, a love episode in the narrative; Faust was so delighted with the invention as at once to promise Scheffer his daughter Christina, who appears in the picture. There is, on the left, a glimpse of the press-room, with men at work. Thus the subject is at once declared, and the deep interest with which the impersonations regard the discovery is amply described in an expression wherein the features of the three coincide.

No. 210. 'Othello's Description of Desdemona,' J. C. Hook, A. "An admirable musician! Oh, she will sing the savageness out of a bear! Of so high and plenteous wit and invention." The passage occurs in the fourth act, the dialogue being between Othello and Iago, whereas we find the subject turn upon the singing of Desdemona to Othello himself. There is some agreeable colour in the picture.

No. 212. 'The Highland Girl,' R. M'Innes. She is circumstanced in a piece of mountainous landscape. The figure is painted with the most scrupulous nicety, and in movement is natural and graceful.

No. 214. 'A Study in the Crypt of Bradenstoke Priory, Wilts,' A. Provis. Representing a collection of domestic objects, drawn and painted with singular fidelity.

No. 215. 'Scene in a Forest—Twilight,' J. Martin. A small picture, in which the masses of an old forest are brought against the sky, the whole of the lower part of the composition being in shadow—always an effect of considerable intensity. The trees, as in all the works of this artist, have been very diligently elaborated.

No. 217. 'The Vesper Bell,' T. Uwins, R.A. The subject of the picture is the summons to prayer, known in Catholic countries as the "Angelus." A party of wayfaring peasants, on hearing the bell from a neighbouring monastery, kneel in prayer. The scene is an open Italian landscape of much sweetness. The composition is exceedingly agreeable, and the work is executed with delicacy and truth.

No. 218. 'Haddon Hall Chapel,' Louisa Rayner. A faithful representation of this well-known interior, finished with much skill.

No. 221. 'Pan and Syrinx,' F. R. Pickersgill, A. The picture represents a struggle between Pan and the Nymph who has just plunged into a reedy pool, where we may presume her metamorphosis takes place. The figures are well painted, but the artist has given to Pan human legs; it does not occur to us that any of the numerous descriptions of him assign him other than the legs of a goat. It is a brilliant performance, and we think the incidental composition painted with more care than the artist has heretofore bestowed on the secondary parts of his works.

No. 225. 'Undine,' T. Sampson. De la Motte Fouqué's captivating romance is full of sentiment and extraordinary combinations; but few have less paintable qualities than the passage on which this work is founded, the description of the re-opening of the fountain of the Castle of Ringstetten. "Aber aus des Brunnens Oeffnung stieg es gleich einer weissen Wassersaüle feierlich hierauf; sie dachten erst, es würde mit dem Springbrunnen Ernst, bis sie gewahrten dass die aufstiegende Gestalt ein bleiches, weiss verschleiertes Weibsbild war." The figure is too substantial; it does not convey the idea of Huldbrand's "wife and water."

No. 226. 'Master Slender,' J. C. Horsley. Master Slender is not "a-hungry," and is left to himself sitting in the garden, while the party inside are enjoying themselves. The figure embodies much of the essence of the character.

No. 213. 'Coast Guard, Cliffs near Dover—Early Morning,' J. Hollins. A single figure, in which is shown the equipment of a man on night duty. It is firmly painted.

No. 227. 'The Seneschal,' G. Lance.

"——— the marshalled feast,
Served up in hall with sewers and seneschals."

This is a very large picture, much the largest that the artist has painted. Some of the Dutch fruit pictures are large, but this exceeds in dimensions any of these that we have ever seen. The subject is constituted of a gorgeous composition of fruit and plate, having in the centre the "Seneschal," dividing the two principal masses of the composition; he is raising with both hands a tray of fruit and plate. On the right a sideboard partially covered with a cloth bears a various heap of fruit, the outpourings of a dozen cornucopiæ—behind the Seneschal is a similar abundance, and the spaces not occupied by material are open sky. It forms an elegant composition, and is certainly the largest and the best fruit subject that has ever been painted.

MIDDLE ROOM.

No. 233. 'The Action in which Van Tromp was killed, August 7, 1653,' W. A. Knell. A large picture of a sea-fight, in which only a few of the ships are visible. It is extremely well executed; showing much command of effect, and knowledge of marine equipage; but such an illustration could only be interesting in so far as it was true. We have seen highly meritorious marine subjects exhibited under this name.

No. 235. 'Spring,' T. Brocky. This is one of a series of the four seasons exhibited by this artist, in which the impersonations are all children, painted nude. The immediate point of the composition is a lesson in walking given by two boys to their little sister, who is incited to advance by the prospect of possessing some flowers which one holds before her. The little figures are well drawn, and mellow in colour.

No. 237. 'The Madrigal—"Keep your time,"' J. C. Horsley.

"Flora gave me fairest flowers,
None so fair in Flora's treasure;
These I placed in Phillis' bowers,
She was pleased, and she's my pleasure," &c.

Here a party of young people are engaged in singing a madrigal, (temp. Carol. II.) These occupy the left of the picture, and the leader who presides at the instrument looks round with the admonition which forms the title, and grinding his teeth under the infliction of the discord, the cause of which is seen by the spectator—that is, a young gentleman pressing the hand of a young lady, both reading the same music. There are yet two others in the party: an old gentleman and lady, the former evidently a *cognoscente*. This old gentleman is the accent of the picture; his movement and expression are eminently successful; and throughout the whole work there is much originality and excellence.

No. 241. 'Ferrying Cattle,' T. Dingle. This is a subject of which much more might have been made, but we presume the artist has limited himself to what he has seen. The circumstances are well brought together, and judiciously made out.

No. 242. 'A Mountain Lake—Moonrise,' T. Creswick, R.A. The subject is a solitude—a passage of romantic lake and mountain scenery, with no sign of life—no voice save that of the small waves that lash the rocky shore. The light of the sun is yet caught by the highest peaks of the hills, and in the centre of the picture the moon rises in the plenitude of its effulgence. The poetry of the production is sensibly felt in its tranquillity, and in its atmosphere which is here a representation in strict consonance with the lake and the mountain-side.

No. 243. 'Portrait of the Venerable Arcdeacon Hadlam, M.A., Chancellor of the Diocese of Ripon,' Sir J. Watson Gordon, R.A. In this portrait there is a highly pictorial quality. The subject is represented seated, relieved by a background well adapted to give force and substance to the figure by the most simple arrangement. The head is a fine study; the features are expressive of thought and inquiry.

No. 247. 'Portrait of Mrs. J Newton Mappin,' C. Baxter. The lady is presented in a walking-dress, which is very properly relieved by a cold, winterly sky. The features are very agreeably painted.

No. 248. 'A Subject from Pepys' Diary. "Feb. 15, 1665-6.—Mr. Hales begun my wife's portrait, in the posture we saw one of my Lady Peters, like a St. Katharine. While he painted, Knipp, and Mercer, and I sung," ' A. Elmore, A. We do not envy Mr. Hales either the chance of hearing Pepys' vocalisation, or of painting Mistress Pepys under such circumstances. Poor Hales looks embarrassed; we hope he is so, and will postpone the sitting, and never again attempt to nail his own canvas on the stretcher—it is an infamous piece of botching. Pepys is what Young England would call a "jolly" fellow. The present session is with him clearly post-prandial. Mr. Elmore has changed his style of subject, and his manner of working. His themes have been hitherto serious, and his execution severe; the execution of this picture is comparatively loose. We cannot see the perspective of the change; it may be transitional for good, but it is not of a healthy complexion; on the contrary, valetudinarian.

No. 249. 'Cambus Kenneth Abbey—near Stirling,' G. Stanfield. With respect to pictorial essence, this is about as bald a subject as could have been selected. To invest such a subject with interest is an achievement of no mean ability. The composition proposes one dominant object, the remnant of the Abbey—a square tower, with some green timber strewn on the ground, and a distant view of Stirling Castle. The view is brought forward under a broad daylight treatment; and we cannot but record our testimony to the very beautiful manipulation of the tower, and the scrupulous care which is obvious in the realisation of every object in the composition.

No. 251. 'Aïna Fellek; or the Light of the Mirror,' W. Maddox. A small picture showing an Eastern beauty looking at herself in a glass which she holds before her. Her slaves are serving coffee. It is highly successful in drawing, and painted throughout with great nicety.

No. 253. 'One for me,' W. H. Knight. A domestic scene, in which we find the junior branches of a humble family crowding round their father for apples, which he is distributing to each at the repeated importunity of "one for me." The action of the figures is full of point, and the composition is replete with a variety of objects very effectively painted.

No. 260. 'Glendalough, with its celebrated Round Tower. Vale of the Seven Churches, County of Wicklow—Guides on the look-out for Tourists,' R. Rothwell. The landscape portion of this picture is of a character highly romantic, but it is subservient to the figures. The guides are a boy and a girl, the former seen at half-length, leaning against a bank on which his sister sits perched. In the latter the force of the picture is concentrated; it is a charming figure, full of life and character.

No. 261. 'The Triple Sons of Agape,' J. Severn. This is according to the description in the second canto of the fourth book of the "Faëry Queene," of Priamond, Diamond, and Triamond, who are here impersonated, from the waist upwards, very similar to each other, after the letter of the text. The manner of execution is much like fresco.

No. 262. 'Portrait of Florence Cope, at Dinner-time,' C. W. Cope, R.A. A profile of a little girl seated at table, and looking earnestly to be helped. It is more of a picture than a portrait, being very original in conception. The expression is unexceptionable.

No. 263. 'Love and Labour,' R. Redgrave, R.A.

> "Or if the earlier season lead
> To the tanned haycock in the mead."

Such is the quotation from "L'Allegro," which accompanies the title. The conception presents a principal group, consisting of a mower resting, and by his side his intended wife. The expression of both is that of happiness and content. The head of the girl, especially, is a charming study. There is, a little below them, a row of mowers—a disposition which, of course, will be pronounced an outrage on distributive composition by all advocates of that school. The landscape part of the picture would form an admirable picture without any figures at all.

No. 270. 'The First Day of Oysters,' G. Smith. The principal agroupment is formed of a woman at her stall, supplying those who proffer their patronage. The picture is everywhere executed with much nicety of finish; marred, however, by somewhat of vulgarity of treatment.

No. 272. 'Miss Mary Dow,' W. Gush. A small head of a child, brought forward with much sweetness of character.

No. 277. 'Portrait,' J. Sant. That of a young lady, wearing a white morning dress, circumstanced in a greenhouse, and removing one of the plants. Every part of the work is carefully worked out, to the exclusion of all the conventionalities of portraiture. The head is an essay of masterly power.

No. 278. 'The Student preparing for Honours,' S. A. Hart, R.A. This is a pendant, for there are two of these college histories; the other being No. 291, "The Idler preparing to be plucked." In the former, the traces of hard study are obvious in the wan and anxious features; his right arm rests upon his Plato and his Aristotle, while the idler has a cigar in his mouth and a bottle of claret before him. Both pictures are full of truth; but in the latter it is truth which might be dispensed with. It was idle to paint so vulgar a subject.

No. 279. 'The May Queen preparing for the Dance,' P. F. Poole, A. A single figure, very original and spirited. She is placing a chaplet of flowers on her head, with an expression of the most buoyant gaiety on her features, which are painted in shade. It is the most charming single-figure picture that this artist has ever produced.

No. 281. 'Juliet,' W. E. Frost, A. This is a small head brought forward in the simplest and plainest manner, but it is worked as highly as a miniature; indeed, the brilliancy, softness, and minute finish cannot be excelled by any miniature. It is like a portrait rather than a picture. The face looks upward with an expression of much intensity.

No. 282. 'The Covenanter's Burial,' A. Johnston. The scene appears to be an open burial-place among the hills, where a few mourners have assembled to perform the last duties to the departed. The impersonations are not numerous, but to each is communicated an expression consonant with the prevalent sentiment. We are at once struck by the force of the direct lights, and the management of the reflexes; the brilliancy of the one and depth of the other cannot be surpassed. There is little colour in the picture; it rests upon sentiment and chiaroscuro, and we think in essential quality it is the best picture the artist ever painted.

No. 284. 'Cattle Fair, Isle of Skye, Glen Sligisham,' R. Ansdell. The landscape here is a work of great merit; it describes extensive space, and seems to have been carefully studied from nature. The animals are drawn and painted with exquisite nicety; there are especially the heads of some black cattle, which it is impossible to surpass in vivacious character. The foreground is full of figures and animals, the latter of which especially are admirable in execution.

No. 285. 'Florinde,' F. Winterhalter. This is a large composition, containing numerous figures, many of which are eminently beautiful. The scene is nearly closed by trees; the disposition of the figures is nearly circular; they are all semi-draped, and show a masterly power in drawing, and the casting and painting of draperies. The picture is generally low in tone, and with its many beautiful qualities wants an accent as well of light as of interest, particularly of the latter, for Florinda, the beloved of Roderick, is not sufficiently prominent. The story is a romantic passage in Spanish history—Roderick, in the background, sees Florinda for the first time as she is about to bathe in the Tagus.

No. 286. 'The Magdalen,' H. W. Phillips. "Last at the Cross and earliest at the Tomb." The figure is of the size of life, and we may suppose her at the tomb of the Saviour before it is yet light. The pose and character of the figure are profoundly expressive of grief. There is no colour in the work, no salient points of light, but it operates entirely by the force of its pathos.

No. 290. 'Portrait of the Viscountess Hood,' W. Boxall, A. The head is made here exclusively the point of interest; the other parts are thinly painted, and resemble much a water-colour drawing.

No. 292. 'Portrait of a Lady,' W. P. Frith. A small figure in white. There is a graceful relief in the pose, and much sweetness in the expression.

No. 293. 'An Italian Girl,' W. Gale. A small profile, executed with all the nicety of miniature.

No. 294. 'An Interior at the Manoir of Gourveau, St. Pol de Leon, Brittany,' A. Provis. Rather warm in general hue, but otherwise worked up into the same valuable quality which enters into other works of the artist.

No. 298. 'Eugene Aram,' A. Rankley.

A verse of Hood's poetry is the direct source of this composition—

"Oh, Heaven, to think of their white souls,
And mine so black and grim," &c.

Aram is represented in his school-room, and his pupils are in the act of singing a hymn. There are visitors who occupy the right, while Aram is on the left, near the window, his features being in shade, and wearing a fierce and demoniacal expression. The grouping of the children is well managed; there is no forcing of effect, nathless each figure keeps its place. The drawing and painting are highly satisfactory.

No. 301. 'Early Morning on the Thames, Great Marlow,' G. A. Williams. A small picture, in which the morning sky, with its vibrating light, is charmingly treated.

No. 304. 'The Elopement—Eve of St. Agnes,' E. H. Wehnert. The subject is from Keats's poem, and so strictly interpreted as to require no title. The two figures are well painted and fully express the conditions of the description.

No. 309. 'Nymph and Cupid,' W. E. Frost, A. The larger of these two figures is exquisitely painted. The extreme delicacy of flesh surface and the gradation with which it is brought forward are peculiar to this artist. The extremities are large.

No. 310. 'The Old Tithe Barn, Crowhurst, Sussex,' J. S. Raven. We do not know this bird, but his picture is a production of much excellence. It is one of those works in which is at once discovered a natural rationale for every indication.

No. 314. 'Evening on the Avon, near the Moor, Devon,' J. Gendall. This represents a shaded, shallow, and pebbly passage of the stream; the limpid fluidity of the water, with its dropping lights and clear middle tones, cannot be surpassed; the overhanging trees are most scrupulously elaborated.

No. 316. 'Charlotte Corday going to execution,' E. M. Ward, A. This is a large picture, but it does not contain very many figures, and those that appear in it are each representative of an effective but distinct agency in the French revolution. The source of the subject is Lamartine's "History of the Girondins." Charlotte Corday is conducted from her prison by a file of republican guards, followed by a priest, and flanked by one of the female furies of the Faubourgs. Robespierre, Danton, and Camille Desmoulins have placed themselves in her path in order "to study in her features the expression of that fanaticism which might threaten them on the morrow." It is undoubtedly a production of great power; the proposed narrative is fully pronounced, and all the characters amply expounded; but the depths of shade are somewhat black, and there is in the draperies too much of "newness" to be natural. The whole of the incidental material has been most diligently worked out, and the picture fully sustains the high reputation of the accomplished painter. Yet we cannot but regret his selection of subject, a subject that gives pain to all who look upon it, and which may be associated with no sensation of pleasure.

No. 317. 'His Grace the Archbishop of Canterbury,' Mrs. W. Carpenter. This is a full-length portrait in which the subject is presented seated and attired in robes. The head is brilliantly lighted, and the features are full of benevolent feeling.

No. 318. 'Portraits of Mrs. Holloway and child,' R. Buckner. There is much grace in the dispositions, but only the upper part of the lady's figure is seen; the lower drapery is lost by indefinite glazing.

No. 323. 'The Chace,' M. A. Kuytenbrouwer. This is a large composition purporting a stag hunt in a forest. It is throughout very carefully wrought, with a powerful result in the management of the trees and foliage masses. The artist has evidently profited by the study of the famous sylvan scene-painters of his school.

No. 324. 'Weir on the Avon,' C. Marshall. This is a well-selected subject, and it appears to be effective, but it is too high to admit of any definite estimate of its qualities.

No. 332. 'The Foundling,' G. B. O'Neill, The turn given to the subject seems to be that of a parochial inquiry on the disposal and destiny of an infant which is produced in court under the care of a benevolent-looking old woman. The court seems to be composed in a great measure of ancient "bachelerie," (to use Chaucer's word); the child is considered as much a *lusus naturæ*, as was Gulliver in the hands of the inhabitants of Brobdingnag—they dare not touch it; they only inspect it through their glasses. The incident has been employed by the artist felicitously as a touchstone of character; but the treatment is vulgar, and the subject altogether by no means agreeable.

No. 333. 'The Spell,' G. Wells. The subject is derived from the verse of the fabulist, John Gay:—

"Slow crawl'd the snail, and, if I right can spell,
In the soft ashes mark'd a curious 'L.'" &c.

The picture represents, therefore, a girl contemplating the progress of the snail, and auguring of her own fate from the forms described by its movements. The figure is well drawn and painted.

No. 334. 'An Autumn Day,' J. D. Wingfield. A small picture, prominent in colour and elegant in design.

No. 336. 'Pope makes love to Lady Mary Wortley Montague,' W. P. Frith, A. Certainly a transitional, and withal a progressive picture. It does not importune the sense with colour, but at once addresses its essential argument to the intelligence. It differs from antecedent works in the substantive properties of its composition; there is but one redundancy — that is the group of Cupid and Psyche behind the principal figure. This group vies with the lady for precedence, and in some degree corrupts the tone of the narrative. We discover a slightly French taste in the dispositions, but this is advantageous, because judiciously consulted. The relation is entirely severed between the impersonations now and for ever. The rage and disappointment of Pope are intensely manifested. The figure of Lady Mary is an admirable study; but there is something a trifle "hoydenish" in her action. Be that as it may, the purports of the entire work manifest a degree of power which has not been exhibited in any work heretofore by the same hand.

No. 337. 'Her Grace the Duchess of Montrose,' L. W. Desanges. This is a full-length portrait, in which the lady wears a white lace dress, and is presented to the spectator almost in profile. She stands on a terrace, having the face lighted on one side artificially, on the other by the light of the moon. The effect is pictorial, and difficult to manage in a portrait.

No. 342. 'The Daughters of Oswald Smith,' C. Capatti. Two young ladies, grouped and painted with much good taste.

No. 343. 'A Grazier's Place in the Marshes,' T. S. Cooper. There is in this picture a very successful study of a bull. The breeding of the animal is indicated with a perfect knowledge of its worthier points.

No. 344. 'Summer,' S. B. Percy. The material resembles a back-water of the Thames. Like the works generally of its author, every part is made out in strict reference to Nature.

No. 347. '* * * *,' C. Collins. This is a single figure—that of a woman—apparently assuming the robe of a devotee. The subject is from Keble's "Lyra Innocentium." This is going far for a subject, and faring rather indifferently. There can be but little public sympathy with the "pribbles and prabbles" of any sect in Art. It will be better for them when the maturer time shall come, and the "pulses of their being shall beat anew."

No. 353. 'The Novice,' A. Elmore, A. A girl, who already wears the dress of her intended order. She is seated in her cell, and listens to the voices without, for the convent is situated in an Italian city, and it is a *festa*—a day of high ceremony—and her former friends are at their balconies, exchanging greetings with acquaintances, and entering into the spirit of the scene without. The effect is broad—that of daylight—and the whole is painted with studious nicety. We remember a picture of this class by which the artist made his early reputation—a young monk, similarly circumstanced, in his cell.

No. 354. 'Burns and Highland Mary,' T. Faed. A small composition, in which the poet is seen reading his verses to Mary. The likeness is identical; the subject is sufficiently perspicuous, and the work is beautifully painted. It is, indeed, a gem of a very pure water.

No. 360. 'Doubt and Persuasion,' D. Macnee. Portraits of two children—a boy and a girl. Both figures are well executed, and so disposed as to realise the title.

No. 362. 'A Country Girl,' F. Stone, A. A study of a half-length figure, her hand resting on a water-jar. It is light and broad in treatment.

No. 365. '* * * *,' F. R. Pickersgill, A. This is the adoration of the Magi,—"They saw the young child, with Mary his mother, and fell down and worshipped him." A subject like this it is difficult to interpret with anything like an originality of version. It is here treated in unaffected simplicity, with a daylight breadth and much brilliancy of colour. It is not put forth as a *tour de force*, but it combines many of the most beautiful qualities which distinguish the works of its author.

No. 369. 'On the Conway, North Wales,' Nieumann. This picture is placed high, but it is very firmly and effectively painted, and therefore tells nevertheless in its exalted position. From a passage of rocky and wooded foreground we look down upon the river, which is carried into the composition in a manner extremely successful.

No. 370. 'Miss Hawkins,' F. Grant, R.A. The lady is attired in white, and relieved by a partially-closed background. There is much grace and easy *maintien* in the figure.

No. 371. 'Interior of the Cathedral of St. Stephen's, Vienna,' D. Roberts, R.A. This is the most effectively spacious interior that the artist has ever painted. It is executed on a canvas measuring lengthways perhaps eight feet, by about half its breadth in height. The vaulting of the edifice occupies the entire width, shading the base of the picture, whence the view extends through the spacious edifice, terminating with the high altar. The expression of space is extremely imposing, assisted, as it is, so materially by the figures, which, by gradual diminution, definitively mark the intermediate and ultimate gradations. We conceive of this subject, from the manner of its treat-

ment, grandeur unfrittered by minute detail, vast space, and even the coolness and sound of such an edifice. Altogether, the work is unsurpassed in modern Art.

No. 372. 'An Autumn Evening in the Bay of Monaco,' H. J. Johnson. A work of much merit: Italian in its emphatic sentiment, but we think somewhat more adust in colour than is habitual with the artist.

No. 375. 'A Gleamy day in England—Earlswood Common, Surrey,' G. E. Hering. The view is admirably chosen for such an effect, being a prospect over a richly cultivated country, along which flitting lights are distributed by the partially clouded sun. The description of the misty atmosphere is purely English, and the most perfect harmony exists between the lower and the upper sections of the work. It is, we think, one of the most successful of the recent pictures of the artist.

No. 379. 'The Children in the Wood,' W. S. Burton. A very small picture with a degree of finish equal to that of miniature. It is very sweet in colour, and the story is very circumstantially told.

No. 380. '* * *,' J. C. Hook, A. This is the story of Signor Torello in Boccaccio: whose wife, while he is absent at the wars, marries another, and he presents himself incognito at the wedding feast, and makes himself known to her by dropping his ring into a cup. There are good colour and other good qualities in the work, but these more remote Italian subjects are not very readily appreciable; and we presume to warn the accomplished artist against the danger of always selecting the same class of subject, and painting in the same style. It would be, we think, wise of him now to forget his residence in Italy; much as it may have served him, he will do well to seek his studies nearer home.

No. 386. 'Portrait of the Right Hon. Lady Olivia Ossulston,' L. W. Desanges. This is very much like an enlarged miniature. It presents the lady at nearly full-length, and is a brilliant and effective performance, at once easy and graceful, and expressive of power.

No. 390. 'The Foscari Palace at Venice,' W. Linton. A low-toned picture, in a Canaletto kind of feeling, but everywhere painted with solidity and careful finish.

No. 391. 'Hever Castle,' C. S. Hardinge. A most accurate study, and very like the place. The work is generally low in tone, and not powerful in colour, but it is in execution a production of much merit.

No. 392. 'Portrait of a Lady,' W. P. Frith, A. A small figure attired in white, with a very scrupulously painted piece of garden scenery for a background, in which the trees are not merely indicated by dark masses, but every branch is very minutely made out. It is a simple but attractive picture.

No. 393. '* * *,' R. C. Leslie, Jun. We find here Robinson Crusoe reading his bible according to the passage "I never opened the bible or shut it, but my very soul within me blessed God for directing my friend in England without any order of mine to pack it up among my goods, &c." He is attired in his goat-skin, and sits very attentively reading, his parrot being on a perch near him. There is a generous and appropriate character in the head. The whole is painted with solidity, and the subject is at once obvious.

No. 394. 'The Fish-market and Port of Dieppe,' J. Hollins, A. Rather a large picture, in which we see an English lady with her French *bonne* purchasing fish. There are numerous figures of fish-women, all strictly costumed, and what we see of the port is an accurate reminiscence.

No. 397. 'Study of a Head,' J. D. Croome. This is hung high, but it is nevertheless powerfully effective in its exaltation, and apparently well-coloured, and carefully drawn.

No. 398. 'Portrait of Mrs. Tillotson,' H. Mosely. A graceful portrait: the figure comes well forward.

No. 400. 'Barley Harvest—Evening,' J. Linnell. With a general low-toned breadth, there is a pointed accent in this work—a sunset, against which a figure and a cart loaded with barley are brought up; but with whatever observation of nature the sunset effect may have been studied, it is certainly much more like a near conflagration. The darkest spots in the picture are some trees on the right. With this exception, all the rest of the material is glazed down. If this were but sufficiently like a sunset, the picture would be one of the best the artist has ever painted.

No. 403. 'Treasure Seekers,' J. Dalziel. A small moonlight scene, in which appears a ruin opposed to the sky, and, near the base of the picture, are seen the "treasure seekers." It is an effective composition.

No. 405. '* * *,' E. W. Cooke, A. A large picture, affording a view of the corner of the Doge's Palace—the Campanile—one of the pillars and adjacent buildings. The point of view is from the Canal, and at such a distance as to admit of all the structural detail of the edifices being described. Everything is most minutely made out; and as a record of the locality, nothing can exceed the picture in fidelity.

No. 408. 'The Mill near Chagford, Devon,' J. Gendall. This picture is placed too high to be examined, but the subject is rendered with so much of natural aspect, as to show even at a distance certain amount of merit.

No. 411. 'Marina singing to her father, Pericles,' P. F. Poole, A. The composition is according to the first scene of the fifth act of "Pericles, Prince of Tyre," in which the impersonations are represented on the deck of a Tyrian ship, off Mytilene, and the moment chosen is that when Pericles is roused by the presence of Marina. His is the picture of a man far gone in woe—his shrunken person contrasts forcibly with that of the stalwart figures around him. The effect is that of daylight; the colour is brilliant and original, and every part of the work is very highly elaborated.

No. 412. 'An Interior—Boughton Hill, East Kent,' T. S. Cooper, A. This interior is a fold, the greater part of which is in shade. The inmates are principally sheep, and there is one well-conditioned and intelligent-looking donkey. This is the first interior composition we remember to have seen by this artist. The animals are drawn with his usual excellence, and the treatment of the picture affords an agreeable *variorum*.

WEST ROOM.

No. 413. 'Hagar,' E. Armitage. "And the water was spent in the bottle, and she cast the child under one of the shrubs," &c. The principal figure is of the size of life; and the boy, according to the letter of the sacred text, lies at a little distance. The action and passion of Hagar are rendered with striking force. The figure is original in character, and masterly in drawing. The scene is not a desert plain, as it is thus frequently painted, but a rocky wilderness, whereon all the colour of the picture is thrown.

No. 417. 'Guardian Angels,' J. H. S. Mann. They are pictured as watching over the couch of sleeping mortality. The idea is carried out with much fine feeling. The work is hung high, but it yet conspicuously shows many charming passages of Art.

No. 418. 'Catching the Stray Fowl,' W. H. Knight. The incident is forcibly described. The picture is highly finished, and full of very natural action and expression.

No. 419. 'Fruit and Flowers,' Miss A. F. Mutrie. These flowers are really charmingly executed; they are beautiful in colour, and made out with great firmness of manner, yet truth of texture. There is another picture of even greater excellence by the same lady. It is No. 434, and exhibited under the same title.

No. 422. 'Blackberry Gatherers,' Eliza Goodall. A small picture of two children plucking berries by the road-side. In these two little figures there is a sweetness of execution and colour which equals in degree the same quality in the best works of this young lady.

No. 424. '* * *,' H. Le Jeune. This is the story of the rich man who asked Jesus what he should do to inherit eternal life. These two impersonations are therefore the principals, and in the supporting agroupments is realised "give to the poor," for their disciples and others are distributing bread. The oppositions and reliefs of the work are effected not by chiaroscuro, but by colour; the figures therefore are seen under a broad light, but they keep their respective places. The work abounds with the feeling and sentiment which characterise the productions of its author.

No. 432. 'A Peep at By-gone Times,' W. S. P. Henderson. This is an interior, very much like the entrance to the gallery at Haddon. The nearer division of the composition contains an admirably painted demi-suit of armour, with other ancient items.

No. 433. 'Interior of a Carpenter's Shop, Brittany,' E. A Goodall. A most faithful record of the place; such an adjustment of parts and things could not be improvised. The old carpenter is grinding his tools. In colour and execution this is, perhaps, the best of all the minor productions of the artist.

No. 439. 'Portrait of His Grace the Duke of Hamilton, Brandon, and Chatelherault,' W. Maddox. This portrait is hung high, insomuch that the evidently careful work in it is inappreciable. The figure is seated,—the character given to it is extremely pictorial and dignified.

No. 443. 'The Canary,' W. Davis. A figure of a girl is holding up (as far as can be seen) some food to the bird. The picture consists of the figure,—it is painted almost entirely without colour, but apparently with considerable finish.

No. 444. 'Antwerp Market,' Mrs. E. M. Ward. We are here introduced within a stall, the mistress of which seems to be receiving an order from a servant for vegetables. The whole is well drawn and painted with much firmness.

No. 445. 'A Coast Scene.' A composition of two figures, a fisherman's wife and child, with a peep of the sea beach. The figures are very successfully drawn, and the heads especially are life-like in colour, and animated in expression.

No. 446. 'Cader Idris from the Barmouth Waters,' H. J. Boddington. The combination of lake and mountain in this picture is very neatly adjusted, and the colour is fresh and natural. The cloud on the left between the mountains and the spectator is admirably rendered.

No. 448. 'Laura in Avignon,' W. C. Thomas. The feeling of this work is that of the P.R.B. school, but it may be said

with less affectation in drawing and proportion. The great point of the work is its daylight, we may say sunlight effect. The subject is found in the verse of Petrarch which tells how "the sage Sennuccio" rebuked a fop who sought to attract the attention of Laura in the street. The subject wants interest; it does not speak for itself. The costume remind us of that of the Florentine guilds.

No. 455. 'Portrait of Captain Cook, who bravely rescued 557 souls from the burning wreck of the Kent East Indiaman in March, 1825.' A. Craig. The figure is seated, the head is well lighted, and relieved with considerable force.

No. 456. 'The Timber Waggon,' J. Linnell. The subjects of this artist are generally of a humble character, but they are exalted by the manner of their treatment. It must be said that his latter works manifest advancement in the path which he has formed for himself, the farther it departs from Gainsborough. We feel the want of something of the sharpness and solidity of nature when we look closely into the picture, but at a short distance all becomes harmoniously generalised. It is mellow in colour and the management of the light is a masterly essay.

No. 458. 'Clovelly, North Devon,' H. Jutsum. This is a sea-side view, the first of this class of subjects we have seen exhibited by the artist. The locality described is a small coast town dominated by high cliffs, and open to the sea on the right; it is subdued, but harmonious in colour, and as to finish, courts the closest observation.

No. 460. 'Coast Scene, Morning,' P. W. Elen. A small round picture presenting rather an effect of light than a view. The objects that are introduced serve to assist the proposition, which is a manifestation of broad morning light, and it is very successfully described.

No. 463. 'Jesus washing Peter's Feet,' F. M. Brown. This was scarcely to have been expected after the Chaucer picture. Humility was then sufficiently described by a draped impersonation, but we have here a nude figure of the Saviour washing the feet of Peter. We care not whether the exhibitor affect pre-, or post-Raffaellism, but we contend that coarseness and indignity in painting are always objectionable. It is most probable that the feet of Peter were not like those of the Apollo, but it is also probable, if severe truth be insisted on, that they were proportionable to the figure. It is not the office of Art to present to us truths of an offensive kind; these are abundant in every-day life, and it is in Art that we seek refuge from them. There is no extravagance that has not its advocates, and the more we see in Art of the poverty of humanity, the more must we feel the poetry of our best friends, the "well-greaved Greeks."

No. 464. 'Edinburgh on the Queen's birthday, viewed from the Mons Meg battery, Castle,—News from India,' D. O. Hill. The view comprehends all the beautiful passages and combinations which are to be seen from this point. Those portions of the castle which are seen, as also the middle and remote distances, are studiously careful; the work has merits of the very highest order.

No. 474. 'Patron and Patroness' visit to the Village School,' T. Faed. A production of a high degree of merit. The old gentleman has taken the chair of the dominie, and is examining a class. While attention is thus diverted, a variety of pantomime is in progress throughout the school. The action and expression of some of the boys are beyond all praise, and in every part of the composition the character, drawing, colour, and adjustments leave nothing to be desired.

No. 476. 'Welsh Peasants,' E. J. Cobbett. Two children—very successful as representing rustics of the Principality.

No. 478. 'A Huguenot on St. Bartholomew's day refusing to shield himself from danger by wearing the Roman Catholic badge,' J. E. Millais. The order of the Duke of Guise was, that each good Catholic should bind a strip of white linen round his arm.—This is an admirable production, in every way original, and valuable as a marked advance upon recent works. It shows a young man and his wife, or *fiancée*, who affectionately ties the white linen around his arm, but he gently withdraws it. She implores with the most moving supplication, but he is firm. The two stand close together, and if there be any indication of his right leg, it is not sufficiently obvious; he stands upright, and cannot have the foot thrown far forward on the other side. *His* features are not sufficiently fine, they are not worthy of the act—but *her* expression is moving to the last degree. The background is a portion of a garden wall covered with ivy, every brick and every leaf being drawn and painted with the most searching fidelity, but in the anxiety to set forth the truth of the wall, the relief of the figures is sacrificed. The group does not come out from the background. We think it will be conceded that this is a progressive picture, the best that has been exhibited by the artist, and in short, displaying a power and an originality which must lead to distinction—a distinction certainly the highest of our school, if the progress be continuous.

No. 480. 'Henry Taylor,' G. F. Watts. This is a full-length portrait treated in a manner so studiously simple, as entirely to relieve the mind of all idea of pictorial composition and colour. There is also a perfect absence of the usual paint-like surfaces. The head is an admirable study, the features are full of language and benevolent intelligence.

No. 485. 'Portrait of Mrs. John Rolls,' E. Williams. The lady is sketching. There is much originality and force in the work.

No. 489. 'The Coming Man,' W. Wyllie. Not a very intelligible title to give to such a subject, which consists simply of a boy about to open a gate for an approaching passenger, who is not in the composition. It is firmly painted, and the dispositions are judiciously determined.

No. 498. 'Angers on the Maine,' J. V. de Fleury. The town is in the distance, the river occupying the breadth of the base of the canvas. The subject has throughout a strongly picturesque element, of which the artist has availed himself most advantageously.

No. 499. 'Dying Interview of John of Gaunt with Richard II,' F. W. Oliphant. The figures are numerous—many of the impersonations are extremely well conceived, and the incidental material is judiciously put together; but the principal figures are playing to the spectator.

No. 500. 'Citara—Gulf of Salerno,' C. Stanfield, R.A. A section of Italian coast scenery, open to the sea on the left. The principal object is a tower, beyond which the town is seen lying under the lofty cliffs; these are carried into the composition by charmingly felt gradations. The movement of the water is a perfect identity with nature.

No. 502. 'Llanrwst—On the Conway,' G. Stanfield. Remarkable for solidity of manner, and crispness of touch. The material is simple, but there is nothing which could be withdrawn without sensible injury to the picture. As a transcript from nature the work is worthy of the highest eulogy.

No. 504. 'The River Llugwy—Bettws-y Coed, North Wales,' F. W. Hulme. The subject seems to have been carefully studied upon the spot, so perfect is the coincidence of light and shade throughout the picture. The view is picturesque, and this quality is not injured by any conventional treatment. It is a work of great originality and power.

No 507. '* * * *,' F. R. Pickersgill, A. The source of the composition is the verse of Spenser—

> Why dost thou, O man
> * * * * * * *
> Waste thy joyous houres in needless paine, &c.,
> Seeking for danger and adventures vaine?
> * * * * * * * * * * * *
> Refuse such fruitless toil, and present pleasures chuse.

The tempted warrior is embarked in a skiff with the two syrens, the composition affording an opportunity for the painting of the two latter semi-nude. The figures are well-drawn and bright in colour, and contrast forcibly with the stalwart warrior.

No. 509. 'Portrait of Miss Agnes Wilson,' R. Buckner. Simple, and very firmly painted. It is one of the best works we have ever seen by this artist.

No. 525. 'Portrait of Sir Charles Eastlake, P. R. A., &c.,' D. Huntington. This portrait is painted by request of the New York Gallery of Arts, for their collection. The resemblance is such that the portrait is at once determinable as that of the President.

No. 526. 'Venice,' E. W. Cooke, A. This is a distant view, from the water, of the principal edifices; the nearer section of the composition being occupied with craft, variously quaint in their build and rig. Every object and item of detail are made out with singular assiduity.

No. 527. '* * * *,' C. Lucy. The subject of this picture is derived from Tennyson's "Dora." Mary addresses her father—

> "Oh father! if you let me call you so,
> I never came a-begging for myself." &c.

And so she continues her supplication for Dora: which is powerfully expressed by the figure. The grief of Dora, the prayer of Mary, and the harder nature of the man are forcibly described.

No. 528. 'Shallow Stream—North Wales. Painted on the spot,' C. Marshall. The note to the title is not necessary, for nature has been most successfully imitated in every part of the study.

No. 529. 'Southdowns,' H. Weekes, Jun. Two sheep; accurately drawn, and well-painted.

No. 530. 'Scene from Hamlet.' H. O'Neil. This is the scene in which Ophelia presents a daisy to Laertes. It is singular that in painting from Shakspeare, vulgar and inaccurate stage-costume should so long be observed. The king here wears robes like those of our Richard I., while Laertes is attired something like a Spanish Cavalier of our modern stage.

No. 531. 'Portrait of Lady Duff Gordon,' H. W. Phillips. The lady is presented in profile, seated. The work is a study rather of simple nature than of artificial effect, and as such highly successful.

No. 543. 'Trampers crossing a Moss—Autumn Evening,'—Niemann. The scene is a plain of broken ground forming a straight horizon, about one-third the height of the canvas. The whole of the plain lies in strong shade, and the mass tells very forcibly against a light sky. It is extremely vigorous in manner.

No. 544. 'The Flitting (Scotch),' A. Johnston. The picture represents the removal of a young widow from her late

happy home. Her furniture is already gone, and she turns to take a last look of her dwelling. Behind her is the minister on his pony, and around are various supplementary figures. The narrative is full of pathetic circumstance, and there are passages of execution which have never been excelled.

No. 554. 'Osier bed—View on the Thames,' G. A. Williams. A small picture with an evening sky; the lower part of the view lying in shade. The sentiment is that of perfect tranquillity.

No. 555. 'The Crystal Palace from the West—Painted for Her Majesty,' J. D. Harding. In this view of the edifice the uniformity is relieved by intervening trees: an interruption which gives extent, and assists the composition. From the treatment to which the view is here subjected, it derives a highly pictorial quality, and it is further distinguished by its mellowness and suavity of colour.

No. 556. 'Ophelia,' J. E. Millais. This is an interpretation of the Queen's description of the death of Ophelia to Laertes, certainly the least attractive and least practicable subject in the entire play. The artist has allowed himself no license, but has adhered most strictly to the letter of the text. Ophelia was drowned chanting snatches of old tunes, and she was "incapable of her own distress." Thus the picture fulfills the conditions of the prescription, but there are yet other conditions naturally inseparable from the situation, which are unfulfilled. The description of the brook is admirable; we are told of its summer stream and its winter flood. Yet what misconception soever may characterise these works, they plainly declare that when this painter shall have got rid of the wild oats of his art, with some other of his vegetable anomalies, his future promises works of an excellence, which no human hand may have yet excelled.

No. 557. Afternoon—Northern Italy, near the Lago di Lugano,' G. E. Hering. The lake occupies the lower section of the picture, and beyond this rises a region of mountains. The sun is already low, and the warm mellow light of such a period of the day is rendered with great felicity. The subject is one of highly romantic combination; consisting of material well adapted to sustain such a phase.

No. 559. 'A Roadstead after a Gale—Twilight,' S. P. Jackson. Everything in this picture is charmingly painted; the wave especially rolls in with a truth that cannot be surpassed.

No. 569. 'Mount Parnassus, Lake Cephissus, and the plains of Bœotia—Northern Greece,' E. Lear. This is a large picture, successfully representing a vast extent of plain and water surface, terminated by ridges of hills, whence again the eye is led to lofty snow-clad mountains which pierce the sky.

No. 572. 'The Novel,' R. Hannah. This is followed in the next number by a pendant entitled 'The Play'—one showing a barouche with figures—and the other a box at "the play." These are scarcely subjects that might have been expected to follow the late productions of the artist.

No. 577. 'Going to Church—a Scene in the Western Highlands,' J. Thompson. A party, among whom is the minister, is about to embark for the other side of the lake, where the church is seen. The picture looks much like a very truthful description of a piece of Highland scenery.

No. 579. 'Rosalie,' W. Gush. A portrait of a young lady. Distinguished by the ease and grace of the figure, good colour, and good execution.

No. 592. 'The Hireling Shepherd,' W. H. Hunt.

> "Sleepest or wakest thou jolly shepherd,
> Thy sheep be in the corn;
> And for one blast of thy minnikin mouth,
> Thy sheep shall take no harm."

The shepherd having caught a death's head moth, is showing it to a maiden: both figures are seated on the grass. The scene is a meadow with trees, bounded on one side by a field of ripe corn, and on the other by a field just reaped; but moral sentiment—although the profession of the picture—is altogether superseded by an overweening desire for eccentric distinction. A column might be devoted to consideration of the work, but we abstain from analysis and comparisons.

No. 597. 'The Daughters of F. Young, Esq.,' T. Webster, R.A. Two young ladies attired in white, circumstanced in an open scene. This composition is an example of extreme purity of manner.

No. 598. 'Feeling the Bumps—Imitation rather large,' W. H. Knight. Remarkable for spirit and substantial painting: the work contains a piece of satin, which cannot be excelled in close imitation of the material.

No. 599. 'Wicklow Mountains,' J. Danby. There is greater softness of execution, and more mellowness of colour, than in antecedent works. This picture is strikingly original, and inimitably sweet in its version and play of light.

No. 608. 'L'Allegro,' C. Baxter. A study of a life-sized figure, in drapery and style approaching modern *tenue*. It is impossible to speak too highly of the character and sweetness of this figure—it is exquisite in expression and colour.

No. 612. 'Mrs. William Wilmer Pocock,' J. G. Middleton. A very graceful impersonation. The work is full of light, being kept high in tone with much advantage.

No. 614. 'The Last Load,' F. Goodall. It is the last load of the harvest crop, which is ample, and has been safely housed, if we may judge by the congratulations of the farmer, and other indications. The heavy cart is just crossing a little stream into a farm-yard, thronged with animals and material appertaining to rural industry. The figures are numerous, and not the least interesting are those on the cart, one of whom, a harvest-man, crowns a maiden with a cereal coronal. The background is a sweetly painted passage of landscape. This is a class of subject upon which the artist has not before entered, but it is nevertheless equal in spirit, colour, and execution, to his preceding works.

No. 616. 'Ford on the Gorfai—Carnarvonshire,' J. W. Oakes. A work of much merit; apparently painted on the spot.

No. 617. 'Sheep,' F. W. Keyl. They are very highly finished, but the foreground and landscape is objectionable.

No. 618. 'The Grisette,' A. Solomons. A very ingenious design: she is showing her lace—there is no second figure, Sterne appears only in the glass behind her. It is an original conception very agreeably made out.

NORTH ROOM.

No. 1084. 'Robinson Crusoe's last look at the Ship,' G. Stubbs. The work is too high for inspection, but the idea is original, and apparently happily realised.

No. 1091. 'The devout childhood of St. Elizabeth of Hungary,' C. Collins. "If she found the doors of the chapel in the palace shut, not to lose her labour she would kneel down at the threshold, &c." We find, therefore, a girl kneeling close against the chapel door; but the manner of her kneeling rather resembles listening than an act of devotion. The manner of the picture is that called pre-Raffaellism.

No. 1094. 'Hall of the Ambassadors in the Alcazar of Seville,' W. D. West. This is very like a careful study from the place, a Moorish interior, very elaborately arabesqued. There is only one insignificant figure: an appropriate group would have given value and importance to the subject.

No. 1095. 'Sheep Washing—Isle of Skye, Glen Sligisham,' R. Ansdell. The washing is carried on in the foreground, by plunging the sheep into a pool. The animals are painted with all the truth which usually characterises the works of this artist, but the picture is also highly interesting as an admirably executed landscape.

No. 1096. 'Fishing Boats off Fort Rouge—Calais in the distance,' J. Wilson, Jun. A large picture, showing the sea under the aspect of a sullen, threatening sky with much wind. Fort Rouge at once identifies the view. The sea is painted with knowledge and feeling, and the boats lie well in the water.

No. 1100. 'Scene from "Le Tartuffe,"—Act 2, Scene 4,' A. Solomon. This is the scene between Valere, Dorine, and Marianne. In the quarrel between Marianne and Valere, Dorine interposes and stops Valere. From the dispositions and expression of the figures, the point is at once seen. The parts are well played.

No. 1102. 'Water Nymphs,' J. G. Naish. These form a group of Nereids represented at the bottom of the sea; the figures are well coloured.

No. 1107. 'Van de Velde studying the effects of a cannon fired by command of his friend Admiral de Ruyter,' E. Le Poittevin. This is a picture unquestionably deserving a better place than that assigned to it—on the ground. The foreground presents a group, of which the painter at his easel is the chief personage, situated on an elevation: the others are mere lookers-on—a fisherman and some younger individuals. They are admirably composed in a kind of pyramidal form. In the distance is a Dutch town on the banks of a river, on whose quiet waters lies the man-of-war which Van de Velde is studying. The colouring of the picture is somewhat low in tone, but it is most truthful, and finished with great delicacy.

No. 1110. 'The Disobedient Prophet,' J. T. Linnell. This is an effect very similar to that in No. 400, 'The Barley Harvest,' by J. Linnell, but more like a sunset.

No. 1111. 'Lake Leman, Switzerland,' T. Danby. Rather a large picture, a work of very much sweetness; the subject is simple, nothing is exaggerated, the light and colour are unexceptionable.

No. 1115. 'Tourists in Switzerland, View of the Jung Frau,' J. D. Harding. The Jung Frau in her mantle of virgin snow, and the other Alps which pierce the sky, form a feature of much sublimity in this picture. The travellers to whom we are introduced are approaching by a piece of rough and almost impracticable road, which in tone and colour serves to throw back the Alps. The work is masterly in every pictorial quality.

No. 1116. 'Philosophy,' W. Huggins. This is a donkey, we may say only a donkey; but no subject asinine was ever better painted.

No. 1120. 'The Rookery, Worcester Park Farm, Surrey,' W. H. Millais. A small picture, a very minute study of a piece of wall and other objective, made out in the stipple manner with great precision.

No. 1133. 'The Destruction of Sodom and

Gomorrah,' J. MARTIN. This is a large picture, excessive in colour, but showing great resource in composition. The work, we think, would tell better in black and white.

THE OCTAGON ROOM.

No. 1250. 'An Indiaman and other Vessels in a gale,' C. H. SEAFORTH. There is a heavy sea running which pitches her forward like a cork: this and other indications would say that she carries too much sail. The movement, however, of the ship and that of the water are felicitously shown.

No. 1251. 'Virginia and the Merchants,' G. P. MANLEY. A large composition of numerous figures well drawn and painted, but although we recognise each impersonation, yet it is not a telling subject.

No. 1254. 'Portraits of three Young Ladies,' W. S. BURTON. The figures are brought forward in a small picture, one of the party is sitting for her portrait to a second, and the third is a spectator. Every part of the composition is worked out with the most scrupulous nicety, but it cannot be conceded that any room could be so entirely without gradations of shade as that in which the young ladies are seated.

No. 1256. 'Adonis,' R. HUSKISSON. This is a version from the Faëry Queene, in which Venus is represented as visiting in secret the body of Adonis. It is a small picture, showing the goddess contemplating Adonis

"Lapped in flowers and precious spycery."

Like all the productions of this artist it is distinguished by much originality of conception and infinite sweetness of colour.

No. 1260. 'Children playing at Jinkstones,' A. HUNT. Containing numerous figures of children characterised by highly appropriate action. Some of the heads are of much excellence, and the composition is ingenious.

No. 1270. 'A Resting-place among the Carnarvonshire Mountains,' J. W. OAKES. This resting-place is a lone churchyard, with its little ancient church almost superseded by a venerable yew. The subject is of great simplicity, but it forms a picture of much power from the vigorous manner of its treatment.

No. 1271. 'A Pinch from Granny's Box,' W. HEMSLEY. A small and very minutely finished picture, containing three figures, a boy, his sister, and their grandmother, the first being in the act of sneezing after a pinch of snuff. So felicitous and appropriate is the expression of each figure, that the subject is at once understood. In finish and substantial painting it is a little work of admirable quality. We have for some time past marked the progress of this very excellent artist; it has been gradual but sure. He has evidently thought and laboured; his industry is obtaining its reward. Already in his own particular walk of Art, he approaches the great master—Webster; and if he continue to improve, the master may be very proud of the follower.

No. 1272. 'Tam O'Shanter,' G. CRUIKSHANK.

"And scarcely had he Maggie rallied,
When out the hellish legion sallied."

No German imagination ever conjured up such a troop of *diablerie* as this. Tam is off, and well may he wish himself at the "first running water."

No. 1279. 'A Study in March on the Norfolk Coast,' J. MIDDLETON. A piece of rough open road ascending an upland; the space comprehended in the view is broken into various quantities judiciously disposed. It is difficult to give interest to such material, and hence the great merit of the picture, which is further estimable through its beautiful manipulation.

No. 1285. 'Morning in the Vale of Neath, North Wales,' A. VICKERS. There is much of picturesque quality in this view, and it looks as if it were faithfully rendered. The passages immediately under the eye are painted with a natural solidity and firmness which contrast well with the distance, and serve to maintain the remote objects in their places.

No. 1291. 'The Pretty Baa Lambs,' F. M. BROWN. This work presents to us a lady nursing an infant in long clothes in an open pasture where lambs are feeding. To one of these which has approached her she directs the attention of the child. All that can be seen and understood of this picture is the minute finish of the figures, for there is a second principal, a maid gathering daisies; but such is the general animus of the work that it is impossible to apprehend its bent. When it is remembered that it is painted by the author of the admirable Chaucer picture of last year, it cannot be otherwise accredited than as a facetious experiment upon public intelligence.

No. 1297. 'Scene from the Excavations at Nineveh, taken from a sketch made on the spot while engaged with A. H. Layard, Esq.,' F. C. COOPER. This is merely a representation of one of the deep cuts made in the great mound, and it is probably sufficiently accurate. Very interesting, but rather an odd subject for an oil picture.

No. 1299. 'The Lock Ferry — View on the Thames,' G. A. WILLIAMS. A large picture, presenting a passage of river scenery with an enclosure of trees under an evening effect. The water, with the immediate objective, is painted with fine feeling.

No. 1300. 'Honi soit qui mal y pense,' J. W. GLASS. This is a very striking effect. A cavalier and a lady are seated behind a screen looking at a piece of music. The head of an eaves-dropper appears above the screen. The point of the story is instantly felt.

No. 1301. 'A Timely Rescue—View—Holy Island,' J. W. CARMICHAEL. A work of an amount of power which even the destructive light in which it is placed cannot subdue. It is moonlight, with a sky of very stormy aspect, and the last rays of the sun strike upon the castle of Holy Island. The story is that of a vessel on the rocks, the crew of which is saved by a boat from the shore. The truth of the effect, and the movement of the water, are beyond all praise.

No. 1306. 'Tournon on the Rhone,' C. R. STANLEY. This picturesque locality is very rarely visited by painters. This is a highly favourable view of the place, brought forward with a *quasi* evening effect of much reality.

No. 1307. 'Gulliver diverting the Emperor of Lilliput,' E. N. DOWNARD. The picture shows skill in drawing, and patience in working out detail. It were desirable that these and the other powers displayed had been addressed to another subject.

No. 1312. 'On the Foot-road to Clifton, near Nottingham,' H. DAWSON. This is apparently a study from Nature. It presents in the near section of the composition, a group of trees which shades the foreground. It is very like reality.

No. 1313. 'A group of a Cow, Sheep, and Goats,' F. W. KEYLE. The animals are very accurately drawn and carefully painted, but the kind of landscape into which they are introduced, is not calculated to give effect to the groups.

No. 1314. 'A Mill Stream,' S. B. PERCY. A piece of backwater shut in by trees, the tints and shades of which deepen the tones of the stream. It presents a charming harmony of tints.

No. 1315. 'Children and dead Game,' J. T. PEELE. The figures are those of a boy and girl—their attention directed to the birds. It is a dark picture, and reminds the spectator at once of the Dutch school. It is firmly painted, and appears to be decidedly drawn.

DRAWINGS AND MINIATURES, ETC.

No. 640. 'Enamel Portrait from Life,' J. HASLEM. If we understand that this is actually worked from the life—which is rarely done in enamel—it must, although monotonous in colour, be admitted to be a work of masterly power.

No. 642. 'Enamel of the Duchess of Sutherland, after a picture by Winterhalter,' PAULINE LAURENT. This is a brilliant work, and not less so is an enamel of the Prince of Wales, after the well-known sailor portrait, also by Winterhalter.

No. 646. 'Enamel Portrait of Lord Byron, from the original by Thomas Phillips, Esq., R. A.,' W ESSEX. This is also a well-known portrait, it is very bright and pure in colour.

No. 650. 'Portraits of the two youngest daughters of Richard Bethell, Esq., M.P.,' J. HAYTER. These heads are executed in the light and free manner peculiar to the artist. One of the sweetest and most graceful works which the artist has ever exhibited is No. 683, a 'Portrait of Miss Kate Sneyd.'

No. 656. 'Towing a Damaged Vessel into Port,' S. P. JACKSON. This is a water-colour drawing of much excellence; the motion of the water and the windy sky are charming passages of Art.

No. 659. 'Mr. and Mrs. Webster—enamel after Thomas Webster, Esq., R. A.' J. SIMPSON. The two heads remind us at once of the charming little picture.

No. 673. 'The Children of G. Colquitt Goodwin, Esq.,' C. COUZENS. A group of four children with a donkey, circumstanced in a landscape composition. The movement and expression of the figures are strictly natural. It is a work distinguished by great power of colour and surpassing sweetness in the realisation of youthful animation.

No. 692. 'Portrait of Mrs. Robert Faulder,' SIR. W. J. NEWTON. A miniature characterised by much elegant simplicity. Other works by the same artist which distinguish themselves by their valuable qualities are Nos. 827 and 830, respectively portraits of R. A. Ferryman, Esq., and Robert Faulder, Esq.

No. 693. 'Colonel Wylde,' T. CARRICK. The figure is presented in ordinary dress, relieved by a plain background. It is remarkable for the marvellously minute finish of the head, and especially for the vivacious and penetrating character communicated to the features. Equal excellence qualifies the miniatures Nos. 834. 'Miss Beaumont,' 785. 'William Hawthorn, Esq.,' &c. It is impossible to speak too highly of the life-like intensity of these works.

No. 719. 'Little Red Riding Hood, a portrait,' J. ARCHER. This is a chalk drawing of a high degree of excellence.

No. 720. 'Russian Peasant Women in the Field,' A. ZELENSKI. An oil picture interesting as the work of a Russian artist, who also exhibits No. 881, a Russian Wet-nurse—a very well painted profile.

No. 733. 'The Earl of Seafield,' Sir W. C. Ross, R.A. A half-length miniature in which the subject plainly attired is presented standing. The movement and *maintien* of the figure must be characteristic as it is peculiar and life-like. Other works

of rare merit by this distinguished artist are No. 789. 'Mrs. Benjamin Winthrope and Children,' and 794, 'The Lady Harriet Vernon.'

No. 743. 'Captain Peel Dawson,' Sir W. C. Ross, R.A. The portrait of an officer in uniform; the subject is presented erect with much firmness of pose; it is highly finished, but the head especially is a fine study.

No. 793. 'Portrait,' H. T. Wells. A miniature of a lady. A work of great beauty.

No. 792. 'Portraits,' R. Thorburn, A. Portrait of a lady and child, far beyond the ordinary size of miniature. It is a madonna-like composition, extremely plain in treatment, and the faces are painted without shade. This is undoubtedly a work of high quality, but there are other works exhibited under the same name displaying more valuable artistic properties.

No. 804. 'Portrait of a Lady,' C. W. Day. This work is distinguished by much elegant feeling, and great purity of colour.

No. 834. 'Miss Beaumont,' T. Carrick. A miniature, very simple in treatment, but like all those of its author it at once places the spectator at ease by its engaging colloquial expression.

No. 838. 'The late Lady Margaret Milbank,' E. D. Smith. A portrait of much interest from the truth of its character and beauty of its elaboration.

No. 919. 'Portrait of His Grace the Duke of Wellington, painted from sittings given to the artist in the autumn of 1851,' H. Weigall, Jun. This miniature represents the Duke in a plain full-dress suit, wearing the garter, the golden fleece, &c. He is standing, and offers to the spectator the three quarter face. The resemblance is very striking, the work beautiful in execution.

No. 934. 'The Right Hon. Viscountess Castlereagh,' H. Tidey. This is a water-colour drawing, presenting the lady seated, and wearing ordinary costume; parts of the dress are sketchy, but the features are finished with care.

No. 948. 'Miss Alice Batly Knipe,' W. Bowness. A small life-sized head of a child, apparently worked with a stump, and tinted with crayon. It is a forcible head.

No. 954. 'Study for a fresco,' W. Dyce, R.A. That of a female figure seen at half-length seated and semi-draped. She is shown in shade telling against a lighted background. She holds a compass in one hand, but this does not sufficiently define the impersonation, which we presume is a member of a group. The conception and the manner of its realisation are impressive; but the head of the figure is an individuality.

No. 957. 'The Woodland Stream,' S. Read. This is a water-colour drawing, executed in close imitation of nature. It shows a small stream shut in by overhanging foliage. The whole is made out with much truth.

No. 978. 'Portrait of William Tiffing, Esq.,' J. Gilbert. A full-length figure in Oriental costume, apparently water-colour worked over with chalk. The head is very carefully wrought, and the features amply endowed with vivacious intelligence.

No. 1001. 'Lord John Russell,' G. F. Watts. This is a life-size head drawn in chalk without any conventional treatment, affording a most perfect resemblance of the Premier. It is strikingly original in manner, and in every respect strongly imitative of nature.

No. 1023. '* * *,' A. M. Madot. This is an oil-picture, presenting three figures in a disposition illustrative of jealousy. It is a production of merit. The point of the subject is sufficiently obvious.

No. 1027. 'Portrait of a Young Lady,' W. Goodall. Well drawn, broad and free in execution.

No. 1042. 'Three Drawings from the Poem of the "Blind Girl of Castel Arille,"' W. J. Grant. The story is from the Gascon of Jasmin. In the first picture, the blind girl receives the announcement of the passing nuptial procession of her former lover; in the second, the bridegroom is warned of impending calamity by a sorceress; and, in the third, she destroys herself at the altar. The figures are small, and drawn in chalk with exquisite truth, delicacy, and force of expression. These drawings are equal to anything we have ever seen in this *genre*.

As there are many other works of high merit in the room, we prefer simply naming a proportion of them to describing exclusively a few. Of these may be mentioned No. 667, 'Portraits of two Sisters,' Mrs. H. Moseley.—No. 670. 'Portraits of Mrs. Collier and her Daughter,' Miss A. Cole.—No. 728. 'The Earl of Stamford and Warrington,' E. D. Smith.—No. 729. 'Master Lane Fox,' C. Durham.—No. 795. 'Portrait of a Gentleman,' W. Egley.—No. 915. 'Portrait of Miss Anna Maria Fitzjames,' Mrs. V. Bartholomew.—No. 935. 'David Foggo, Esq., of Dacca,' Miss M. Gillies.—No. 944. 'The Bride,' J. Severn.—No. 986. 'The eldest sons of the Hon. Lieut.-Col. Liddell,' Nancy Rayner.—No. 987. 'View in Richmond Park,' J. Martin.—No. 1014. 'View of the Entrance to the Port of Marseilles,' J. D. Harding.—No. 1015. 'Portrait of W. C. Macready, Esq.,' A. Wivell.—No. 1058. 'The Thames and its Tributaries,' E. Armitage.—No. 1079. 'Portrait of Lord F. Gordon,' J. A. Pasquier.

THE SCULPTURE.

No. 1340. 'Paolo and Francesca—a group in marble,' A. Munro. This is numbered 1338 in the collection; it is a small marble group of the well-known story from Dante, giving the moment of the kiss. The head of Francesca is a charming conception: the composition had been better without the pointed boots and hat of Paolo.

No. 1344. 'Design for a Medal—England rewards Agriculture,' T. Woolner. Is a work of a high classic feeling; and what is important, the import and intention of the figures are evident.

No. 1351. 'Statue in Marble of the Industrious Girl,' J. Fontana. This little figure is superseded by its heavy drapery.

No. 1356. 'The Encounter between Robert Bruce and Sir Henry de Bohun,' E. Cotterell. We notice this only to say, that the equipment of the knight is some centuries advanced in date.

No. 1361. 'March, April, May—sketches for bas-reliefs,' F. M. Miller. There is a charming Hesiod-like feeling in these little compositions.

We have rarely seen a less interesting collection of sculpture than the exhibition of this year presents, it affords but little poetry, and less proportionably of good prose. To those who have been accustomed to win signal triumphs we look in vain for productions of effort—a general, but of course only temporary, exhaustion seems to prevail. It will be a source of congratulation at all hands when there shall be a sculpture-room with a light from the ceiling. The necessity for that white blind with its cruel reflections is unworthy of the present state of the Art.—'The Hindoo Girl,' W. C. Marshall, R.A. A statue in plaster is a conception of refined sentiment wrought out with much delicacy of modelling.—'A Shepherd,' by H. Weekes, A. A figure resting upon a bar to which one leg is raised, is one of the boldest designs we have ever seen in sculpture. The upper parts and limbs show fine proportion.—No. 1324. 'Medallion of the late W. Essex,' by C. Essex, is a small work of much delicacy of execution.—No. 1327. A marble statue of 'Musidora,' is erroneously attributed in the catalogue to J. E. Thomas, the name of the artist is John Thomas. The relief of the figure and the expression of alarm are rendered with much truth.—No. 1329. 'The Young Shepherdess,' E. B. Stephens. Is a graceful conception of youth, but the head does not correspond with the figure—and No. 1332. 'Love in Idleness,' P. Macdowell, R.A. A small statue showing a Cupid playing with a bird, is a charming conception, and carried out with much poetic feeling.—'An infant Bacchus and a colossal statue in marble of the late Thomas Fleming, Esq., of Manchester,' by E. H. Baily, R.A., are distinguished by much excellence—and No. 1341. 'Happy Days," W. F. Woodington, is a basso-relievo of infinite sweetness.—No. 1342. 'Medallion of J. Ewing Ritchie, Esq.,' by J. Edwards, is remarkable for expression and very high finish.—No. 1350. 'A Design for a Statue of the late Sir Robert Peel,' H. Weekes, A., represents the subject speaking—a work of much life-like force. 'Titania,' by F. M. Miller, is a conception of much elegance, and by S. J. B. Haydon, there is a statuette entitled 'The Rose,' a production eminently graceful.—'Pandora attired,' J. Henning, an agroupement of small figures, in which much elegant feeling is shown, and 'Venus and Cupid,' A. Malempri, displays much graceful movement and sweet expression. The busts are as usual numerous, but we have space to mention only a few—these are, 'A Marble Bust of Sir Charles Fox,' J. E. Jones.—'Bust of His Grace the Duke of Wellington,' modelled from the life, H. Weigall.—'Marble bust of W. Henn, Esq.,' C. Moore.—'Bust of A. J. Coffin, Esq., M.D.,' A. Gatley.—'Marble bust of John Day Barry, Esq.,' J. E. Jones.—'Bust in marble of the late Robert C. Edwards, M.D.,' T. Butler.—'Bust of Percy Boyd, Esq.,' P. Macdowell, R.A.—'Bust of a Young Lady,' E. H. Baily, R.A.—'Marble bust of Beethoven,' N. Barnard.—'Posthumous bust of William Clifford, Esq.,' W. Theed.—'Bust of Charles Salaman, Esq.,' H. B. Davis.—'Marble bust of the Rev. Andrew Reed, D.D.,' J. H. Foley, A.—'Marble bust of Alderman Wire,' W. Behnes.—'Marble bust of Alderman Guinness, ex-Lord Mayor of Dublin,' G. Moore.—'Bust of Miss Wadell,' Baron Marochetti.—'Marble bust of William Fairbairn, Esq., of Manchester,' J. E. Jones.—'Grief, part of a monument executing in marble,' &c., J. H. Foley, A.

In concluding our notes, we cannot help observing that, although a coincidence of inequality seems upon this occasion to disqualify more or less every department, there are many salutary changes among artists of reputation, showing that they prefer nature to the imputation of manner. In the profession there is a substratum of laborious intelligence, which will have its effect upon the reputation and even the interests of others less assiduous; and we cannot quit the subject without once more alluding seriously to the number of works of merit which are placed where they cannot be seen. It is impossible to have expected for them the best places, but it may be argued that if indifferent works be forced upon the eye, pictures of indisputable merit might at least have been so hung as to be seen, and, consequently, appreciated.

EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

The forty-eighth exhibition of this society was opened to private view on Saturday, the 24th of April, with a collection of three hundred and twenty-two works of Art, among which there are, as usual, powerful examples in the landscape department, but a deficiency of figure pictures. The society has recently sustained the loss of one of its most valuable members, Mr. S. Prout, and upon this occasion we have to announce the secession of a second from the society, Mr. Cattermole, who intends, it is said, to practise oil-painting in future, a determination upon every account much to be regretted. The exhibition has but few great rallying points, but is replete with productions of a very high order of excellence.

No. 8. 'Mountain Scene near Roe, North Wales—Evening,' C. Bentley. A description of deepening twilight in the lower passages, and of the yet lingering light on the upper peaks and hill sides of a mountainous district. The quietude of the scene is fully felt. The lines of the composition fall into charming dispositions.

No. 34. 'A Stag Hunt in the time of George the Second,' F. Tayler. The pack and the game are on a distant hill side—the picture having for its immediate subject but a few of the "field"—these being a well mounted and equipped lady and gentleman attended by a huntsman and one or two runners. The figures are remarkably spirited, perhaps a little Gallicised in character.

No. 35. 'Summer Moonlight,' E. Duncan. Very simple, broad, and, above all, the retiring parts of the drawing are made out with infinite tenderness. It is evening—night if you like, but without ineffective murkiness. The objective is ordinary, a barge passing through a lock on a canal. This drawing shows great success in points extremely difficult of management.

No. 56. 'Shelter,' J. J. Jenkins. The composition shows an aged pilgrim being received into a cottage by the mistress of the *ménage*, the comforts of which contrast strongly with the inclemency without, whereof we have a glimpse before the door is shut. The incident is pointedly described, and the figures in their character and action form a group of much interest.

No. 60. 'Lake of Como, from above Bellaggio,' T. M. Richardson. There can be no objection to a hundred views of the lake, if they are taken from different points. Here we look down upon it from a very agreeable foreground arrangement, consisting of a section of a building, a pine tree, &c., deriving life from a group of figures. The distant mountains are well thrown off, a difficulty in Italian scenery because we see too much of them. The colour and manipulation are masterly.

No. 61. '* * * *,' Eliza Sharpe. This composition without a title has for its subject a passage in the concluding scene of The Winter's Tale :—

Paulina. 'Tis time; descend; be stone no more. Approach, Strike all who look upon with marvel. Come.

The principal figure is, of course, Hermione on the pedestal, and grouped around her are Paulina, Leontes, Polixenes, &c. There is much good colour in the work.

No. 63. 'Varieties of Convolvulus,' V. Bartholomew. Independently of its exquisitely natural brilliancy this is a most graceful composition. The arrangement of the flowers receives most valuable aid from the simple background of trees. The delicacy of the former cannot be excelled.

No. 68. 'View of the Transept from the Turkish Department—Great Exhibition of 1851.' Joseph Nash. The transept has little to do with the picture which principally exhibits the wealth of the Turkish department. This artist is assuredly unique in this kind of subject. His command of colour, skilful and rapid drawing, are very rarely equalled.

No. 76. 'Town and Castle of Dieppe,' W. C. Smith. This is a large drawing, purporting to be a veritable view of Dieppe from the heights above the town, looking toward the sea, the castle being on the left. It is careful, and looks like an accurate picture of the place.

No. 77. 'A Peep at Hampstead, from the fields near Camden Town,' George Fripp. A pool of water flanked by a tree on each side forms the substance of the material. The water, however, with the herbage and weeds, is rendered with much truth, and this constitutes the interest of the drawing.

No. 81. 'Bamborough Castle, Northumberland—Stormy Weather,' Copley Fielding. A large drawing, showing a storm, a kind of subject in which this artist always displays very great power. There is no more colour in the drawing than what might be procured from vandyke-brown, indigo, and yellow, yet this want is not felt. The sky is dark, deep, and voluminous, and the water rolls to the shore in breakers, remarkable for the truth of their rise and fall.

No 86. 'The Morning of the Pattern—A Scene in the West of Ireland,' F. W. Topham. The "style" which this artist has perfected for himself is admirably adapted to describe the picturesque, ragged, valuable attire of the subjects which he selects. There are in this composition some near groups, principally of young peasantry, extremely characteristic of the people, and we cannot compliment the artist more highly than by saying that the words, and the thoughts, of these figures are fully interpreted by their movement and expression.

No. 87. 'Distant View of Conway,' D. Cox, Jun. In the near section of the picture is a smoking lime-kiln, which we think disturbs the composition: the other parts of the drawing are earnest and natural.

No. 94. 'Old House, Bourdeaux Harbour,' J. P. Naftel. An old cottage, lying partially under the shade of trees. It is a ragged old remnant, but is vigorously drawn, and, thus circumstanced, forms a very effective sketch.

No. 95. 'Going Out,' Fred. Tayler. This out-going is that of a sportsman in Highland costume: he issues from a lone bothie among the hills, carrying his gun, and accompanied by his dogs. A lassie in waiting holds two ponies, rough denizens of the hills, which, together with the dogs, are admirable in their points and action. The drawing is extremely sweet in colour.

No. 99. 'The Avenue—Haddon,' W. C. Smith. Every nook of this famous, antique mansion, has been painted times innumerable. Scarcely an Exhibition these last twelve years has been without Haddon directly or indirectly. The drawing is extremely spirited, and the subject speaks for itself.

No. 104. 'Cockle-gatherers on the Llannhidian sands—Coast of Gower—South Wales,' E. Duncan. Rather a large drawing, describing a very extensive range of sand, meeting the sea at a considerable distance from the foreground. Over this space are distributed groups of figures of various degrees of proximity, until in the nearest section of the picture we have a company of these gatherers with a horse and cart, bringing home the produce of their labour. The composition looks in every respect a very faithful rendering of actual incident.

No. 112. 'Aysgarth Force—Yorkshire,' H. Gastineau. The river is not mentioned, but is like a section of the scenery on the Tees. The material is picturesque, and the fall looks much like nature.

No. 113. 'Distant view of Naples—Early Morning.' W. Callow. The view shows a part of the city lying low on the left of the picture, and comprehends Vesuvius in the right distance. The drawing is careful in finish, and successful in its definition of gradation.

No. 115. 'The Library of Stanmore Hall—the seat of Robert Hollond, Esq.,' F. Mackenzie. This drawing, we presume, is intended as a very careful representation of the room, and as such nothing could be more successful in laborious finish. We are upon the historical side of the room, and are much tempted to take down a volume of that richly bound Gibbon or of that not less sumptuous Turner's Anglo-Saxons. The only indifferent thing in the room is a dog lying on the parquet, which, being by no means so well bound and put together, as the books, should nevertheless be equally legibly lettered, for we have difficulty in making him out a Newfoundland.

No. 118. 'Come Along,' J. J. Jenkins. The words are those of encouragement pronounced by a young mother behind whom a little child supports itself by holding her dress. The incident is charmingly simple and natural.

No. 121. 'Dover from the Channel,' C. Bentley. The view is taken from in shore at high water just off the cliffs beyond the castle, Shakespeare's Cliff being the most distant point. The movement of the water is described with truth and fine feeling.

No. 123. 'A Girl at the Spring,' H. P. Riviere. A small figure, circumstanced according to the title. It is sketchy, but accurate in drawing, and otherwise substantially made out.

No. 126. 'Play,' J. J. Jenkins. The principal figure is that of a French peasant woman, standing within the porch of her home, spinning according to the primitive method still practised on the continent. She is contemplating the sports of two children who are playing near her. In the features of this figure there is much sweetness and much characteristic nationality. The picture is throughout remarkably careful in execution, very felicitous in composition, and charming in colour.

No. 129. 'Bettws y Coed Church—North Wales,' D. Cox. The last was, we believe the forty-seventh season that this veteran artist has patronised the inn at Bettws. He knows by heart every stone in that little church. We observe that his manner is still transitional, there is yet very much to be looked for from him.

No. 139. 'The Arab Scribe,' J. F. Lewis. This picture strikes the observer at once as the *ne plus ultra* of finish in water-colour art. It is in this respect equal to the "Hareem." It presents the scribe, seated on his divan, writing from the dictation of a woman attired in the Oriental walking dress, accompanied by her female Nubian slave. The apartment is a most accurate representation of what the room of the scribe may be supposed. The three heads, all differing in character, are beautifully described, indeed the finish of the picture is something marvellous. There are two cats on the floor, one of which is

meditating a spring at a butterfly, the manner in which these are painted is, in sober truth, microscopic. It is full of light, and such are the surfaces represented, that we believe no engraving could describe them.

No. 142. 'A Glade near Cranbrook Lodge —Windsor Forest,' W. C. Smith. Very like a nook of Windsor Forest; it is screened in by trees, which are well drawn.

No. 147. 'Besom-makers gathering Heath on Carrington Moss—Cheshire,' D. Cox. A drawing with a low horizon, and a very powerfully painted sky. The near section of the composition is a rough and broken piece of moorland, rich with heather bloom, and representing numerous figures according to the title. There is as usual but little colour in the drawing, which is wrought with a view to an effort of powerful effect, with as little as possible of subject-matter.

No. 162. 'The Stone Bow—High Street, Lincoln,' W. Callow. This is the name given to an archway in an ancient-looking, and certainly not very picturesque façade. This constitutes the picture, but it is, by means of chiar'oscuro and careful manipulation, wrought into a drawing of much substantial beauty.

No. 166. 'The Quiet Pool—a Study,' George Fripp. The subject is nothing more than what the title indicates—a paradise of tittlebats and water-docks, overhung with trees; but the charming simplicity of the subject is interpreted with unexampled felicity—the surface of the water here and there responding to the light of the sky, here lying in deep shade, and there supporting these idle weeds, is an essay of infinite truth and sweetness.

No. 175. 'View of Lambeth from the Thames,' Copley Fielding. We do not remember to have seen any similar subject exhibited by this artist. The view is from the Middlesex side, and a little above the palace; the locality is at once distinguishable through its main features, which, with every subordinate point, fall into admirable composition. The whole lies in middle and retiring tones under a menacing sky.

No. 181. 'A Village Fair,' G. Dodgson. This is a large and very highly elaborated composition—indeed the most important that has ever been exhibited under this name. It is full of appropriate movement, everywhere studded by groups of holiday figures, and everywhere distinguished by a curiously careful manner of execution, which gives value to the works of the artist.

No. 186. 'Granville—Coast of Normandy,' C. Bentley. We look here athwart the entrance to the harbour from the right, near to a block of old houses, well-known, as frequently pictured on the walls of the Louvre; it is very like the place.

No. 194. 'Ben Venue, Lock Katrine, Perthshire,' T. M. Richardson. This is a large drawing of extraordinary excellence, exhibiting powers of expression which, in water-colour Art, cannot be surpassed. The subject is of much grandeur, and it is treated accordingly. Beyond a foreground of great wealth in colour and material lies the clear blue loch, disturbed only by the thread-like wake of a skiff, and on the other side rise the cliffs, dominated by the lofty mountain. It is a drawing of masterly power, but we do not understand why it should have been made upon a puced sheet of paper; if two qualities of paper have been used for the sake of texture, we submit that this is a mistake.

No. 195. 'The Return from the Campagna,' Carl Haag. This is a drawing of a Roman peasant-woman in full holiday costume, occupied in spinning, and at the same time driving before her two goats, and carrying on her head her child in a basket. The figure and all its circumstances are most carefully rendered from nature, but the great interest of the drawing is the evening sunlight by which it is so successfully illumined.

No. 200. 'A Pastoral,' J. J. Jenkins. The drawing presents a single figure—that of a shepherd-boy in Highland costume, sitting upon a piece of bare rock playing his pipe. The scene is like a piece of mountainous Highland landscape. The composition is throughout imbued with a poetic sentiment, whence it derives infinite sweetness.

No. 220. 'Richard, Duke of Gloucester, and the two Murderers,' John Gilbert. The composition is a powerful expression of character; the murderers are truculent-looking miscreants; there is an able discrimination between the instruments and their employer, the bearing of the latter is full of penetrating and sinister meaning; the artist keeps in view that a foul deed is in hand. The manner of this artist is striking, he seems to work entirely in body colour, with fine hatchings, like a chalk-drawing or an etching: the work is brilliant and effective.

No. 227. 'The Indian Tent,—Great Exhibition of 1851,' Joseph Nash. Another of this artist's instances of unexampled colour. The principal object here is the ivory throne, the intricate carving of which is imitated with a fidelity contrasting forcibly with the highness of touch elsewhere perceptible. The textures of the velvet carpets and all other objects are described with a captivating truth.

No. 230. 'Roman Peasant Girl at a Fountain,' Carl Haag. She leans against a wall holding a vase of water. There is a veracious individuality about the figure which at once pronounces it a careful transcript from nature. The drawing is powerfully bright and warm.

No. 236. 'A Trumpeter,' John Gilbert. The method of his getting up reminds us of Dutch genre; he looks over his shoulder showing his trumpet hanging at his back. The drawing is however original withal, and singularly substantial and brilliant.

No. 252. 'Lane near Llanrwst, North Wales,' D. Cox. A small drawing, showing the lane terminating in a dark centre, above which is brought the highest point of the drawing, a white cloud. The material is simple but the effect is striking.

No. 256. 'Capuchin Monastery, Sorrento,' T. M. Richardson. The spectator is placed on a terrace near the porch of the monastery, and hence looks down on the well-receding airy distances below. There are figures near us, and these fully coincide in the sultry, dreary, dozing *dolce far pochissimo* of the whole.

No. 257. 'A Day with the Mountain Hares,' Frederick Taylor. That is a day's hare-shooting in the Highlands. We are introduced to a group consisting of an old mountaineer and a young kilted gillie, who have been left in charge of the game dogs and ponies, while more distant groups are yet adding to the spoils. The animals are charmingly charactered, and the entire composition is full of exciting interest.

No. 259. 'Elizabeth Castle, Jersey, Sunset after a Storm,' C. Bentley. We are placed at some distance from the castle, which is brought in relief against the light of the evening sky. The subsiding tumult both of the sky and the waters is admirably described. There is an emphatic discrimination between a past and an imminent storm.

No. 268. 'The Approach of Dinner,' S. Palmer. A passage of foreground, lying under the shade of immediate trees, presents a shepherd boy and his dog, who are eagerly looking for "the approaching dinner," which is being brought to them by a girl. The colour and effect of the drawing are good.

No. 274. 'Reverie,' O. Oakley. A single figure, that of a girl in the costume of the last century, seated on a terrace, the figure telling against an open sky. The figure is a successful study, but the manner in which it is circumstanced is scarcely appropriate.

No. 276. 'At Tivoli,' Alfred Fripp. A simple composition of quaint old houses purely Italian, mellow and harmonious in colour.

No. 282. 'Apple Blossoms, &c.,' W. Hunt. A sprig of apple blossom beautifully represented, and relieved by the favourite background of this artist—a piece of mossy turf most elaborately wrought out.

No. 287. 'A Lady in the costume of Coblentz,' Carl Haag. This is a large drawing of a head in profile very minutely finished. The character of the features is extremely graceful, but the partial shade on the forehead and about the eyes is too cold and heavy. The only title to peculiarity of costume is a blue embroidered band crossing the back of the head. It is a drawing of much elegance.

No. 293. 'Calling Hounds out of Cover,' Frederick Tayler. We are here in company with two Nimrods, one of whom is mounted and winding his horn—the other is dismounted. The incident is insignificant, but there is much sweetness in the management of the drawing.

No. 295. 'The Toilet,' John Gilbert. A lady seated, and behind, her maid busied with her coiffure. Like the other drawing of the artist this is brilliant and effective; and like them entirely wrought, at least apparently, in body colour very carefully hatched and stippled.

No. 302. 'The Cabin Door,' F. W. Topham. Presenting two figures, a girl nursing a child, and a boy seated playing on a pipe. There is a natural and unaffected grace about these figures which at once strikes the beholder. These rags are well put on, and the manner of execution in which they are wrought is fully adapted to such a description.

No. 303. 'Sheep Fair, Lewes, Sussex,' E. Duncan. A very original kind of composition—looking much as if it had been executed with a view to engraving. The immediate scene lies in the fields to the right of the town, and facing the remains of the old stronghold of William de Warenne. The booths, figures, animals, and flitting shades are most faithfully rendered—the modulative key being the distant castle which tells against the light atmosphere behind. It is a production of much merit.

No. 306. 'A Doubt about the Flavour,' H. P. Riviere. A sketch, representing an old woman in a hovel sipping her tea. There is much reality in the treatment of the figure.

No. 309. 'An Interior, Venice,' Lake Price. This is full of the rich remnants of the almost fabulous Venice of past times, but they look too new; the drawing is hung high, where it is impossible to estimate finish.

No. 310. 'A Pastoral,' G. Dodgson. A composition of that kind in which the artist excels; it is replete with elegant sentiment.

No. 312. 'Evening, — Coming home,' Frederick Tayler. This is the largest drawing exhibited by the artist; the subject is some gillies bringing home two ponies, each bearing a full antlered stag. The incident is by no means new, but it is set forth with more of reality than we usually find in ideal representations.

EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

This Exhibition was opened to the public on the 24th of April, with a collection of three hundred and thirty light works, which, as a whole, evince a greater degree of uniform excellence than we have of late years seen on these walls. This society has not been comparatively strong in landscape, but this year the landscape painters distinguish themselves in power, nature, and originality, beyond recent example. Of the figure compositions it may be said that they are never mediocre and very often of transcendent excellence, the latter degree they claim upon this occasion. The younger members of the society are advancing, and the elders do not stand still.

No. 2. 'Fruit' (the property of Her Majesty), Mary Harrison. This is a composition of a vase of flowers, and a dish of fruit. It is elegant in arrangement, the flowers are painted with extreme delicacy of texture, and richness of colour.

No. 10. 'An Egyptian Lady,' Henry Warren. She is presented in profile, and standing against the wall of her oriental boudoir, and thoughtfully contemplating a bouquet which she holds in her hand. The composition throughout is most carefully elaborated, and the interior and its appointments show an intimate knowledge of eastern domesticity.

No. 15. 'On Birdlip Hill, Gloucestershire, looking West,' Fanny Steers. The view is closed on the left by rising ground; on the right it opens an extensive country. The view is interesting, perhaps not so felicitous in execution as others we have seen by this lady.

No. 18. 'Selborne, Hants, from the top of the Boscal, with the house of Gilbert White,' James Fahey. We have oft times wondered what kind of a *paradisus* Selborne could be, and we find the country really exceeds the most favourable conception we had formed of it. The view is taken from a shaded eminence whence a glimpse of the distant country is commanded. The drawing is firm and definite in execution.

No. 21. 'Arab Mares,' G. H. Laporte. Three of these animals are variously disposed before an Arab tent, and it is sufficiently manifest that the distinctive points of the race he describes are fully understood by the artist. The heads, limbs, and elastic movements of the animals are all characteristic, and they are admirably put together.

No. 24. 'Distant View of Windsor Castle from the Great Park,' W. Bennett. The View seems to be taken from near the far extremity of the long walk, showing the castle over the tops of the trees. It is a work of very high degree of merit, the paramount excellence being the richness with which the leafage is massed, and the crispness of the foreground dispositions and the harmonious unity of the whole in effect.

No. 27. 'Group of Flowers,' Fanny Harris. They are grouped in a vase, and are principally Damask roses, sweet peas, Turk's cap lily, &c. They are very carefully drawn and are brilliant in colour.

No. 39. 'Autumn, Priory Park near Reigate,' Charles Davidson. This is a study of trees in which the spare and fading foliage of autumn is described with a charming truth. The drawing is highly successful in direct reference to nature.

No. 40. 'Roses,' Mrs. Margetts. The full maturity of the flower is pointedly described in the luxuriant curl of the leaf; they are bright in colour and full of truth.

No. 44. 'The Cellini drawing-room in the palace of Francis the First at Fontainebleau,' John Chase. A very careful representation of this well-known room, but certainly in more perfect condition than it now really is; but we must consider it as just finished, for *foi de gentilhomme* himself is just thanking Cellini for the manner in which he has done his work.

No. 49. 'Italian Girl,' John Absolon. A study of much grace and sweetness.

No. 54. "Pallanza—On the Lago Maggiore,' T. L. Rowbotham. The view is taken from the road descending to the town, and so comprehending the entire lake and the mountains by which it is compassed. A breadth of shade lies in the nearest section of the composition, serving to throw off the more remote objective. The mountains with their varieties of colour and light, form the attractive point of the picture.

No. 60. '* * *,' Charles H. Weigall. This is a subject from the Spectator—Will Honeycomb's story "of a young fellow's first discovering his passion to his mistress," by permitting her to view her own face in a looking-glass in his snuff-box, wherein he told her she would see the lady of his love. The young lady is therefore in the act of looking in the glass. There are two other figures in the composition, the sisters of the principal. The movement of the two principal figures and the earnestness of the others, contribute much to define the point of the story.

No. 65. 'Begging a Drink,' W. Lee. A girl who has been drawing water is about to give some to a little child. The incident is very naturally made out, the figures are full, well rounded, and in action and expression amply sustain the title.

No. 74. 'Audience-chamber of the Magistrates of Bruges,—Visit of Marguerite of Austria, Duchess of Parma, Regent of Belgium,' L. Haghe. This magnificent composition is, we think, the largest we have ever seen by this artist. The famous audience-chamber he has drawn before more than once. The spectator is placed opposite to the windows, having on his right the far-famed chimney composition, and before him pass Marguerite and her train to whom the chief magistrate is doing the honours. Of the beauties of the drawing, the depth and the management of the light are the principal. The figures are about forty in number, and divided into three agroupments, to afford distinction to the princess and her party; these are the visitors, the burghers, and a party of gentlemen on the right, where we think lies the force of the treatment. The reflections are beautiful, the women are perhaps masculine, and a green cloth cuts the principal figures disagreeably, but under all circumstances this picture is a transcendent performance.

No. 80. 'Glen Nevis, Invernesshire,' W. Bennett. There is much grandeur in the treatment of the distances of this composition, and a generous largeness of dealing with it which is well becoming to the subject; but the foreground is not so well held together, it is somewhat spotty.

No. 86. 'Whitsand Bay at Sunrise,' S. Cook. Without any striking appearance of elaboration, we have never seen a more highly-finished drawing than this. The tender reflections of the sun are charmingly painted on the waves, and in support of the proposed effect, the points of the cliffs and every prominent object are warmed into harmony with the principal lights. It is a production of a high degree of excellence.

No. 90. 'The Queen of the Hop Garden,' W. Lee. In a composition according with the title, some children are seen crowning one of their party with a coronal of hops. It is rather a large drawing, showing the hop-grounds, with a glimpse of open country beyond, all of which is described in a manner extremely natural and agreeable. The children are very felicitously rendered from the life.

No. 92. 'A Poultry Quarrel,' Charles H. Weigall. The disputants are a white cock and a black turkey-cock; both birds are admirably painted; the self-possessed dignity of the latter contrasts forcibly with the characteristic challenge of the former.

No. 128. 'New Reading of an Old Story,' Edward H. Corbould. What the old story is does not appear. The drawing presents a girl reading, it is an elegant and masterly sketch, the head especially is full of interest.

No. 129. 'A Day Dream,' J. H. Mole. The dreamer is a girl who has been reaping, she is seated, and is looking upward lost in thought. The expression sustains the title.

No. 145. 'The 16th Lancers breaking the square at Aliwal, 28th January, 1846,' M. Angelo Hayes. This is the largest water-colour drawing we ever remember to have seen, and the subject, as appears from the catalogue, has not been entertained without full enquiry for the realisation of incident and dispositions. The portion of the regiment having lanced the Sikh artillerymen at their guns are now charging a square of the Avitabile brigade which they destroyed. The artist has given these horsemen a headlong career which nothing can withstand, and considering the results this must have been near the truth. We have not space to enter in anywise on the detail of the picture. The achievement is described with great spirit, and we doubt not that there is authority for every incident introduced into the composition.

No. 154. 'Pont-y-Garth—near Capel Curig, North Wales,' Charles Davidson. This famous bridge is the *sine qua non* of every pilgrim sketcher in Wales—but it is rarely seen brought forward in a manner so real and substantial as we find it here. This is a drawing of much merit.

No. 161. 'Portrait of the Rev. T. Image,' Sarah Setchel. A small portrait, life-like and intelligent, telling powerfully against a dark background.

No. 170. 'Part of the Village of Argellez, Pyrenees,' W. Oliver. A small drawing having for its principal objective one or two blocks of quaint-looking houses. It is drawn with firmness, and is extremely attractive as a subject.

No. 180. 'Sunset from the Corniche, Riviera di Levante—Gulf of Genoa,' Charles Vacher. A very large work, showing everywhere the most careful elaboration in order to the rendering of an effect of sunset, and with a very powerful result. The subject is one of much striking beauty, and in treatment it is strongly allusive to Italy.

No. 181. 'The Welsh Coast, near St. David's—Summer evening, Moon rising, Tide coming in,' R. K. Penson. This is a study of rocks, worked out with extraordinary care and success. It is a drawing of great merit, but it is not truth to paint a wave green that falls on a sandy bottom.

No. 184. 'At West Worldham—Hants,' James Fahey. A simple piece of roadside material, brought forward with unaffected simplicity. No. 185, by the same hand, is a pendant to this, and is equally agreeable in feeling.

No. 186. 'In Addington Park, Surrey,' W. Bennett. Simply a study of a few trees from nature, but in truth and character, equal to any passage of sylvan scenery we have ever seen.

No 189. 'Highland Reapers,' J. H. Mole.

A large composition, containing numerous figures, apparently about to set forth for the labour of the season. The point of the subject is well sustained throughout by the motive of the various groups which constitute the picture.

No. 214. 'A Hunchback Story-Teller relating one of the Arabian Nights' Tales in a Coffee-house of Damascus, &c.,' HENRY WARREN. A large composition, in which the spirit of the subject is fully sustained. The figures are numerous and characteristic, and the subject is sufficiently perspicuous from the action of the hunchback and his being the point of observation. We cannot help remarking the purely oriental tone which pervades the entire work.

No. 222. 'Early Lessons,' W. COLLINGWOOD. In effect, composition, and mediæval resource, this drawing is really admirable. We very rarely see a production of a higher character in the particular taste which it professes.

No. 225. '* * *,' E. H. WEHNERT. This is a dark and very powerful drawing, representing a lover lamenting the loss of his mistress, who is seen in the upper part of the composition in a vision tended by angels. The sentiment and narrative are at once apprehended.

No. 234. 'Ulleswater, Cumberland—a Summer's day,' AARON PENLEY. The subject is largely treated, affording a near view of the mountains, which are represented with a great variety of harmonious tints.

No. 247. 'Godiva,' EDWARD H. CORBOULD. A large composition, in which Godiva is brought forward as a partially nude study. The hands and foot are perhaps large, but the figure is beautiful in colour and graceful in bearing. The auxiliary objective is forcible and appropriate. It is a work of great power, and evidences much originality and extensive resources.

The screens are rich in works of merit; many are deserving of detailed description, but we have not space even to mention the titles of some of the more attractive.

THE EXHIBITION OF DRAWINGS AND SKETCHES

BY AMATEUR ARTISTS.

THE productions exhibited this year are incomparably better than those of the last or preceding seasons; there is not, indeed, to be discovered the touch and feeling of the a master—but still there is a confidence and freshness in a considerable proportion of these works which show that, with perseverance, a very high degree of excellence is attainable. We do not expect amateurs to draw figures with faultless accuracy, but some figures are here which bespeak earnest study; and where landscape drawings principally fail it is in effect, and in want of decision of manner. Of all the arts painting is the most difficult—the least generally understood; but many of the present exhibitors promise to effect more than has ever been achieved by amateurs.

No. 6. 'A Subject from Comus,'—

> "Goddess of the silver lake
> Listen and save;"

by ALFRED THOMSON, Esq., is an oil sketch of much sweetness; and No. 7, by Miss SWINBURNE, 'Studies of Trees,' presents two or three boles admirably drawn on grey paper.—No. 17. 'Cottage in Eastnor Park,' sketched from nature by the HON. ELIOT YORKE, M.P., is a broad and successful study of a simple subject.—No. 18. 'Naples—Capri in the distance, from the Hôtel de Rome,' by MRS. BRIDGMAN SIMPSON, distinguished by charming passages; it is an ambitious subject and full of difficulties. —No. 26. 'Snowdon from Anglesey, with the Menai Straits,' LIEUTENANT-COLONEL LIDDELL, a drawing exhibiting extensive knowledge and long practice, but much is sacrificed to colour that does not express form.—No. 28, by Miss BOSTOCK, 'A Sketch from Nature,' is a small drawing of considerable merit.—In No. 30, 'Near the Fort de Bard, Valley of Aosta,' Miss BLAKE, the distances are charmingly felt, they could not be better rendered.—No. 34, by RICHARD MORRIS, Esq., 'A Sketch of Sheen Common, near Richmond,' is a study in oil full of that kind of interest which nothing but nature could suggest.—No. 37. 'Captain Herbert Lowther Wilson — a Portrait,' by Miss HOULTON, is unaffected and life-like.—No. 48. 'La Cava, between Naples and Salerno,' MRS. DAVIDSON, is a production of a high degree of excellence, wanting only the same breadth in the nearer passages which characterises the distances.—No. 52. 'Meadows near Uxbridge,' Miss CHARLOTTE ADAMS, a small drawing of much beauty of execution and feeling for nature.—No. 58. 'Going to a Rustic Flower-show,' Miss LUCY ADAMS, a study of a girl carrying flowers, well drawn and brilliant in colour. —No. 60. 'Broughty Ferry Castle and Firth of Tay,' Miss BATTEN, very like nature, well drawn and with much sweetness of colour. —No. 65. 'A composition,' T. MACDONALD, Esq., is a sketch in oil, presenting features of Italian scenery distinguished by good colour and effect.—No. 77. 'The Hall at Godinton—Kent,' H. JENYNS, Esq., a very highly elaborated drawing, but a degree or two too dark to show the care with which it has been wrought.—No. 87. 'A Legend of Buley Castle,' by Miss ELIZABETH CARR, is the title given to a series of small figure compositions, some of which are pointed and expressive.—No. 90. 'A Sketch from Nature,' by Miss BECKFORD, is distinguished by much natural truth and descriptive power. — No. 101. 'Overlooking Poole Harbour, sketched from Nature,' Miss PELL; an attractive subject and very like the place.—No. 120. 'A Study,' Miss LOUISA PERCIVAL; a drawing in the manner of Jullien's heads, very accurately drawn and nicely worked.—No. 126. 'Dining Room, Oxburgh Hall, from Nature,' Miss MATILDA BEDINGFIELD; a very careful study, a doubtlessly accurate representation, but overwrought.—No. 135. 'Portia's Judgment,' and No. 153, 'Scene from the Lady of the Lake,' two outline drawings by Miss ELIZABETH CARR, are compositions of distinguished merit; the figures are well drawn, the dispositions, characters, and costume highly effective.—No. 150. 'Miss Agnes Wilson,' Miss HOULTON; a small portrait of much sweetness.—No. 152. 'Heidelberg,' COLONEL EDEN; this is the most imposing view of the ruin we have ever seen; it is taken from the meadows somewhere between the lower and upper roads showing the Knights' Hall, and the principal masses in opposition to the sky.—No. 157. 'An Italian Peasant,' Miss EMMA SEYMOUR; the figure is seated in a graceful and easy position, it is well drawn, and is altogether an extremely elegant study. — No. 158. 'Ilford,' Miss PELL; this is a well selected subject, and difficult of treatment, but in the manner in which it is here brought forward it is highly effective.—No. 175. 'Sketches at Kenilworth,' H. HAYWARD, Esq.; these sketches evince great knowledge and command of material.—No. 181. 'Last Rays,' LADY LEES; this is an oil picture of much depth and power afforded by a simple opposition of masses,—the subject is derived from 'the Sensitive Plant.' It is a production of a high order of artistic merit: the conception is full of poetry, and it is rendered in terms of touching sentiment.—No. 184. 'Sketch on the River Axe, near Seaton, Devon,' MRS. F. RUSSELL, is a production earnestly imitative of nature.—No. 190. 'Porch of Ratisbon Cathedral in the Olden Time,' MRS. HIGFORD BARR; drawn with firmness and good effect.—No. 198. 'Gibraltar,' MRS. BRIDGMAN SIMPSON, is a view of the rock from the sea, rendered with great command of the means of effect, the drawing is also extremely agreeable in colour.—No. 207. 'Original Sketch from the Grande Place at Antwerp, of the Cathedral, Hotel de Ville, &c., Miss KENNION; the masses here compose very well, the view is at once recognisable, and little is wanting to make this a work of much pretension.—No. 211. 'Study of Fir Trees, Danbury Park, Essex,' the HON. MRS. CAREW ST. JOHN MILDMAY. These trees form a pleasing study, they are drawn with firmness and characterised by truth.

Upon the screens there are many pretty and spirited works.—No. 215. 'The Schools,' the REV. EDWARD BRADLEY. 'How did you construe Καθ' ἡμᾶς, sir?' Such is the passage accompanying the title, and such a subject is of very questionable propriety here; it savours too much of Σύνοιδα σοφὸς ὤν therefore Καθ' ἡμᾶς does not construe very favourably. We may mention as works of much interest.—No. 117. 'Arrington,' the HON. ELIOT YORKE, M.P.,—'Joseph of Arimathea's Chapel, Glastonbury,' H. H. WHITE, Esq.—No. 223. 'Temple of Juno,' MR. B. SIMPSON.—No. 226. 'Dover Castle,' MAJOR GENERAL SIR W. HERRIES.—'The Marchioness of Londonderry,' LADY LEIGHTON. —No. 249. 'Madeira,' VISCOUNT EASTNOR; 'Studies of Trees,' Miss SWINBURNE, &c.

THE VERNON GALLERY.

JULIET AND THE NURSE.

H. P. Briggs, R.A., Painter. S. Sangster, Engraver.
Size of the Picture, 2 ft. 11½ in., by 2 ft. 3½ in.

IT seems almost superfluous to offer any explanation of the subject of this picture, since there is, perhaps, not one of Shakspeare's immortal dramas more extensively known than his "Romeo and Juliet." And yet we ought not to omit the quotation which appeared appended to the title of the painting when it hung in the rooms of the Royal Academy in 1827. The scene places the spectator in the garden of Capulet, into which have entered the nurse and Peter from seeking an interview with Romeo. Juliet meets the former, when the following dialogue ensues:—

Juliet. She comes!—O honey nurse, what news?
Hast thou met with him?
Nurse. I am aweary, give me leave awhile,
Fie, how my bones ache! what a jaunt I have had.
Juliet. I would thou hadst my bones and I thy news.
Nay come, I pray thee speak—good, good nurse, speak.
Nurse. What haste! can you not stay awhile?
Do you not see that I am out of breath?—*Act* ii., *Scene* 5.

The subject belongs to a class of illustration not exactly suited to the mind of Briggs, which had more of a melancholy and pathetic cast than of the humoursome; but he has shown in this picture his ability to carry out the latter quality when it became essential to elucidate a character. His impersonation of Peter embodies very considerable comicality of action and expression. The nurse is not unworthy of the poet's conception, but it lacks that agreeableness of feature which is requisite to render it pleasing as a pictorial illustration; and the chief part of the face being thrown into shadow adds yet more to its unpleasant appearance. Had the painter ever contemplated that his work would have passed into the hands of the engraver, he would doubtless have avoided such a treatment, as it tells with more unequivocal harshness in black and white than in colours.

THE GREAT MASTERS OF ART.

No. XV.—JACOB RUYSDAEL.*

ACCURACY in statement of facts is absolutely essential to biographical notices; but when two or three centuries have passed away since the lifetime of the individual to whom such biography refers, it is frequently very difficult to determine what is, and what is not, truth. Now it would seem a matter of very little importance to know whether an artist had ever visited such and such a locality for the purpose of sketching its scenery, but it is not so insignificant a matter as many suppose, inasmuch as the school of a painter, whether it be of nature or of his fellow-artists, influences his works. The mountainous landscapes and the cascades of Ruysdael are among his most esteemed productions; and the question of their sources has been the subject of much discussion with his biographers. In our former remarks we stated it as our opinion that they were, for the most part, "compositions" borrowed from the wild districts of the German borders; for it is scarcely to be supposed that, had he visited Norway, the fact would not have had the certain affirmation of earlier writers. We have not at hand the biographical work of Houbracken, the contemporary of Ruysdael, but we have no recollection of his stating positively that the latter ever visited Norway, though he infers it. But this is not actual proof; while Descamps, who writes considerably later, says: "Ruysdael and Berghem drew only in the environs of Amsterdam, and never left their native country;" a statement that one can scarcely credit who knows the pictures of Ruysdael. Modern writers are equally divided in their opinions. Smith, in his "Catalogue," says: "The bold mountainous country in Norway, with her rocky glens and waterfalls, were his chosen subjects." And, again, when alluding to his enlarged acquaintance with Art, as manifested in his later productions, he adds, "This advance is strikingly manifest in his wild Norwegian views, where cataracts are seen rushing through chasms of stupendous rocks, rolling in foaming masses amidst huge stones and fallen trees, and gurgling in eddying mazes along the rugged bottom. * * * Of this class is a picture in the Luton Collection." In opposition to such opinion, Stanley, in his notes

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to Bryan's "Dictionary of Painters," remarks: "Those who wish to increase the wealth of Ruysdael by robbing Everdingen, have made him a student of the wild scenery of Norway; but where is the authority? They find it in the frowning rocks, Norwegian pines piercing the clouds, and foaming cascades tumbling precipitously over the *debris* caused by many a furious northern tempest. But it is known that Albert van Everdingen spent much of his life in depicting that scenery; and it would be difficult to point out a picture by him of an entirely placid character. A large landscape of this class, which is in the magnificent collection at Luton," (the same picture, we presume, to which Smith alludes), "bears the impress of Everdingen's mind and pencil in every part; and there are others by him in this country equally misappropriated." Neither can we come to any more satisfactory conclusion from the observations of modern foreign writers; for Charles Blanc, in the "*Vies des Peintres*," from which our engraved examples of the painter are borrowed, says: "It is evident to us that Ruysdael, *like Everdingen*, visited Norway and Westphalia. It is there he learned to paint Nature so rugged and chaotic, that vegetation so perpetually borne down, of which the sight brings sadness to the heart. It is there that, as Houbracken remarks, he became the most unique painter of his class." And yet, in a spirit altogether contradictory to this, we find the same writer asking in a former passage of his biography—"Can we doubt that he also *studied the works* of that Albert van Everdingen, whose pictures are so easily confounded with those of Ruysdael, if one may be allowed to form a judgment from the striking resemblance they show in the choice and disposition of subjects, as well as in their method of treating them?" And thus we must leave the disputed point still undecided.

The versatility of Ruysdael's pencil, in landscape, is one of its most remarkable and charming features. Corn-fields and meadows, the vicinity of towns and hamlets, the quiet brook and the roaring torrent, the mighty ocean rippling on the low, dingy shores of Holland, or breaking tumultuously over their wooden embankments in heavy surges, are delineated by him with equal fidelity and beauty, both in sunshine and storm. It is this personal or *subjective* character of the painter's works, which essen-

* Continued from p. 144.

tially constitutes the originality of his genius, and which entitles him to take the same rank in rural or *rustic* landscape-painting as Claude holds in classic, or, as it has not unaptly been called, *heroic* landscape. In the majority of his pictures, it is true, we are conducted into scenes that impress the mind with the solemnity and the grandeur of nature;—wild deserts that begird almost impenetrable woods, "where," as a French

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writer, M. Tailasson, observes, "man, separated from his fellow, and apart from the ambition and the turmoil of life, in silence and repose listens to and respects the voice of the visible world around him. He loves to paint the corners of forests mysteriously illumined, and favourable to holy and philosophic thought, where one may retire with a book, which, however, would most probably soon be cast aside, that the mind may

A COAST SCENE.

revel in the feelings that so much of natural beauty calls forth."

In his marine views Ruysdael shows himself in no way inferior to any of the most distinguished masters in this class of Art, for if we do not discern in them the fury and the terrible "noise of waters," such as Backhuysen and Van der Velde painted, it is only because he did not study, as they did, on the broad ocean, but on

the sea-shore; yet here he caught the spirit of the waves, and the sound of the coming storm, and the heavy rushing of the billows, and he depicted them as they were presented to his eye.

We have heard it objected to many of the pictures of this painter that they are too particular, or in other words too much detailed or elaborated in their several parts; but we cannot think so. We hold it to be an axiom in true painting that Nature should everywhere be as closely followed as is consistent with those general laws to which Art is subservient An artist should never sacrifice the unity of a picture to the undue expression, or even the perfect manipulation, of certain portions of it; neither should his time be wasted in elaborating the whole of his materials unless some most decided advantage is to be gained by it. Now, although the pictures of this master are beautifully wrought, there is a broad and masterly effect diffused over them.

The number of pictures by Ruysdael, which are referred to by the same writer, is about four hundred and forty, but he does not vouch for the whole being by his hand; indeed, no critic would presume to pronounce a decided opinion who knows the works of Everdingen, of Solomon Ruysdael the elder brother of Jacob, of Van Kessel, and De Vries; especially too, when he considers the difficulty of distinguishing between them now that the pictures of Jacob Ruysdael have become so dark with age.

We have left ourselves but brief space to remark upon the engravings introduced as illustrations of his compositions. The "RUSTIC

THE CASCADE.

BRIDGE," which appeared in our preceding part, we presume is one of the few etchings that Ruysdael executed with so much dexterity and lightness of hand.

The next subject, entitled the "ENTRANCE TO A FOREST," was originally in the Choiseul Gallery; it afterwards was brought over to this country, and eventually came into the possession of W. Theobald, Esq.

"A RIVER SCENE" is a light and very elegant composition; its principal features are two decayed trees, on one of which a boy is sitting with his fishing-rod.

A magnificent picture in size and character is that to which the title of "THE TRAVELLERS" is appended: it is in the Louvre of Paris, and is valued, according to Smith, at 1600*l*. The beech, the oak, and the elm, are among the fine groups of trees on either side, diversifying the scene with the variety of their tints and forms. The figures are painted by Berghem, who, with Adrian Van der Velde, the two Wouvermans, and others, lent their aid to Ruysdael for this purpose, as he never could manage figures to his own satisfaction.

"THE VILLAGE ROAD" is a charming little bit of rustic scenery which might have been sketched in one of our rural hamlets: the work exhibits a fine effect of *chiar-oscuro*. So also does the "COAST SCENE" beneath it; a view of the long shores skirting the Dutch coast and bounded inland by lofty sand-hills. The beach is enlivened by numerous figures variously employed.

The view is represented under the effect of clouds, which are, nevertheless, highly luminous, allowing the whole extent of the horizon to be clearly seen.

"THE CASCADE" is one of those grand subjects, said to have been sketched in Norway; wherever it came from it is a magnificent scene, nobly rendered; the motion, form, and liquid quality of the torrent could scarcely be more powerfully represented. We have no clue to where this picture is, nor can we by referring to Smith's "Catalogue" find any description of it.

Jacob Ruysdael died at Hamburg in 1681; his age is uncertain, inasmuch as the year of his birth has never been previously ascertained.

THE

ROYAL TOMBS AT WESTMINSTER.

ATTENTION has been recently directed to the dilapidated tombs of the English monarchs which surround the shrine of Edward the Confessor in Westminster Abbey. Professor Donaldson was the first to bring the matter publicly forward at a meeting of the Royal Institute of British Architects in February last. Since then a meeting of that body and the Archæological Institute was held in the Abbey for their special examination, and the subject has also engaged the attention of the Society of Antiquaries. Professor Donaldson's view of the matter may be stated in his own words:—"The full consciousness that this interesting series of monuments have been shamefully neglected; and that we have been too ignorant of their value." Now it is clear that a large majority of the visitors to our abbeys and cathedrals visit them as a show, and are pleased only with that which is beautiful in modern work, or elaborately gorgeous in antique. But in no instance do we believe that an educated eye, or thoughtful mind, has the less valued the shattered relics of our regal tombs in Westminster because of their decay. All "ruins" would be open to the objection, if that was one; but it may be fairly stated that Tintern, Fountains, Melrose, and many similar relics, are as much visited and admired now as they were in their "newest" period. We know of no writer or visitant to the Abbey, capable of appreciation, who does not expatiate on the interest of its antique monuments.

The tombs of the Abbey are also to be regarded with an interest apart from that of memorials of the dead, however great and good. They are to be valued as monuments of the civilised arts at the various periods of their construction. They thus illustrate the arts of architecture, sculpture, mosaic, and enamelling, as practised by our forefathers, and become valuable data for a history of Ornamental Art in general. The shrine of Edward the Confessor exhibits in the glass mosaic or "opus Grecanicum," of its surface, and the geometric marble-mosaic, or "opus Alexandrinum," of its floor, rare and beautiful examples of early Art-workmanship; these were the chief glories of the Abbey in the Middle Ages. The monument of Henry III. is also an interesting example of tasteful splendour; its glass mosaics, and rich marbles evincing the cost and care of the age in which he died. The tombs of Edward I., his queen Eleanor, Queen Philippa, Edward III., Richard II., with his queen, Ann of Bohemia, and that of the gallant Henry V., the hero of Agincourt, encircle the shrine of the Confessor; and all possess a sacred interest and beauty. It is to the condition of these tombs particularly that attention has been directed; they are much dilapidated and obscured by rust and dirt. There can be no reason why something should not be done to clean and display them *as they are*, for it is a truth that we do not *see* what time and neglect have left.

That neglect and dirt have done their work unmolested, we do not deny. These causes

> "have written strange defeatures"

on our regal tombs; that they should be cleaned, refreshened, and their beauties unveiled from the obscurity of mere dirt, there cannot be two opinions. It is a duty that properly falls upon the Dean and Chapter to accomplish, who charge for their exhibition, and shut out the national monuments from all who cannot "pay." It is the easy excuse made at most cathedrals for neglect and dilapidation, that "it was done by Cromwell's soldiers." They did much, and have much to answer for; but they did nothing like the full amount of destruction which meets the modern eye. A great portion has been since done

> "——— by guardian hands
> That thus have more depraved"

the relics entrusted to their care. Scarcely a coronation or musical solemnity has occurred, without its enduring trace being left on some injured monument; while others have been carelessly treated, through the ignorance of conservators, who are generally the last persons to value what is placed beneath their care, and is daily before their eyes. Let such persons truly feel their responsibility, or be taught to do so, and we think then enough might be done.

If, on the contrary, a work of "restoration" or "reparation" is to be ordered, and carried out as it is generally carried, and as it is deprecated in Professor Donaldson's own preliminary phrase concerning the tombs at St. Denis—"affected attempts at restoration,"—we shall think in Westminster Abbey, as he thought in the last resting-place of the French kings, "how ill the *religio loci* had been attended to, and leave with the melancholy conviction that all the charm of truthfulness, which had once given veneration to these walls, had irrevocably passed away."

We have in London already a melancholy example of what tomb-restoration is, in that of the poet Gower—the friend and follower of Chaucer—who was buried in St. Saviour's, Southwark; and whose tomb, originally in the nave, has been removed to the south transept. As it existed in its original situation, twenty years ago, it was beautiful and instructive even in its decay. The love borne to the "moral poet" had lavished itself on his tomb, which had been painted and gilt as beautifully as an antique missal. Every moulding had received its colour or gilding; and the wall under the canopy was covered with emblematic paintings of Grace, Mercy, and Pity, enwreathed with labels containing poetic inscriptions, the ground being richly diapered. It was only by the study of such original examples as these, that we gained a true knowledge of the taste which characterised ancient monuments, and discovered the means by which they masked plain walls with painting, and relieved dull shadows by bright colouring. The "restorer," however, came; the painting and gilding was eradicated; and the quaint and beautiful wall picture destroyed for ever; this fine work of mediæval Art being replaced by straight lines of hideous German-text, on the repulsive blank wall once so beautifully coloured, and the whole monument now looking as common-place as the most inveterate "restorer" could wish. May such acts be long averted from Westminster Abbey! We admit that the present state of the monuments is disgraceful, but this sort of care-taking is utterly destructive.

A DICTIONARY OF TERMS IN ART.

MAHL-STICK. Rest-Stick. A round staff, four or five feet long, tapering towards one end, to which is fastened a small ball, covered with cotton-wool and soft leather, in order that the canvas may not be injured by its resting upon it. The stick is held in the left hand, near the large extremity, and serves as a rest to the right hand while painting.

MAJESTY. Maesta. 1. A representation of the Saviour seated in glory on a throne, and giving benediction, encompassed with the nimbus called *Vesica Pisces*, and surrounded by cherubim, and the four evangelistic symbols, with the A and Ω. 2. A canopy of state, set up over a hearse.

MALACHITE, Mountain Green. A native carbonate of copper, of a beautiful green colour, very useful in oil and water-colour painting. It is permanent, and mixes well with other pigments.

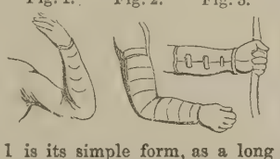
MAMELIERE, or Plastron-de-Fer. A plate of steel, secured to the hauberk, beneath the cyclas, for the purpose of additional protection. Also the circular plates placed on the breastplate, to which the helmet, sword, or dagger was secured by a chain, to prevent its loss by a sudden blow. Our example is from the brass of Sir John de Northwode (1330), in Minster Church, Isle of Sheppey.

MAMILLARE. A band of soft leather used to sustain and compress the breast of females, and worn under the tunic.

MANDUCHUS. A grotesque mask, worn by rustic characters in the Greek and Roman drama. We engrave an example from a Roman gem, where it is accompanied by the characteristic *pedum*.

MANICA. A covering, or protection, for the arm; in the former instance it was a long sleeve, worn by the eastern and northern nations, and by the Greeks and Romans of the later times; by the latter, it was a bandage or strap of leather, sometimes armed with plates of metal, and worn by the gladiators. This term also included gloves and handcuffs (*manacles*). We give three examples of the Manica. No. 1 is its simple form, as a long sleeve, reaching to the wrist, and is copied from an Etruscan vase. Fig. 2 is that worn by the gladiators. Fig. 3 that used as a protection to the arm of a bowman, and is copied from a bas-relief on the Trajan column.

Fig. 1. Fig. 2. Fig. 3.



MANIPLE. A short species of stole, worn depending from the left hand, and was originally substituted for the purpose to which the stole itself had been applied. Like the stole, the Maniple soon became a mere decorative enrichment of the costume.*

MANNER, Mannered. The word Manner has, in Art, two quite different significations. In one, it signifies a peculiarity of habit, and implies a kind of reproach against a painter: in the other, it affords us the means of knowing the artist's work, and the school to which it belongs. In this latter sense, the Manner of a master is nothing but his peculiar way of choosing, imagining, and representing the subjects of his pictures. It includes what are called his style and handling; that is, the *ideal* part, and the *mechanical* part, which give their character to his work in the eyes of those who have bestowed upon them sufficient attention to become familiar with them;† the mechanical part especially becomes, in painting, just as in writing, the most certain means of recognising the author, and the least liable to error. For, although both may vary at pleasure the nature of their subjects, the one cannot in like manner alter his style, his orthography, and especially his handwriting; nor can the other change his colouring, his *empasto*, and his touch. In either case these are the result of habit, of which we cannot divest ourselves when we would. The Manner of certain masters has been so closely imitated by their pupils, that the works of the latter have frequently been taken for those of the former. Still there is always a certain something which pertains to the peculiar genius of every master, which is always missed in the works of his imitators, for the mental constitution is incommunicable. It must not be supposed that every master had but one and the same manner; for, not to speak of the varieties of manner, which many of them have adopted in the course of their career, from taste or caprice, or for their advantage, it is evident that all of them have necessarily had a beginning, and an advanced stage of improvement; and those of them who have lived long enough, have had their decline also, as Titian. Mannered expresses an affectation, an over-refined delicacy, grace or elegance in the character, forms, and arrangement of the objects of a composition. It is equally applicable to painting, sculpture, and architecture, and is more insupportable in the productions of the latter than of the preceding. It is necessary to distinguish between Manner and Mannerism, as Reynolds employs these terms indiscriminately.

MARBLE. A compact limestone, susceptible of a fine polished surface, of various colours, of which the most useful to the sculptor is the white. It is found in various parts of the world, but that of Carrara is the most esteemed. Of the variegated marbles esteemed in antique Art, are the *Nero antico*, the black marble of the Italians, no longer found; the *Rosso antico*, of a deep blood-red colour; the *Verde antico*, of various shades of green; *Giallo antico*, of a rich yellow; with many others which are detailed in Sir F. Head's recent work, *Rome, a Tour of many Days*, 3 vols., 8vo, 1850.

MARGARET, St. This saint, the chosen type of female innocence and meekness, is usually represented as a young woman of great beauty, bearing the palm and crown as martyr, and with the dragon as an attribute, from which, according to the legend, she was delivered, and, in allusion to which, she was patron saint against the pains of childbirth. This saint has enjoyed great popularity from a very early period, and in this country 238 churches have been dedicated to her honour.

MARK, St., The Evangelist. In Christian Art this saint is usually represented in the prime of life, sometimes habited as a bishop, and as the historian of the Resurrection, accompanied by a lion, winged, which distinguishes him from St. Jerome, who is accompanied by an unwinged lion, the emblem of solitude. In his left hand he holds the Gospel, and in the right a pen. He is the patron saint of Venice, and many beautiful works of Art exist there, in which the important events of his life are depicted. *See* Evangelists.

MARQUETRY, Tarsia (*Fr.* Marqueterie). A kind of mosaic, executed in hard and curiously-grained woods, inlaid and arranged in an infinite variety of patterns, of which the extremities are sometimes bordered by lines of ebony, ivory, copper, brass, &c. This kind of work existed in the infancy of Art, was much in vogue during the last century, and has lately been revived to some extent. Tarsia, an art practised in Italy, allied to mosaic, and called mosaic of wood. Tarsie work, or Tarsiatura, consisted in representing houses and perspective views of buildings by inlaying pieces of wood, of various colours and shades, in panels of walnut wood. It was frequently employed in decorating the choirs of churches, as well as the backs of the seats, the wainscotings, and panels of doors.*

MARS. Pigments to which this prefix is applied, are earths coloured by the oxide of iron, varying in colour according to the degree of heat to which they are exposed in preparing them for use.

MARTHA, St. The patron saint of good housewives is represented in homely costume, with a bunch of keys at her girdle, and holding a ladle, or pot of holy water in her hand. Like Margaret, she is also accompanied by a dragon bound, but is distinguished from her by the absence of the attributes of martyrdom—the palm, and crown or crucifix. The dragon is given to St. Martha in commemoration of her having destroyed one that ravaged the country near Marseilles. In pictures representing the Crucifixion and Entombment, Martha is introduced among the women who were present.

MARTEL-DE-FER. A hammer and pick conjoined, used by horse-soldiers in the middle ages, to break and destroy armour, and generally hung at the saddle-bow. We engrave three examples from specimens at Goodrich Court. Fig. 1 is a horseman's hammer, of the time of Edward IV., with a flat handle of steel. It is furnished with a hook to hold it at the saddle-bow, and is perforated to receive a cord, which may be twisted round the hand, that it may not be beaten out. This was also an Asiatic practice. Fig. 2 is a Martel-de-Fer of the time of Henry VIII. Fig. 3 is one of the reign of Queen Elizabeth, an axe being substituted for the hammer; it is furnished with a pistol, and is beautifully engraved, having a hook to hold it at the saddle-bow.

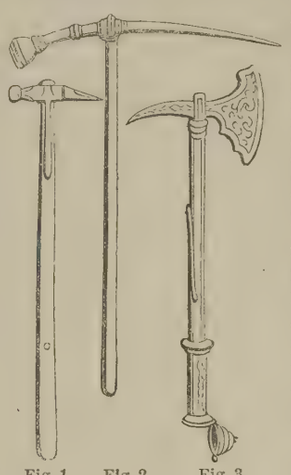
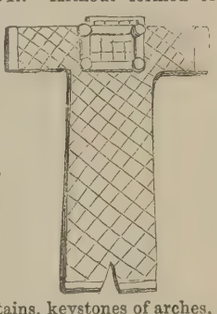


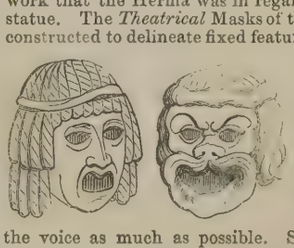
Fig. 1. Fig. 2. Fig. 3.

MARY-GOLD. A flower of many foils, so called in honour of the Virgin Mary, and therefore particularly appropriate as a decoration for chapels, &c. erected in her honour. Rich circular windows, filled with flowing tracery, are sometimes called Mary-gold windows.

MASCLED ARMOUR. Armour formed of small lozenge-shaped plates of metal, fastened on a leathern or quilted tunic. The Norman soldiers in the Bayeaux tapestry wear it, and we engrave an example from that curious work.



MASK. In ornamental sculpture, masks of marble, terra-cotta, bronze, and similar plastic materials, have been extensively employed for various purposes, such as gargoyles, antefixæ, outlets of fountains, keystones of arches, on walls and shields (Gorgoneion), &c. According to the style of decoration, they were either noble or grotesque. The fictions of the poets, or nature studied in the infinite variety of its movements, supplied the subjects of this kind of ornament. The Mask was nearly the same in raised work that the Herma was in regard to the round statue. The *Theatrical* Masks of the ancients were constructed to delineate fixed features and passions, that they might be clearly seen by assembled multitudes in their large theatres, for which purpose, also, the mouths were so formed as to throw out the voice as much as possible. Such Masks are frequently represented in sculpture, and we engrave a female tragic, and male comic Mask, from Roman sculptures in the Townley Gallery of the British Museum.



MASSICOT, Masticot (*Ital.* Giallolino, *Fr.* Fin Jaune). The protoxide of lead, of a dull orange yellow colour; but little used in painting at the present day, although formerly it was in great request.

MASTIC. A resin obtained from a tree grown in the Levant. It is met with in yellow, transparent, brittle, rounded tears. It is soluble in

* The engraving represents the stole held in the hand of Stigand, Archbishop of Canterbury, as he is delineated in the Bayeaux tapestry (twelfth century).

† Just as the choice of the matter, the fashion of the language, the turn of the phrases, and even the orthography and the formation of the letters, give such a peculiarity of character to a writer, that, if any production of his, in his own handwriting, although unsigned, should fall into the hands of any one who had seen many others of his performances, the author would stand disclosed to such a person at once, without the necessity of having him named.

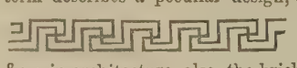
* See Mrs. Merrifield's *Ancient Practice of Oil Painting*, &c. 2 vols., 8vo. 1849.

alcohol and in turpentine, constituting the ordinary picture varnish.

MATTHEW, St., the Evangelist. This saint has not been a favourite subject with artists. He is depicted as an old man, with large beard, frequently writing his Gospel, and an angel standing near him as an attribute. As Apostle, he bears a purse, in allusion to his former calling, sometimes he carries a spear, or carpenter's rule or square. It is supposed he suffered martyrdom with the sword.

MAUSOLEUM. A sepulchral monument of a certain magnificence, but especially that kind of monument which partakes of the character of an edifice, such as were at Rome, the Mausoleums of Augustus, and that of Hadrian, now the Castle of St. Angelo; in France that erected to the memory of Henry II., by Catherine de' Medicis, and that of St. Peter Martyr, in the Church of St. Eustorgis, by G. Balduccio, in the fourteenth century, very beautiful. Perhaps the greatest work of this kind in modern times, is that erected to the memory of Louis XVI.*

MEANDER, (*Gr.*) In ornamental Art, this term describes a peculiar design, often met with as a decorative border on vases, dresses, &c.: in architecture, also, the bricks of a building were frequently so arranged as to form this pattern.



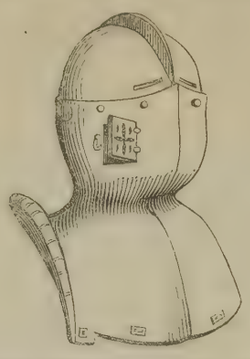
MEDAL. A piece of metal, usually bronze, gold, or silver, impressed in the manner of coins, to celebrate some event, or perpetuate the memory of some person. For this purpose the medal is composed of a head or effigy of the person to be celebrated, or of the royal personage under whose reign the memorable event occurs; or of an inscription of the date of the event or of the period at which the medal is struck. The obverse is occupied generally with an allegorical bas-relief, which is called the type of the Medal, and with a legend which explains the subject of the type. Sometimes, instead of the type and the legend, the obverse bears only a simple inscription, enunciative of the object of the Medal. Medals are cast or struck; for the first the engraver can operate directly by a mould, from which the medals are cast in the ordinary manner of moulding; for the second, the die of steel is engraved, and when the piece of metal to be impressed is placed in the press, the design is brought out into relief by repeated blows upon the die, and the medal is said to be *struck*. One of the conditions of this kind of engraving is, that it admits of objects in only very low relief. The ancients struck their Medals with a hammer, and the moderns were long before they employed any other means; at the present time we employ the *coining-press*. The chief use and value of Medals is to prove historical facts, and to perpetuate their memory. Under this relation they are less necessary in our times than before the invention of printing.

MEDALLION. A Medal of unusual size, which cannot be struck, but which is produced by the process of moulding. In ornamental Art, Medallions are circular tablets, in which is sculptured a head or bas-relief.

MEDIUM. The menstruum, or liquid vehicle, with which the dry pigments are ground and made ready for the artist's use. That most extensively used is linseed oil, rendered *drying* by means of the oxides of lead or zinc. Walnut oil, and poppy oil, are used for diluting the pigments ground in linseed oil, and turpentine is employed for the same purpose. Those artists who labour under the delusion that the peculiar excellences of the old masters were attained by the use of a "lost" medium, search for it as did the alchemists for the philosopher's stone, and with like success. Hence, every little while, some nostrum or other is in the ascendant, to be discarded in turn for another, of which more is promised, and as little attained. We have had silica medium, and lac medium, and even chalk has been pronounced the "one thing needful," but the excellence promised we still have to look for. After everything is tried, we must needs fall back upon good honest homely linseed oil.

MENISCUS. A kind of bronze plate or disc, which the Athenians placed upon the heads of statues, to defend them from the rain, or more especially from the ordure of birds.

MENTONNIERE. A steel gorget or defence for the chin and throat, secured to the bascinet and to the cuirass. It was sometimes furnished with a small door for breathing, as in our engraving, from a specimen in the armoury at Goodrich Court.



METOPE, Metopa. In Doric architecture, the space in the frieze between the triglyphs; originally this space was left open, afterwards covered with a panel, at first plain, then sculptured.

The Metopes from the Parthenon are preserved in the British Museum; they exhibit great difference in style, from the earliest, to the latest and most perfect.

MEZZO-TINTO, (*Ital.* Middle Tint.) A peculiar mode of engraving, resembling in its effects the old style of India-ink drawings, and of very rapid execution. It consists in scratching, by means of a tool called a cradle, the whole surface of the plate uniformly, so that an impression taken from it in that state would be entirely black. Then tracing the drawing, and scraping and burnishing up the strongest lights, until the desired effect is produced. Some variations of this method have been adopted, but the distinguishing feature of this kind of engraving consists in the principle involved in the above method.

MICHAEL, St., Archangel. All the resources of Art have been put in requisition in the representation of this saint. He is depicted young, full of beauty, with a severe countenance, winged, clothed in white, or in armour, with lance, surmounted by a cross, and shield, as his attributes, and with which he combats the dragon. In representations of the final judgment, instead of the lance or sword, he bears scales, in which the souls of the judged are weighed, demons attempting to pull down the rising scale. St. Michael figures in many scenes from the Old Testament—in the Sacrifice of Isaac, Hagar in the Desert, Balaam, and in others, the angel represented is Michael.

MILK. It is an old tradition that pigments were frequently mixed with milk. It is added to the glue and gesso of grounds, to render them soft and pliable, and to prevent their cracking.

MINERAL BLUE. A pigment prepared from carbonate of copper, hydrated oxide of copper, and lime, by a secret process. It is known by various names, such as Mountain Blue, Hambro' Blue, &c., but is not employed in oil painting.

MINERAL YELLOW. A pigment composed of the chloride of lead, not so permanent as Naples Yellow, as it becomes paler by time. The name has also been applied to Yellow Ochre, and Arsenic Yellow.

MINIATURE, Miniature Painting. The origin of the term "Miniature" is supposed to have arisen from the practice of writing the rubrics and initial letters of manuscripts with minium or red lead. The *Illuminatori*—miniature painters, or illuminators of books—were a class of artists who painted the Scripture stories, the borders, and the arabesques, and applied the gold and ornaments of manuscripts. Another class—the "*Miniatori caligrafi*," or "*Pulchri Scriptores*"—wrote the whole of the work, and those initial letters in blue or red ink, full of flourishes and fanciful ornament, in which the patience of the writer is frequently more to be admired than his genius.* Miniature is the term applied to portraits of small dimensions; and miniature is the art of executing these portraits in water-colours, in which the pigments are applied with the point of the brush. The execution is very minute, and will bear the closest inspection. These works are, for the most part, executed on ivory, and on vellum and paper of a thick and fine quality. Lately, this art has attained a higher degree of perfection than heretofore at the hands of an English artist, whose works combine many of the highest qualities of Art which before were only looked for in the oil-paintings of Titian, Vandyck, or Gainsborough.

MINIUM. (Red Lead). The name given to vermilion by the ancients. Red Lead is the peroxide of lead, prepared by calcining the protoxide in a reverberating furnace; it becomes first of a dark orange colour, then of a purple, afterwards, by the absorption of more oxygen, of a strong yellow, or orange colour. It was formerly much employed in oil-painting, but as it is not a permanent pigment, and injures many that are mixed with it, other pigments of better quality have superseded its use.

MISERECORDE. In armour, a small, straight dagger, originally without guard, which, with its sheath, was usually richly ornamented. It was worn on the right side, secured by a short chain to the hip-belt. The handle being much heavier than the blade, it hung generally in an inverted position.*

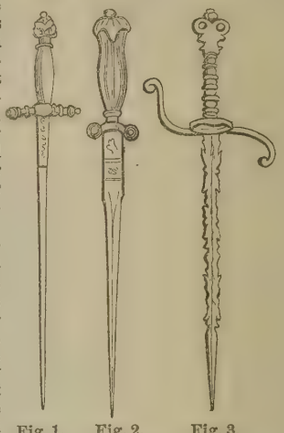


Fig. 1. Fig. 2. Fig. 3.

MITRA, Mitella. A kerchief, or scarf, used for a variety of purposes: 1, a broad sash, worn under the bosom; 2, a scarf, worn round the head, and sometimes fastened under the chin; 3, a belt, worn by warriors round the waist: it is of frequent occurrence in ancient Art.

MITRE. A covering for the head, worn on solemn occasions by bishops, cardinals, the abbots of certain monasteries, and, from special privilege, by the canons of certain churches. The pendents attached to the Mitre are termed Infulæ. The origin of the Mitre is obscure; its present shape was first assumed about the thirteenth century; at first it was low, with the sides straight; afterwards its height was increased, and eventually it assumed its present swelling and rounded form. These various transitions are figured on sepulchral brasses.†

Fig. 1. Fig. 2.

MODEL. Every object which the artist proposes to imitate. The term is used in an absolute sense by the sculptor and painter, to express the living model, male or female, from which he studies and executes a figure. The sculptor also applies the term to the figure, modelled in clay, of a work which he intends afterwards to execute in marble, and also the plaster model from this first figure. The clay Model is the work directly from the hand of the sculptor, and, properly speaking, is the original work, of which the marble work is the copy. The Model in plaster is a *fac simile* of that in clay. Both, in the eyes of artists, are almost equally valuable, and even preferable to the work in marble. It seldom happens that the sculptor surpasses himself in the latter, and the contrary effect frequently occurs; otherwise, the superior beauty of the material, and, especially, its greater solidity, gives to the marble work a much higher price.

* The sepulchre of Mausolus, King of Caria, from the beauty and magnificence of its structure, passed for one of the wonders of the world. Hence the word was adopted by the Romans as a name for any sepulchre of extraordinary magnificence, especially of kings and emperors.

* Mrs. Merrifield's *Ancient Practice of Oil Painting*. 8vo. 1849.

* We engrave three specimens of this weapon. Fig. 1 is of the time of Henry VI., the blade engraved with figures; Fig. 2 is of the time of Edward IV., and shows the original form of handle without guard, that of Fig. 1 being a later addition, probably of the time of Elizabeth; Fig. 3 is of the time of Henry VIII., and has a very broad guard, the blade being jagged on each edge.

† Fig. 1 is the Mitre of the twelfth century, from a figure of a bishop in the Cottonian MS., Nero, D. 4. Fig. 2 is from the effigy of Roger, Bishop of Salisbury, on his tomb in Salisbury Cathedral.

ON WOODS USED FOR ORNAMENT AND PURPOSES OF ART.

By Professor Forbes.

III. WOODS OF TEMPERATE REGIONS IN THE NORTHERN HEMISPHERE. ANGIOSPERMOUS EXOGENS.

The forests of the northern temperate zone, in both new and old worlds, are in great part composed of amentaceous or catkin-bearing trees. The variety and beauty of the landscapes in this region owe much to this tribe of arborescent vegetables, especially to the oak, the chesnut, the beech, the plane, and the poplar, all of which represent genera belonging to the order *Amentaceæ*. The members of this group are all either trees or shrubs, and not a few yield timber of value. Pre-eminent stands the oak, a name applied to most species of the genus *Quercus*. They furnish harder, tougher, more compact, and more durable woods than most trees. The oak of Britain is the *Quercus robur*, of which there are two very marked forms that have been regarded as distinct species and designated by different names. It was at one time supposed that the wood of one of these varieties was much superior to that of the other, but we may regard this belief as unfounded in fact, since each kind has advocates for its superiority. The beauty of the wood of oak when used for furniture and wainscoting depends partly upon its pleasing, unassuming yellow-brown hue, so inoffensive, and at the same time so attractive, to the eye, and partly upon the variety and brilliancy of the silvery streaks, lines, and curls that break what would otherwise be the monotony of its colour. These are caused by various arrangements and sections of the rings of annual growth, and of the medullary rays or wedges of cellular tissue. Of course the beauty and variety of the surface will depend much upon the mode of treatment of the plank by the cabinet-maker, who has to take into account all the peculiarities of the grain if he would develope the qualities of his material. Mr. Holtzapffel, in his valuable and elaborate work upon "Turning," remarks that if we inspect "the ends of the most showy pieces of wainscot oak and similar woods, it will be found that the surface of the board is only at a *small* angle with the lines of the medullary rays, so that *many* of the latter crop out upon the surface of the work; the medullary plates being seldom flat, their edges assume all kinds of curvatures and elongations from their oblique intersections." The value of timber even of the same species of oak considered as ornamental woods, differs according to the locality in which it has been grown, and the best wood for ship-building and ordinary purposes is not always that most suitable for furniture work. Many of the finest examples of mediæval carving were executed in the almost imperishable wood of *Quercus robur*. The Turkey oak, *Quercus cerris*, furnishes a wood said by some to be highly ornamental, but this good character is somewhat doubtful. The heart-wood of *Quercus ilex* is also reputed to have merit, nor should the cork tree, another species of oak, be passed without remark.

The Beech furnishes a wood, which varies in properties and value, according to the soil and locality upon which it is grown. When grown in poor and mountainous ground the wood is white, but if the produce of rich soils and plains, it is more or less red. It is hard, unequally grained, yet close in texture, and liable to the attacks of insects; nevertheless it is much used for furniture-making, framework, joinery, and turning. Though not capable of taking a very high polish, it stains well, so as to simulate high-coloured foreign woods, such as rose-wood and ebony. It is well adapted for the purposes of the wood-cutter, and for carving into ornaments of frames, and moulds for culinary purposes. In the Northern United States, the wood of the American beech is extensively used for the making of chair-posts, and is turned into large bowls, trenchers, and trays.

A tree much used for the manufacture of furniture in North America, is the chestnut, apparently a different species from that which is indigenous in the Old World. It is said to be among the best of woods for constituting the framework of articles to be covered with veneers of more valuable materials, and to be extensively used in the manufacture of bureaus and sofas. The wood of the European chestnut, ("Spanish chestnut,") has at times been much used for carving and cabinet-work, and resembles that of oak, but is deficient in "flash," and is not held in high esteem. In the Levant and eastwards, furniture is made from the oriental plane, not deficient in beauty, especially when constructed from the brown and very old wood, and sometimes beautifully damasked. The tree itself is one of the grandest features in the Turkish landscape, and attains gigantic dimensions. The occidental plane is said to yield a close-grained, light-coloured wood, capable of high polish, but liable to warp. It is used in the making of musical instruments. Birch-wood, from the *Betula alba*, is used in Europe for the making of toys. The fine wood called Russian maple appears to be a birch. The black birch or mountain mahogany, *Betula lenta* of North America, a tree which ranges from Nova Scotia southwards to Georgia, yields a strong, firm, durable, easily-worked wood, well adapted for panelling and furniture; its colour is a delicate rose, deepening, but not becoming sombre with age. The paper birch, *Betula papyracea*, whose bark is so useful to the Canadians, who make of it their simple, but effective and elegant canoes, also baskets, boxes, and folios of singular lightness and beauty, many of which were conspicuous in the Canadian Bay at the Great Exhibition, is valuable for its timber also. The heart-wood is red; the sap-wood is white, with a pearly lustre, and capable of taking a high polish. Furniture is made from it in Canada and the States, and elegant cabinet-wood from the feathered and variegated portions taken from the regions of the trunk whence the branches spring. The orange and deep reddish wood of the alder, when knotted and curled, is used occasionally for ornamental work, and frequently for toy making, as are also the poplars, yielding white and clean-cutting wood, easily worked and carved, and capable of being used as a substitute for lime-tree. Nor must we omit all mention of the willow and the osier, the softest and lightest of our European woods, valuable for bonnet-making, baskets, &c., when planed into chips.

Among the natural orders that have affinities with the catkin-bearing trees, are the Walnut and the Nettle tribes. In the former, we find the valuable tree which gives the group its name. The repute of walnut timber for beauty and capability is of ancient date, since we find it praised by Greek authors for furniture, and though for a time exotic woods supplanted it, there is as much preference shown for it now as ever. In value it will probably increase, since fine trees are not over-common, and the application of the wood to the making of gun-stocks during the war, led to a prodigious destruction of European walnut-trees. The combined qualities of lightness rich-colouring, solidity, compactness, durability, facility of working and freedom from warping, place the heart-wood of the walnut high in the scale of furniture timber. Many very beautiful efforts of the artist-carver have been executed in this material. The veined and cambleted roots yield beautiful veneers, highly esteemed for ornamental work. The yellowish sap-wood can also be used for permanent purposes, when rendered preservable and defended against the attacks of insects, by the simple process of boiling in walnut oil. The true walnut or *Juglans regia*, is believed to be a native of Persia. The Black Walnut, *Juglans nigra*, is a North American tree of considerable dimensions, growing to a height of 60 or 70 feet, and attaining a diameter of 3 or 4 feet. Its wood is much used for furniture in America, and numerous fine examples of it were displayed in the Crystal Palace. It is imported into England for cabinet-making. Its colour is dark violet or purplish grey, or purple deepening with age. The grain is fine; tenacity, hardness, strength, durability and capacity for polish are among its good qualities. The butternut, *Juglans cinerea*, is another American species of this genus, a low tree yielding a pale red, durable, light wood, with considerable capabilities for ornamental uses. The hickory also belongs to this tribe, though to a different genus, *Carya*. Its timber is more useful than ornamental. The elm is a member of the Nettle tribe. The excrescences of its trunk are employed for decorative purposes. The mulberry is occasionally used for fancy purposes, and the *Maclura aurantiaca*, an allied tree from Arkansas, is said to yield a close-grained, durable, hard and polishable wood, remarkable for its rich saffron-yellow colour, well worthy of the attention of cabinet-makers.

Among the Mediterranean trees, not natives of middle Europe, is the *Celtis australis* or Nettle tree. It furnishes the *bois de Perpignan*, an extremely compact wood, hard and dense, and capable of taking a high polish. Cut across the grain and polished, it resembles satin-wood. In the South of Europe, it is used for furniture, flute-making, and carving into figures of saints, and circulates extensively over many countries in the shape of handles for whips. The American nettle tree, called also beaver-wood and hoop-ash, is a different species, and rare, but has probably similar qualities. The hack-berry, another American kind of *Celtis*, is one of the finest of the forest trees on the banks of the Ohio; and yields, according to Michaux, a fine-grained and compact wood, perfectly white when first cut, and apparently possessed of valuable ornamental qualities. The Zelkoua, a North Persian species of *Planera*, a genus of the Nettle family, yields a fine furniture wood not much known.

The box belongs to the spurge tribe. It produces a warm yellow wood, much used by the turner, and well adapted for the construction of flutes and similar musical instruments. It is the yellow wood which we often use in the shape of rules and scales, and has been held in esteem from very ancient times, receiving praise from the poets of antiquity. It is sometimes beautifully mottled. In Britain we have the box growing wild and luxuriant in Surrey, as at Boxhill, but the chief supply of this wood is derived from the southern parts of Europe and from Asia Minor. A

distinction is drawn between "Turkey" and "European" boxwood. The latter is more curly, softer, and paler than the former. Dr. Royle has called attention to a different species of *Buxus*, a native of the Himalayas, yielding a wood possessing similar qualities with that in common use, and having the advantage of being found of considerable size and thickness.

The ash and the olive are members of the olive family. The former familiar tree yields a timber remarkable for toughness and elasticity, and excellent for machine and agricultural purposes, but not much used for finer applications. When, however, the grain is zigzag, it is adapted to the making of furniture of considerable beauty. Olive-wood is imported from the Mediterranean countries. It is veined with dark grey, and resembles boxwood in texture, but is softer. The knotted and curled roots are made into embossed boxes. This is done by means of pressure in engraved moulds of metal.

The holly, type of the family *Ilicineæ*, whilst among the most ornamental of our smaller native trees, is at the same time much valued for its wood, which is very fine-grained, and, when properly prepared, being satiny, close in texture, and not liable to stain superficially, though capable of taking an intense dye. It is highly prized by the manufacturer of Tunbridge-ware, and much used in the making of screens, squares of draft boards, and lines of cabinet-work. The holly of North America has similar qualities, and is applied to like uses.

RECOLLECTIONS OF THE LATE SAMUEL PROUT.

THE following communication respecting the early history of an artist whose name is as a "household word," is from the pen of a gentleman too well known in the professional world to require further introduction. The subject and the writer will prove, we are assured, amply sufficient to recommend it to our readers.

Your Journal has already recorded the opinions and praises of two or three eminent writers on the personal character and professional abilities of Mr. Prout. In the following paper it will be my object to point out a few of those marking traits of disposition, zeal, and energy which he manifested early in life, and which superinduced that peculiarity and excellence in Art he subsequently obtained. Had his physical powers been equal to his mental faculties, he might have rivalled a Salvator Rosa, a Nicholo Poussin, a Claude, or even a Turner.

In the winter of 1801, I visited Plymouth, on my way to Cornwall, for the purpose of seeing places, persons, and objects to be noticed in the "Beauties of England." In that town I became acquainted with the Rev. Dr. Bidlake, Master of the Grammar School, and his pupils, Benjamin Haydon, Nathaniel Howard, Samuel Prout, and two or three other youths, who were favourites with the good clergyman. The character of Haydon, as an artist and a man, is well known to that portion of the public who take an interest in the lives and works of English painters. The kind-hearted and learned Doctor was loved and revered by the best of his scholars, and by all persons who had opportunities of knowing him. Mr. Howard was instructed, supported, and advanced in life by him, and at an early age manifested considerable poetical talents, by a translation of Dante's 'Inferno' into blank verse, which was praised by professional critics. He also wrote and published a volume of poems, amongst which is one entitled 'Bickley Vale,' descriptive of a locality near Plymouth, remarkable for its picturesque and romantic scenery. This place naturally and forcibly attracted the admiration of artists, amongst whom was S. Williams, the drawing-master of the town, and Samuel Prout, then a pretty, timid youth of about sixteen, who had received a few lessons from Williams. He showed me sketches of bits of rock-scenery, and of certain humble stone cottages, which had no one feature of architecture, masonry, or carpentry; and were as shapeless as if put together by uncivilised men. They consisted only of unworked stones, piled up to form something like four walls, with two or three holes for doorway and windows, and were covered with straw, thin stones, and heath-clods.

Wishing to have drawings of buildings and scenes in Cornwall for the 'Beauties of England,' I offered to take Mr. Prout with me into that county, and pay his expenses. His parents cheerfully agreed to this proposal, and the youth was delighted with an anticipated treat. My intention was to enter at Saltash, at the south-east corner of the county, walk thence to the Land's-End, calling at, and examining towns, seats, ancient buildings, and remarkable objects on or near to the line of the main public road. Unfortunately for the pedestrian author and artist, neither of whom were hardy or robust in constitution, the time of year was unpropitious, and we had to encounter rain, snow, cold, and other accompanying unpleasantries.

Our first day's walk was from Plymouth to St. Germains, through a heavy fall of snow. On reaching the latter borough town, our reception at the inn was not calculated to afford much comfort, or a pleasant presage for the peripatetics through Cornwall, in winter. The small room into which we were shown, certainly had a fireplace, and something like a fire; at least there was abundance of smoke, which seemed to prefer the apartment to the chimney. It was truly miserable! Our approach to the bed-room was by a flight of stone steps, on the outside of the house. The object of visiting this place was to draw and describe the old parish church, which is within the grounds of the seat of Port Elliot, belonging to Lord Elliot. Prout's first task was to make a sketch of the west end of this building, which is of early Norman architecture, with two towers, one of which is square, the other octagonal. Between these, is a large semi-circular doorway, with several receding arches, but there is very little of other detail. My young artist was, however, sadly embarrassed, not knowing where to begin, how to settle the perspective, or determine the relative proportions of the heights and widths of parts. He continued before the building for four or five hours, and, at last, his sketch was so inaccurate in proportion and detail, that it was unfit for engraving. This was a mortifying beginning, both to the author and the artist. He began another sketch, the next morning, and persevered in it nearly the whole day; but still failed to obtain such a drawing as I could have engraved.

His next attempt was the church tower of Probus, an enriched and rather elaborate specimen of Cornish architecture. It is built of the moor stone of the county, and is adorned with *quatre foil* panelling between string-courses in the different stories, niches in the walls, pinnacled buttresses enriched with crockets and finials, and with large blank windows, having mullions and tracery. A sketch of this was a long day's work; and, though afterwards engraved, reflected no credit on the author or the artist. The poor fellow cried, and was really distressed, and I felt as acutely as he possibly could, for I had calculated on having a pleasing companion in such a dreary journey, and also to obtain some correct and satisfactory sketches. On proceeding further, we had occasion to visit certain druidical monuments, vast rocks, monastic wells, and stone crosses, on the moors, north of Liskeard. Some of these objects my young friend delineated with smartness and tolerable accuracy. We proceeded on to St. Austel, and thence to Ruan-Lany-horne, where we found comfortable and happy quarters in the house of the Rev. John Whitaker, the historian of Manchester, and author of several other literary works. Prout, during his stay at Ruan, made five or six pleasing and truly picturesque sketches, one of which included the church, the parsonage, some cottages mixing with trees, the waters of the river Fall, the moors in the distance, and a fisherman's ragged cot in the foreground, raised against, and mixing with a mass of rocks—also, a broken boat, with nets, sails, &c. in the foreground. This sketch, with others then made, were presented to the "agreeable and kind Miss Whitakers," as tokens of remembrance. We were obliged to part with these amiable and hospitable friends, to proceed on our mission. The next halting-place was Truro, the principal town of the county, where Prout made a sketch of the church, a large building in an open place surrounded by houses. Here, again, he was embarrassed with the mullioned windows, and other architectural parts, and also with a large extent of iron railing that surrounded the building. At this place we parted: I to proceed on foot westward, towards the Land's-End, &c., and Prout to return by coach to Plymouth. This parting was on perfectly good terms, though exceedingly mortifying to both parties; for his skill as an artist had been impeached, and I had to pay a few pounds for a speculation which completely failed. It will be found in the sequel, that this connection and these adventures led to events which ultimately crowned the artist with fame and fortune.

In the month of May, 1802, he sent me several sketches of Launceston, Tavistock, Oakhampton Castle, and other places, manifesting very considerable improvement in perspective lines, proportions, and architectural details. Some of these I have now before me; a few were engraved for the "Beauties of England," and others for a small publication called "The Antiquarian and Topographical Cabinet." After some little negotiation, it was agreed that he should visit London to prosecute his studies as an artist; and he came to reside, board and lodge with me, in Wilderness Row, Clerkenwell, where he remained about two years. During that time he was employed in copying some of the best sketches and drawings I possessed, by Turner, Hearne, Alexander, Mackenzie, Cotman, and others. I introduced him to Northcote, and to Benjamin West, the last of whom gave him most valuable and practical advice on the principles of light and shadow, by making a drawing of a ball or globe, on which was shown all the gradations and attributes of exhibiting rotund bodies on flat surfaces. It was a most valuable lesson, given in a few minutes, and accompanied by such theoretical and kind remarks, as served to characterise the profound master, and make indelible impression on the head and heart of the pupil. Prout often referred to this important interview with gratitude and delight. In 1803 and 1804 I employed my young *protégé* to visit the counties of Cambridge, Essex, and Wilts, to make sketches and studies of buildings, monuments, and scenery; my instructions, both verbal and written, were to be scrupulously accurate in the delineation of architectural and sculptural forms, proportions, and details; to make studies and notes of effects on the spot—also of light and shade. Many of the sketches, drawings, and manuscript notes he then made, are now in my possession, and have often been referred to and examined with sincere gratification. Some of the subjects have been engraved for the "Beauties," and others for the "Architectural Antiquities." In the year 1805 he returned home; chiefly on account of his health, as frequent attacks of bilious head-ache rendered him unfitted to prosecute his studies with ease, and any degree of energy.

JOHN BRITTON.

THE VERNON GALLERY.

SEA-SHORE IN HOLLAND.

Sir A. W. Callcott, R.A., Painter. J. C. Bentley, Engraver.
Size of the Picture, 9 in. by 6½ in.

IF the value of this picture be reckoned by its size, a very low estimate would be placed upon it, for the work itself is no larger than our engraving; but it is a little gem, exhibiting all the best qualities which a connoisseur would look for in a picture, and greatly resembling in character the works of some of the old Dutch painters, the younger W. Van de Velde, for instance, but more especially the marine views of Ruysdael: a comparison of the print with one of the wood-engravings which illustrate the biography of the latter artist in the present number will show the relationship.

But Callcott was no copyist, though in this instance he seems to have had in his "mind's eye" the works of another; indeed, it is not improbable that the picture was composed out of materials gathered from the sources alluded to, inasmuch as the artist would not have painted a sea-shore in Holland as it is here represented, had he adhered to his own peculiar style; all his pictures of Dutch scenery that we recollect partaking more or less of those qualities of tranquillity and of classic feeling which distinguish his English and Italian landscapes. This, on the contrary, is strictly Dutch in its composition and treatment; it is painted with a rich *impasto* of colouring, but beautifully transparent in its tones, and with the most delicate finish. There is a very effective arrangement of light and shade in the original, which could not easily be translated into black and white, owing to the absence of any quantity of high lights; but, by the skill of the engraver, the print comes out in a most sparkling and brilliant manner.

RELICS OF MIDDLE AGE ART.

PART THE THIRD.

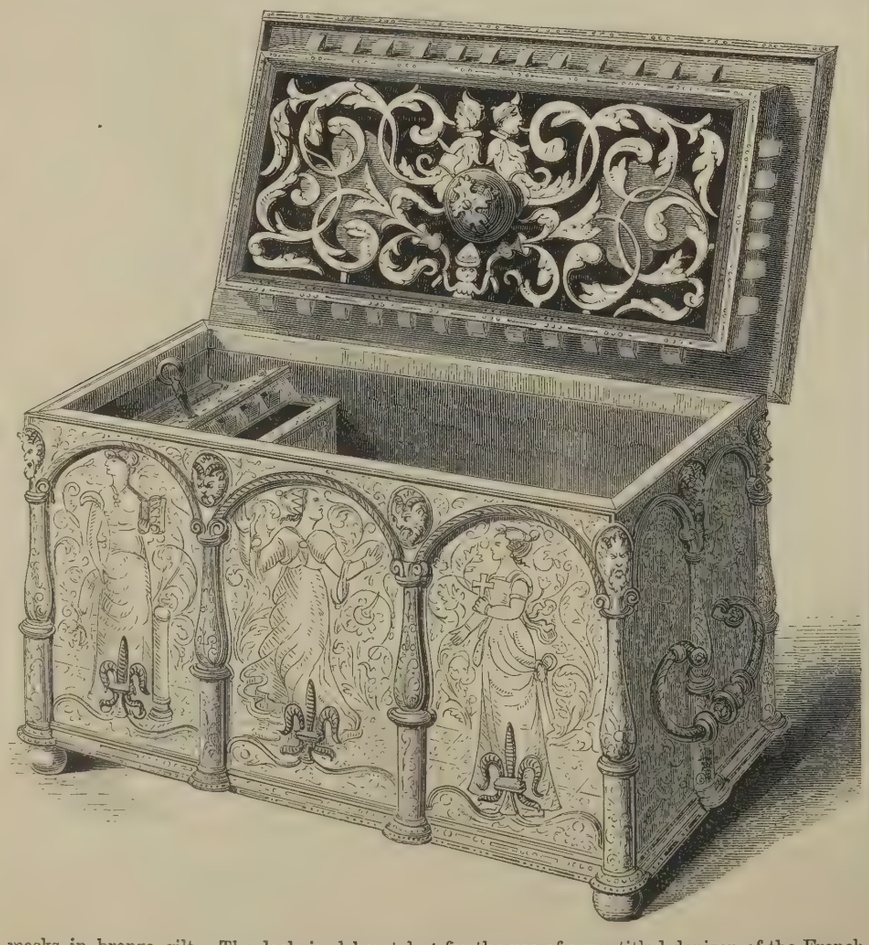
In our last series of selections of examples of medieval Art-manufacture, we took occasion to mention the importance attached to the position of the salt-cellar on the dinner-tables of our ancestors. Occupying its centre, it became the mark of rank and position for the guest to be seated "above the salt," the envied locality of those below it, who would feel from that circumstance a social distinction, publicly made and recognised as such by all guests at the board. Accordingly, "the salt" became a large

and distinctive piece of plate, and specimens have often been confounded with the tazzas and drinking-cups of the sixteenth century, to which they bear much general resemblance. All our public bodies, municipal and civil, were possessed of these important articles of plate, which were frequently presented to them by the royal and noble, as well as by rich members of their own fraternities. Some of our old London civic companies still have them, but the learned bodies at Oxford and Cambridge possess the finest and most curious specimens. We engrave on our present page the silver-gilt Saltcellar belonging to Christ's College, Cambridge, upon which are the royal badges of the rose, fleur-de-lis, and portcullis. It is apparently a work of Henry VIII.'s time, and a present from royalty. It is of very elegant form, and a fine example of a peculiar class of plate now entirely out of fashion. The Ewer beside it is the property of Lord de Mauley, and is a work of the sixteenth century, elaborately embossed and chased with subjects representing the triumph of Andrea Doria. All the numerous figures are in high relief, and exquisitely finished. This fine work was purchased of the Lummelini family, the present representatives of the Dorias; it is a good example of the bold and occasionally grotesque accessories and enrichments which characterised this peculiar school of Italian Art-manufacture, and which, for vigour of conception and freedom of fancy, has never been surpassed. Not satisfied with the introduction of simple decoration alone, as displayed

in the early goldsmiths' work of the middle ages, or with the masks, semi-figures, and grotesques of the *renaissance*, they advanced and perfected a style of enrichment which required as complete a knowledge of anatomy as of ornament; and we frequently find examples of both, of the best quality, in these works. The classic stories of Ovid, and the general mythology of past ages, were the favourite reading of the upper classes. They re-appeared in popular romances, and in the allusions of general literature, and were also revived in household decorations, the hangings of the walls, and the plate used at table, picturing the stories of the Metamorphosis; the taste being upheld and fostered by the numerous masques in winter, and pageants in summer, provided in the courts of princes.

The SALT-CELLAR below was formerly in the Duke of Buckingham's collection at Stowe, and is a pure and good example of the Italian Majolica, a painted earthenware which obtained much celebrity under that name, and also as Faenza, Fynlina, and Raffaelle ware. The prevailing colours in this salt-cellar are blue and yellowish brown, but the wings of the chimeræ which support it are brilliantly coloured. The date of this work may be probably about 1560.

The CASKET of engraved steel is the property of E. Hailstone, Esq. The sides are ornamented with emblematic figures under arches, divided from each other by columns, the ground of which has been originally gilt. The other decorations comprise arabesques, fleur-de-lys, and masks in bronze gilt. The lock is elaborately made with 36 bolts. It is a work of the sixteenth century, and is probably of Flemish manufacture, for the use of some titled denizen of the French court. The figures do not possess sufficient refinement for French or Italian workmanship.



In our last series, p. 148, we engraved an ivory-handled knife, the property of W. Tite, Esq., and remarked on the taste and fitness which characterised its design. The same remarks will apply to the FORK given below, and which is *en suite*. The figure of the infant genius laden with the best fruits of a plenteous summer, is charmingly conceived, perfectly appropriate to the purpose, and very gracefully rendered as a piece of minute sculpture. It is of the period and school of Fiamingo, if it be not a production of "the little Fleming" himself, whose imagination revelled so charmingly among youthful genii and bacchanals, and whose taste was appreciated and fostered by the romance-loving courts of France and the Low Countries. There is a freshness and beauty in this artist's works, an *abandon* which we rarely find in other ivory-works than his; he improved and perfected the grotesque classicality of the Renaissance, until he established it on a higher footing, more truly in accordance with the tastes of the antique: basing his style on the best models, and perfecting it in the strictest adherence to the beauty of nature. This is the secret of the enduring value of his beautiful works.

We have here another of the ivory TABLETS, representing Bacchanalian scenes, ascribed to Fiamingo, and the property of B. L. Vulliamy, Esq.

The TANKARD, belonging to Clare Hall, Cambridge, was the gift of Dr. William Butter, an eminent physician of the time of James I. It is

known as "the Poison Cup," from the superstitious belief that if poison were placed in it, the crystal would be discoloured, and the cup broken.

The EWER is of the Majolica ware, an example of the latest period at which the manufacture flourished. Greatly fostered by the Duke of

Urbino, Guidobaldo II., it visibly declined in taste and beauty after his death in 1574. The present specimen has good form, but bad decoration.

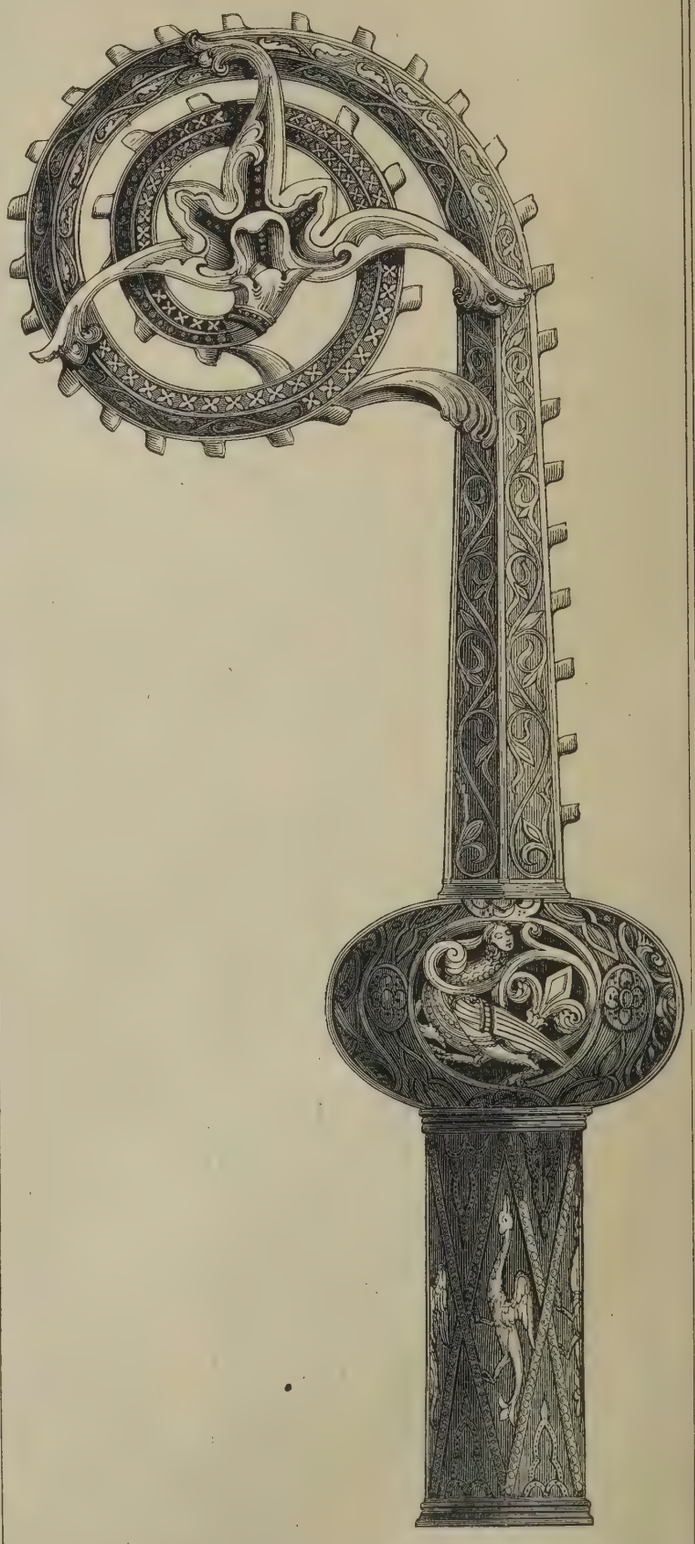
The silver-gilt Cup and cover is the property of the Mercers' Company of London, and a fine example of ancient civic plate. The badge of the company, "the maiden's head," and the cups which appear in their arms, fill the interstices of the fretwork over the surface. Their favourite "cognisance" of the "maiden" surmounts the cover, and illustrates the old popular belief that the unicorn could only be caught by sending a maiden to its native woods, in whose lap it would repose. This elaborate

cup is ornamented with enamelled coats of arms, and the following dedicatory lines are inscribed on a ground of rich blue enamel—

"To elect the Master of the Mercerie hither am I sent,
And by Sir Thomas Leigh for the same intent."

The feet are quaintly fashioned in the form of flasks. The entire work appears to have been executed about the middle of the sixteenth century.

The art of enamelling was called into use extensively during the middle ages in the decoration of church furniture for the altar, and the insignia of the clergy. The elegant head of the Pastoral Staff engraved below is a very curious example of encrusted enamelling; it was discovered by the Marquis d'Aliancourt in the Abbey of Foigny, deposited in the tomb of Barthélémy de Vir, Bishop of Laon, who died in 1181. It is of copper gilt, the flower in the volute being filled in with blue



enamel, fading towards the edge, which is white, the centre being green with red spots. The ground work of the ornament on the staff and volute is filled in with blue. The medallion on the boss is perforated, the wings of the bird, the quatrefoils, &c., being green with red spots; the deep blues, also, are generally relieved by rows of dots of the same vivid colour. The effigy of the bishop, on the exterior of the tomb, held a similar staff. This curious work belongs to H. Magniac, Esq.

PHOTOGRAPHY AND ITS PATENTS.

In the *Art-Journal* for April we directed the attention of our readers to attempts which were then making towards the formation of a Photographic Society. To such a society, from its important bearing upon Art, we desired to give our earnest advocacy. It is, therefore, with much regret that we find the promoters of the society compelled, at least for the present, to abandon their designs, owing to the impossibility of proceeding in any satisfactory way while shackled with restrictions by the patentee of the calotype process. The gentlemen who met Mr. Fox Talbot on the question of preliminary arrangement, agreed to submit a certain form of agreement and a set of rules, which were drawn up by Mr. Talbot, but materially modified during the discussion of the subject, to the consideration of the most eminent photographic amateurs of the metropolis. This agreement and these rules were to the effect that Mr. Fox Talbot should give a licence to every member of the society, to practise any of his patented processes for their amusement; the society agreeing to the exclusion of every member who should sell on his own account a photograph, who should employ the art as an auxiliary agent for engraving or lithographing any object, or who should buy a photograph either of foreign or English production from any one who was not a licensed agent of the patentee. It was felt by nearly every one to whom these propositions were submitted that it was impossible to agree to them, since the patentee insists upon claiming every form of photographic process, howsoever unlike his own. The advance of the Art would necessarily be further checked by such a society than it is already under the ill-understood operations of the patent laws. It was felt that every amateur in accepting such an agreement as that proposed by Mr. Fox Talbot, virtually admitted the patentee's right to prevent the amateur from using his processes, even where there was not the remotest intention of employing them for profit; and this is against the maxim of the English law as it at present stands; although it appears there may still be raised a question upon this, demanding the decision of a jury. The want of that liberal spirit which should ever actuate the philosopher was so strongly displayed, that the patentee's form of agreement was at once rejected, and thus, for the present, the society has fallen to the ground. It will be revived again we hope, and we believe we cannot better serve the friends of photography than by stating in a succinct manner the progress of discovery in the art, giving *the date of publication*, which must, of course, clearly define the question of the equity of the patentee's claims.

In 1839 Daguerre announced the discovery of a process by which he was enabled to produce permanent pictures upon metallic tablets by the agency of the solar rays. The agent employed to produce the sensitive surface was *iodine*. This, however, was not the discovery of Daguerre, since in 1829 Niepa stated that "*the fumes of phosphorus and sulphur acted in the same way as iodine*" in producing "*extreme sensibility to light.*"

The announcement of Daguerre's discovery induced Mr. Fox Talbot to publish immediately certain results which he had obtained with the chloride of silver; these will be found in the Philosophical Magazine for March, 1839. In this communication Mr. Fox Talbot gives every instruction for the production of *negative* and *positive* images; in fact, details all that is necessary for the process of *printing from the negative image on paper*. On the 14th March, 1839, Sir John Herschel made his first communication to the Royal Society on the subject of photography, and then published "The Use of the Liquid Hyposulphites for Fixing the Photographic Impression." On February 20, 1840, the same eminent philosopher made his second communication, in which, amidst many novel processes he mentions, first, the use of *hydriodate of potash* for bleaching a dark surface, and thus forming an iodide of silver: he says, "A positive paper of this nature is *actually prepared for sale* by Mr. Robert Hunt, of Devonport, specimens of which he has been so obliging as to send me, and which certainly give results of great promise in this line," and secondly the use of *iodide of silver*. "I find," he says "*that glass so coated with iodide of silver is much more sensitive than if similarly covered with the chloride.*"

At the meeting of the British Association at Plymouth in 1841, Mr. Robert Hunt communicated a very sensitive Photographic process in which the ferrocyanate of potash was employed on *iodised paper*. As this is important, we copy a portion of Mr. Hunt's communication from the Report of the British Association for that year, which clearly gives to every one the right of preparing iodized paper after his method. "Highly glazed letter-paper is washed over with a solution of one drachm of nitrate of silver to an ounce of distilled water; it is quickly dried, and a second time washed with the same solution. It is then, when dry, placed for a minute in a solution of two drachms of the hydriodate of potash in six ounces of water, placed on a smooth board, gently washed by allowing some water to flow over it, and dried in the dark at common temperatures." In what essentiality Mr. Fox Talbot's iodized paper patented in 1842 differs from this, we cannot discover. We leave the question of the propriety of patenting the inventions of other experimentalists to be settled by the patentee.

Again, in Sir John Herschel's paper already quoted, we find the following words: "I was induced to try in the first instance a variety of mixtures of such organic soluble compounds as would not precipitate that salt (*nitrate of silver*). Failing of any marked success in this line (with the somewhat problematic exception of *the gallic acid and its compounds*), the next idea," &c.; and again, after speaking of fixing the pictures obtained on iodide and bromide of silver, Sir John Herschel says they "may be finally fixed with *hyposulphite of soda, which must be applied hot.*"

We will now turn to Mr. Fox Talbot's patent of 1842. The specification of this gives—first, nitrate of silver, secondly, iodide of potassium washed over the best writing-paper, and then with clean water—this he calls "*iodized paper, because it has an uniform pale yellow coating of iodide of silver.*" We know nothing of the patent laws if they allow any individual thus completely to seize upon the invention of another and make it his own. The use of gallic acid combined with nitrate of silver is clearly the result of Mr. Talbot's investigations, and to the very beautiful effects obtained by this—the calotype process—no one is disposed to deny his fair claim; and we are convinced that he would not upon consideration be disposed to push his claims as a patentee further than this. In the second patent "hot hyposulphite of soda" is claimed, but this we have seen belongs to Sir John Herschel.

In May, 1844, Mr. Cundell published in the Philosophical Magazine a full development of the calotype process as improved by himself, and from this period we must date the advance of the art in this particular direction. On all sides amateurs commenced operations, and the calotype became in every respect superior to what it was when Mr. Talbot specified. On the continent, and at home, various improvements were introduced in the paper processes, and the use of albumen on glass gave a new feature to the art. Eventually, when the use of albumenized glass and paper had fully developed itself, Mr. Talbot, in conjunction with Mr. Malone, used porcelain plates, since glass ones could not be sustained, and the conversion of a negative into a positive image on glass or any other material became the subject of a patent. In this however they had been long anticipated—Sir John Herschel, in 1840, writing of a picture on glass, says, "after drying, it was restored, and assumed much *the air of a Daguerreotype when laid on a black ground*, and still more so when smoked at the back—the silvered portions reflecting most light, so that its character had in fact *changed from negative to positive*"—and again, Messrs. Ross and Thompson in 1850 exhibited to the British Association at Edinburgh positive images on glass plates.

At York, in 1844, Mr. Robert Hunt published the important use of the *protosulphate of iron* as a developing agent, and at the same time Dr. Woods published his catalissotype process, involving the use of the *iodide of iron*. In Mr. Talbot's last and most sensitive process we find these two salts, the *protosulphate of iron* and the *iodide of iron*, combined to produce the sensibility: this process is also the subject of another patent.

We have endeavoured to show with every correctness the condition of Photography in relation to the several patents by which it is clogged. We admit Mr. Fox Talbot's claim as a discoverer of the first processes with the chloride of silver—which, as we have stated, he, then guiltless of patents, gave to the world with the true spirit of a philosophic enquirer. We fully acknowledge the validity of the patentee's claim to pictures produced upon iodized paper washed with gallo-nitrate of silver, but that every improvement is to be crushed because one man has a patent, is a case too monstrous for even the worst form of patent laws to contemplate. We have heard it questioned whether or not the collodion process was free from patent restrictions. We cannot conceive how it can by any possibility be involved, but let us examine the conditions.

The collodion process consists of the etherial solution of gun cotton, in which some iodine is dissolved, spread upon glass, and over this film is deposited iodide of silver, when the glass plate is dipped in a solution of nitrate of silver. The collodion is an absolutely new agent, and although iodide of silver is used in the calotype process, it must never be forgotten that iodide of silver was employed as a photographic agent long previously to the date of that patent. The picture is developed by the use of the protosulphate of iron, or the protonitrate, and many of the more active de-oxidising agents may without doubt be employed. The photograph is fixed with hyposulphite of soda, and from this *negative* image the *positive* ones are copied by the ordinary process of super-position. The negative picture may however be converted into a positive one by backing it up with any black substance or smoking the glass as recommended by Sir John Herschel. Referring to the conversion of the negative calotype into a positive one, let us examine what Mr. Malone did in this direction. An albumenized plate is iodised by exposure to iodine vapour, and then rendered sensitive by being dipped in a solution of nitrate of silver. When removed from the camera, "we pour over it a saturated solution of gallic acid. A negative Talbotype image is the result. At this point previous experimentalists have stopped: we have gone further, and find that by pouring upon the surface of the reddish-brown negative image during its development a strong solution of nitrate of silver, a remarkable effect is produced. The brown image deepens in intensity until it becomes black. Another change commences—the image begins to grow lighter; and finally, by perfectly natural magic, black is converted into white, presenting the curious phenomenon of the change of a Talbotype *negative* into apparently a *positive* Daguerreotype, the positive still retaining its negative properties when viewed by transmitted light." In Mr. Archer's process this result is obtained by pouring a solution of corrosive sublimate over the plate; and it has been shown by Mr. Fry that the combined action of pyrogallic acid and protonitrate of iron gives rise to the same result. The most perfect *silvering* is however obtained by Dr. Diamond's mode of manipulation: which is as follows—

The picture is taken as in the ordinary collodion process, and then developed by protonitrate of iron. This salt being thus prepared, 600 grains of the protosulphate of iron are dissolved in one ounce of water, and the same quantity of the nitrate of barytes in six ounces of water; these being mixed together protonitrate of iron and sulphate of barytes is formed by double decomposition. The negative image being developed, a mixture of pyrogallic acid and hyposulphite of soda, which has undergone partial decomposition, is poured over the plate, which is gently warmed. Upon this the darkened parts are rendered brilliantly white by the formation of metallic silver. This picture being backed

up with black velvet assumes the air of a fine Daguerreotype without any of the disadvantages arising from the reflection of light from the polished silver surface.

Our readers will now be able to judge of the merits of the different experimentalists to whom Photography is indebted for its several improvements—we leave these to speak for themselves. Upon reviewing, however, the various specifications of the patentee, and the dates of them, we cannot but be struck with some points which require comment.

To the calotype process, as such, the claim of the patentee is undoubted. He or any other man making a discovery has a positive right to patent that discovery if he pleases—he has to specify the means by which he produces certain results; but he cannot patent every method by which the same result may be obtained. We learn that the patentee holds a contrary opinion—but he is mistaken. No more can he claim every method of developing a dormant image, than an engineer claim every method of raising water in which steam is employed. It is a maxim in the English patent laws that no principle can be patented, but only such special applications as may have been the result of the patentee's invention. The calotype process however is developed, it is not very successfully employed for some time, eventually many very great improvements are effected, new agents are introduced, and then the patentee says, these you shall not employ without my permission. Beyond this albumen is introduced, and glass plates employed with advantage, when suddenly we are surprised by another patent involving albumen, and eventually another; the sensibility of which is entirely dependent upon the use of two salts of iron, the value of which, as photographic agents, was the discovery of two gentlemen who had freely given the results of their investigations to the world. This is surely not just towards those to whom the first suggestions are due; and it is still less so towards the public, whose property these thoughts or improvements had become upon publication.

None can desire more earnestly than ourselves to see high rewards given to those men who advance either Art or Manufacture by their scientific researches. It is quite unworthy of our advanced stage of civilisation, that an inventor is driven to the enormous cost of a patent to secure his right to his improvement or discovery. And it is lamentable to perceive how completely one man may include in his specifications—and claim as his own—those improvements or discoveries which belong to others. It may be said every man has his remedy at law; but there are not many who are disposed to court the ruin which too frequently follows in the train of the remedy. Thus it is that improvement is checked in the beautiful art of photography; we know of several amateurs who refrain from publishing their processes, lest they should be caught up and included in some new patent. If the art were free, it is now rendered evident most surprising advances would be made.

Let us hope that the recent failure of the attempt to form a Photographic Society may be productive of much good. The patentee must have become aware of the unkindly feeling with which his proceedings are viewed. If the society was formed free from all restrictive hindrances, there can be no doubt that the advances of photography would be rapid; and from the expressions of all parties, we gather the fact, that such a society would confer its highest honours upon their countryman, to whom they are indebted for the earliest publication of the means of permanently fixing sun-drawn pictures.

[Since the above has been at press, we have learned with very much satisfaction that the patentee has been induced to make a proposition which may probably lead to the entire removal of all patent restrictions from photography. We trust that the intention may be fully carried out, that we shall yet see the art advancing in all its practical applications, and that, by an act of liberality, Mr. Fox Talbot may change every hostile feeling into a general expression of pleasure, and a realisation of merited honours.]

THE ART-UNION OF LONDON.

The annual meeting of the supporters of this institution, for hearing the report read and for the distribution of the prizes, was held in the Lyceum Theatre on the 27th of April; Lord Londesborough presided on the occasion. Mr. Godwin, the zealous and indefatigable honorary secretary, introduced the report, and congratulated the members on the increasing prosperity of the corporation, as shown in the amount of the subscriptions for the past year, which reached the sum of 12,903*l.*, nearly 1500*l.* more than was collected in the preceding year. Of this subscribed amount the council set apart 6449*l.* for the purchase of pictures, bronzes, statuettes, tazzas, and prize engravings; the cost of the engravings presented to the members was 3640*l.* 19*s.* 4*d.*; and the sundry expenses for carrying on the business of the society, including the reserve of two and a half per cent. required by the charter, amounted to 2813*l.* 9*s.* 8*d.*; the reserved fund has now reached the sum of 4740*l.*

The prizes were thus allotted:—twenty-four works of Art, valued at 10*l.* each; twenty at 15*l.*; twenty at 20*l.*; twenty at 25*l.*; twenty at 40*l.*; twelve at 50*l.*; ten at 60*l.*; four at 70*l.*; eight at 80*l.*; three at 100*l.*; two at 150*l.*; one at 200*l.* To these were added five bronzes of "Satan Dismayed;" forty Parian statuettes of "Solitude;" thirty tazzas in iron; twenty-five sets of medals, and four hundred and eigty-eight proof impressions of the engraving after Hilton's "Crucifixion." As a detailed list of those names to whom the prizes fortunately fell will possess no interest save to the individuals themselves, it is scarcely worth our while to record them, with the exception of the six highest. The 200*l.* prize fell to the Rev. H. Sibthorp, of Washingborough; the Venerable Archdeacon Berens, and Mr. I. D. Lucas, of Greenwich, had each a prize of 150*l.*; and the 100*l.* prizes became the property, respectively, of Mr. A. Mitchell, of Manchester—Mr. Swainson, of Walworth—and Mr. J. Walton, of Bolton.

The report further informed us that the plate of "Queen Philippa and the Burgesses of Calais," engraved by Mr. H. Robinson, after Mr. H. Selous, is now fast approaching completion, and promises to be a fine and interesting work. For the ensuing year, it is proposed to give to each subscriber an impression of this plate. Arrangements will be made to prevent a repetition of the engraving to those who may have gained a proof, by offering the choice of some other print. Each subscriber will further receive a *fac-simile* engraving of the design in *basso-relievo*, by Mr. Hancock, "Christ led to Crucifixion," which will serve as a companion to the "Entry into Jerusalem," previously distributed. The plate of the "Crucifixion," after Hilton, is complete, and is now at press. For a succeeding year "The Piper," after Mr. F. Goodall, and "Richard Cœur de Lion," after Mr. Cross, are nearly completed, and promise to be very satisfactory productions. The illustrations of "The Traveller" having proved agreeable to the subscribers at large, the council propose to obtain and issue a series of wood-engravings from eminent artists, illustrative of "Childe Harold." They further contemplate a series of engravings from a selected number of the best works of deceased British artists, with the design of forming a series of the best examples of the English school of painting, a work which the council hope will prove acceptable and at the same time instructive to the subscribers. Several changes have taken place, during the past year, in the governing body of this society; Lord Monteagle has been elected president in the room of the late Duke of Cambridge; the Bishop of Ely, a vice-president, and Messrs. Munro, Hill, Leaf, and Alderman Salomons, members of council, in place of Messrs. Britton, Macready, and Duckworth.

The subscribers will remember that—in reply to premiums of 100*l.* and 50*l.* offered respectively for the first and second best models in plaster of a single figure, fitted to be afterwards produced in bronze—forty statuettes were submitted to the council, and by arrangement with the royal commissioners, they formed a prominent part of the Great Exhibition in Hyde Park. At the close of the Exhibition, the council selected "Satan Dismayed," found to be by Mr. H. H. Armstead, of Great Queen Street, Lincoln's Inn Fields, for the first premium; and "Solitude," by Mr. J. Lawlor, of Wyndham Street, Bryanston Square, for the second. The council further expressed their approbation of a third, "Ephialtes Chained," found to be by Mr. Hunt, of Harrison Street, Gray's Inn Lane. We had an opportunity of inspecting these models prior to their being sent to the Crystal Palace, and were greatly pleased with several of them. Mr. Armstead's "Satan Dismayed" is a work of more than ordinary excellence; we shall be greatly surprised if this sculptor does not hereafter become an ornament to our school. The bronzes produced from it cost 50*l.* each, and ought to be, as they doubtless are, highly prized by those subscribers to whose lot they have fallen.

In conclusion we must be allowed to express our exceeding pleasure at the position which the Art-Union of London now occupies, in spite of numerous obstacles that have at times endangered its stability; we hope hereafter to record its still greater success. An institution which, since its formation, has expended 150,000*l.* in advancing the arts of the country, must have conferred substantial benefit on many, and pleasure to a yet larger number; it is therefore justly entitled to the best wishes and support of every lover of Art.

None who have watched the growth of this Institution, and are acquainted with its workings, but must acknowledge that no little portion of its success has been owing to the perseverance, zeal, and unwearied exertion—afforded, too, altogether gratuitously—of the honorary secretary, George Godwin, Esq., F.R.S., to whom both the subscribers, and especially the artists who have reaped the benefit of this Society, are very greatly indebted. Through good report and evil report he has laboured to advance its interests, too frequently with scarcely any recognition of his valuable services,—services which ought not to be lightly appreciated, when offered amid his multifarious other engagements. It affords us much pleasure to bear this testimony to the merits of a gentleman to whom the Arts owe so much.

THE MOTHER.

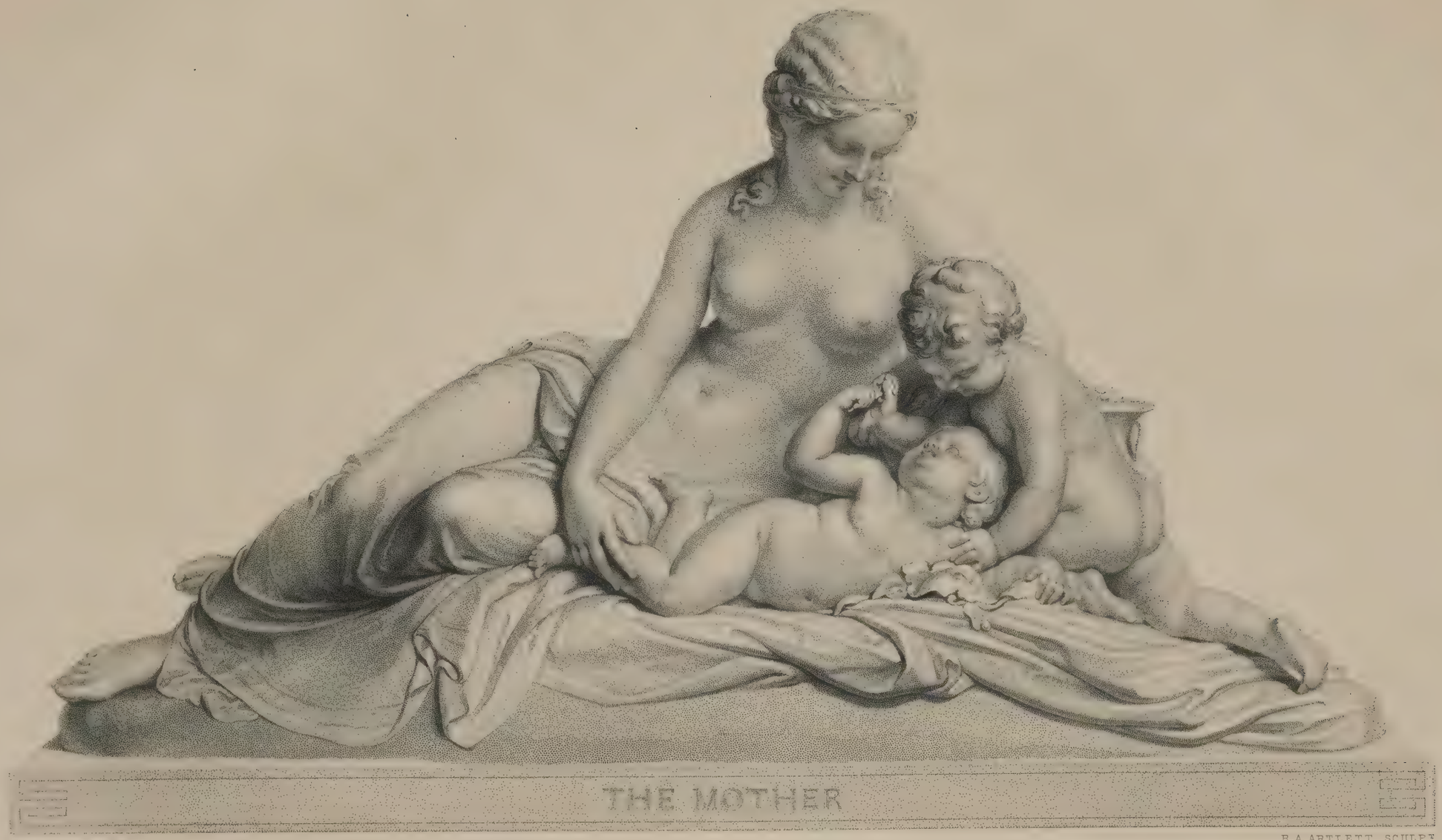
FROM THE GROUP BY J. H. FOLEY, A.R.A.

In the *Art-Journal* of January, 1849, was introduced an engraving from Mr. Foley's beautiful group of sculpture entitled "Ino and Bacchus," now in the gallery of the Earl of Ellesmere; his group of "The Mother," which we have engraved for the present number, may be regarded as a companion to the preceding work: the original model will be remembered by all who visited last year the room at the Royal Academy set apart for sculptures.

The composition is one that eminently manifests the sculptor's ability to deal with the highest order of poetical art, as much as his statue of "John Hampden" in the New Houses of Parliament shows his capacity for grappling with the difficulties of historic portraiture and personal character. The truthful simplicity of the subject before us is not more apparent than its rich and varied grouping, as seen in the diversity of elegant lines which the figures assume, indicating that the two qualities thus brought together are not incompatible with each other. The pyramidal form into which the two children are thrown is again repeated, without a repetition of attitude, in the entire composition, so that the eye is not pained by the intersection of lines tending to destroy the harmony. It cannot for one moment be supposed that such an arrangement was accidental or devoid of express motive; it must have been rather the result of a mind deeply imbued with a knowledge of the true principles of his art.

The story of the design, so to speak, is soon narrated, though it tells its own tale so well as to require no description; the children are scrambling playfully for flowers, and their mother is gazing upon them with an expression of countenance that belongs only to a mother. The merits of the work lie as much in its individual features as in its entirety; in the admirable modelling of each of the play-fellows, with their round well-developed limbs, manifesting health and vigour, as in the matured and delicate graces of the mother.

We believe this charming composition has not yet been "turned into marble;" but it would argue but little for the patronage bestowed upon sculpture in this country were the model now in the studio of Mr. Foley, to have no more enduring record of its existence than its own perishing clay. It could scarcely be expected that the sculptor would undertake the execution of a work requiring so much labour and cost of material, except upon a commission; this we shall hope ere long to learn he has received.



FROM THE GROUP BY J. H. FOLEY, A.R.A.

PICTURE SALES.

It is very rarely so important a collection of English pictures is consigned to the auctioneer's hammer as that which Mr. Clow, of Ash House, near Liverpool, sent to the rooms of Messrs. Winstanley and Sons in this great and commercial town, towards the end of April. We alluded to the matter in our last month's number, and must again express our sincere concern at the dispersion of this well-chosen gallery. It has been thought that the pictures would have found a better market in London, but the merchants and amateurs of Liverpool and Manchester are liberal purchasers of works of Art; and, moreover, a journey of a couple of hundred miles in these times is nothing to those who reside at a distance and are desirous of acquiring valuable Art-productions. So that looking at what the sale realised, and the cost and hazard of transmission to the metropolis, we think the late owner has no cause to be dissatisfied with the result. As the majority of the paintings have a wide reputation, and our columns may be found useful for future reference, we shall report the whole of the works offered with the exception of a very few of minor importance. The entire number of pictures was 87.

"Vessels in a fresh breeze," cabinet size, W. Ewbank, R.S.A., 21*l.*; "The Young Philosopher," Farrier, a few inches only in dimensions, 25*l.* 14*s.* 6*d.*; "Italian Boy and Dolls," T. F. Marshall, 36*l.* 15*s.*; "The Applicant," a small work, by C. W. Cope, R.A., 42*l.*; "A Bit of Scotch Mutton," ten inches by fifteen, T. S. Cooper, A.R.A., 63*l.*; "Don Quixote and Sancho Panza," J. Gilbert, 37*l.* 5*s.* 6*d.*; "On the Dacco Granada," thirteen inches by eighteen, D. Roberts, R.A., 54*l.* 12*s.*; a companion work by the same artist, "Convent of the Carmelites at Burgos," 54*l.* 12*s.*; "View in Venice," seventeen inches by thirteen, C. Stanfield, R.A., 112*l.* 7*s.*; "A Nun Reading," ten inches by twelve, F. Goodall, 63*l.*; "The Outcast," small, J. R. Herbert, R.A., 67*l.* 4*s.*;* "Katwick, Coast of Holland," small, E. W. Cooke, A.R.A., 50*l.* 8*s.*; "Heath Scene," small, J. B. Pyne, 43*l.* 1*s.*; "Girl at a Spring," a work of little pretension as to size, and still less as to subject, but charmingly painted, by P. F. Poole, A.R.A., was sold for the large sum of 131*l.* 5*s.*; "Down Castle, Perthshire," H. M'Culloch, R.S.A., 30*l.* 9*s.*; Wilkie's Sketch for a Picture of "John Knox Administering the Sacrament, at Calder House," engraved in the *Art-Journal* for March, 1848, for which purpose it was lent us by Mr. Clow, realised the sum of 86*l.* 2*s.*; Maclise's noble picture of "Hunt the Slipper," too well known to require comment, was sold to Mr. Miller, of Preston, for 695*l.* 2*s.*; two other equally celebrated works by the same artist, "Fitting out Moses for the Fair," and "Moses returning from the Fair," fell into the hands of Mr. Agnew, of Manchester, the former for 420*l.*, and the latter for 367*l.* 10*s.*; Collins's "Happy as a King," slightly varied from the same subject in the Vernon collection, was bought by Mr. Grundy for 446*l.* 5*s.*: we believe this picture was originally painted for the Messrs. Finden, who paid 288*l.* 15*s.* for it, for the purpose of engraving in their "Royal Gallery of British Art"; "The Highland Funeral," by G. Harvey, R.S.A., well known from the engraving, realised 115*l.* 10*s.*, and the original sketch for the picture 21*l.* 10*s.*; "Scotch Scenery," combining the talents of Harvey, Thorburn, and McCulloch, sold for 89*l.* 5*s.*; "Isle of Skye," by Thomson, of Duddingston, 79*l.* 16*s.*; "View from the Walls of Lucca," A. Wilson, 40*l.*; "The Glen of Enterkin," 73*l.* 10*s.*; "Argyle, an hour before his Execution," G. Harvey, 42*l.*; "The Foundling," a tiny gem, also by G. Harvey, 28*l.* 7*s.*; another picture by Harvey, who figured largely and well in this collection, "Interior, with a Woman Spinning, and Boys blowing Bubbles," small, 32*l.* 11*s.*; "The Ferry," F. W. Watts, small, 21*l.*; the "Head of a Lady," a circular sketch, by Sir T. Lawrence, 32*l.* 12*s.*; "Trial of Archbishop Laud," the finished sketch for the larger picture, twelve inches by sixteen, A. Johnstone, 36*l.*; "A Woody Scene," ten inches by fourteen, F. R. Lee, R.A., 20*l.* 9*s.*; "Girl Washing her Feet by a Stream near a Wood," rather small, T. Creswick, R.A., 66*l.*; "Rebecca," R. S. Lauder, 53*l.* 11*s.*; "Fruit," one of Etty's brilliant expositions of colouring, very small, 31*l.* 10*s.*; "Sherwood Forest," Duncan, 31*l.* 10*s.*; "Landscape," by W. Müller, small, 46*l.* 4*s.*; a little "Landscape, with a Cottage on the bank of a River, with a Boat and Figures," by W. Mulready, R.A., 109*l.* 4*s.*; "The Cottage Door," by the same artist, seven inches by nine, 53*l.* 11*s.*; "Le Bon Curé," F. Goodall, 86*l.* 2*s.*; "Music" and "Poetry," by H. O'Neil, 22*l.* 1*s.* each; a most masterly picture by P. Nasmyth, the Ruysdael of the English school, "View on the Thames—Evening," about two feet by three, 189*l.*; "The Alhambra," by D. Roberts, R.A., a very fine example of this master, 194*l.* 5*s.*; "The Curlers," by G. Harvey, engraved, 127*l.* 1*s.*; "Peasants going to the Festa of the Pie de Grotto," T. Uwins, R.A., 90*l.* 6*s.*; "Caught Napping," P. F. Poole, A.R.A., 110*l.* 5*s.*; "Cattle Reposing," T. S. Cooper, A.R.A., 117*l.* 12*s.*; "The Young Artist," Mrs. Carpenter, 37*l.* 16*s.*; "Fruit," one of G. Lance's finest works, 115*l.* 10*s.*; "Battle of Preston Pans," Sir W. Allan, R.A., 37*l.* 16*s.*; "Putney Heath," J. B. Pyne, 69*l.* 6*s.*; "Anticipation," a cabinet gem in Webster's characteristic style, 170*l.*; Wilkie's finished sketch for his "Rent Day," 157*l.* 10*s.*; G. Harvey's noble composition well-known from the engraving, "The First Reading of the Bible in the Crypt of old St. Paul's," 367*l.* 10*s.*; "Rhodes," a very fine picture by W. Müller, one of our greatest colourists, whose early death was a national loss, 367*l.* 10*s.*; "The Dance from the Shield of Achilles, described by Homer," a composition, which, for variety of action, for masterly grouping and powerful colour, ranks among the greatest, if not the very first, of Etty's works, realised the sum of 1155*l.*; Harvey's "Wise and Foolish Builders," a well-known and most charming work, 215*l.* 5*s.*; another of the same painter's truly poetical compositions, "Children Blowing Bubbles in the Churchyard of the Grey-Friars, Edinburgh," was bought, and by no means dearly, for the sum of 367*l.* 10*s.*; "Lear disinheriting Cordelia," a picture of moderate dimensions, by J. R. Herbert, R.A., 294*l.*; "The Blacksmith's Shop—Twilight," by T. Creswick, R.A., an unusual subject with this painter, but finely treated, 168*l.*; "Moonlight," H. M'Culloch, R.S.A., 48*l.* 6*s.*; "The Warren Bank," F. R. Lee, R. A., 69*l.* 6*s.* The whole of the oil pictures realised 8740*l.*

But besides these, was a collection of about fifty very charming small water-colour drawings by the leading artists in this department of Art. Our space will not enable us to give a detailed list of them, but some idea of their excellence may be formed from the gross sum at which they were disposed of, viz. 1106*l.*; amounting to 9846*l.*

An anonymous collection of pictures and drawings was sold by Messrs. Foster and Son, at their rooms in Pall-Mall, in the early part of last month; it contained a few capital examples of our native artists, though, with two or three exceptions, not what we considered as among their best works. A picture of moderate dimensions by Pyne, somewhat cold in colour, "The Vale of St. John, Cumberland," sold for 32 guineas; "The Pastor's Visit," a rather large work, displaying considerable talent, 53 guineas; the well-known picture by A. Egg, A.R.A., "Cromwell and his Chaplain," was knocked down to Mr. Bates for 235 guineas; Frith's "Malvolio," realised only 75 guineas, a sum far below its value, although we must class it with his second-rate works; "The Feast of Thanksgiving to celebrate the Rising of the Nile," by Linnell, a quaint, and by no means interesting picture, sold for 30 guineas; "The Fatal Meeting," by Herbert, R.A. 41 guineas; "A Girl at the Spring," a small, and heavy-looking picture by Inskipp, 34 guineas; "The Idle Lake," a charming bit of colour, by F. R. Pickersgill, A.R.A., 83 guineas; "Rinaldo and Armida," a less pleasing work from the same hand, 71 guineas; a small picture by Etty, of wonderful truth, but objectionable as a composition, entitled "Venus reposing," 40 guineas; a little cabinet picture by Maclise, R.A., of a girl with a harp, symbolical of "Ireland," suggested by one of Moore's "Melodies," fetched the large sum of 94 guineas; it is an early work of the artist's; the figure is beautifully composed, but low in colour, and, to our mind, disfigured by the rainbow, which is bad in form, and absolutely colourless; a pair of narrow, upright pictures by Poole, A.R.A., "Ferdinand and Miranda playing at Chess," and the "Love Scene," from the same drama, realised 145 guineas each; the large picture by Creswick and Ansdell jointly, entitled "England," and exhibited at the Royal Academy in 1850, was knocked to Mr Bates for 245 guineas: the purchaser has bought it cheaply. Selous's "Origin of Music," engraved, was sold to Mr. Lloyd for 51 guineas; Linnell's "Flight into Egypt," one of his very finest productions of this class, sold for 185 guineas, a sum infinitely below its value; Creswick's "Haunt of the Kingfisher," a highly-finished picture, but very low in colour, realised 80 guineas; a clever work of the Wilkie school, "The Larder invaded," by T. Faed, R.S.A., 67 guineas; a small example of Pyne, "The Vale of Neath," 35 guineas; a large and brilliant marine view by the late G. Chambers, charming in composition, and pure in tone, "A View off the Isle of Wight," 155 guineas; a large gallery picture, "A View of Edinburgh from the Calton Hill," to which Turner's name was attached in the Catalogue, sold for 65 guineas; it showed some clever painting in parts, especially in the sky, but the whole was in a very faded condition: still it would have realised a much larger sum had it been a veritable work of this master, or even a good copy. A little "Interior of a Cottage with an Old Woman knitting," by Anthony, sold for 45 guineas; and a fine specimen of Linnell's pencil, of cabinet size, "The Gipsey Tent," was knocked down at 100 guineas.

* On this picture being offered, Mr. Shand intimated that it was not rightly described. The *Liverpool Mercury*, which mentions this fact, adds:—"Mr. Winstanley then called upon Mr. Herbert, the brother of the artist, to say what the picture was, and he replied that the picture in question was painted by his brother. Mr. Shand then said that the original picture was in the possession of Mr. A. Shand, of Liverpool. Mr. Herbert had borrowed it from him, under the pretence of getting it engraved, and had kept it a long time, but the picture never had been engraved to this day. He should have been prepared to go all over England to make this statement, for the protection of the public. He believed that a picture in his own possession had been treated in the same way. This picture, which was 'The Gaoler's Daughter,' had been kept two years, and treated in a similar manner. The original picture of 'The Outcast' was in the possession of Mr. Alexander Shand, in the neighbourhood of Liverpool. Mr. Winstanley said that if a man painted two pictures of the same subject, both were original. Mr. Herbert said that the picture then to be sold was commenced before the other, though Mr. Shand's picture was finished first; and that, though Mr. Shand purchased the picture, he did not purchase the copyright. The painting was then put up."

ART IN CONTINENTAL STATES.

Paris.—Eugene De la Croix is busy painting a Chapel in the Church of St. Sulpice; it is to be executed in fresco.—The adoption of payment for the first eight days, and, after that, two days in each week, for entry to the Salon, is found to answer well; the first eight days, it is said, produced nearly 1000*l.* sterling.—The Cour du Louvre so tastefully executed by M. Duban, will in consequence of that gentleman being deprived of his office, undergo several alterations; one quarter of the space has been surrounded with boards to try the effect of the new project. The *on dit* is, that M. Duban lost his post because he opposed the erection of barracks, a part of the intended plan at the termination of the Louvre, thinking the objects of fine Arts might be endangered thereby in case of some popular rising. The termination of the Louvre is to be finished with great activity. The principal entry to the Caroussel will be on the Place du Palais Royal. Cavalry barracks are to occupy one side of the gate, and infantry barracks the other side; the work is expected to be finished in three years.—The Bois de Boulogne has been purchased of the Government by the "Ville de Paris," also the promenade of the Champs Elysées, on condition they be laid out in walks, artificial rivers, shrubberies, ornamented with statues, fountains, candelabras, &c. The Town Council have engaged to spend 2,000,000f. in ten years for these purposes, and if judiciously and tastefully carried out, these promenades will be the most splendid in the whole world. The sale of the Gallery of Paintings of Marechal Soult took place on the 19th, 20th, and 21st of May; although many of the best pictures had been sold privately, enough remained to attract universal notice. The fate of celebrated galleries of paintings is curious; that of Aguado valued by himself at 5,000,000f., fetched at the sale about 400,000f.; that of Cardinal Fesch, was valued by himself at 20,000,000f. during his lifetime, he was offered 5,000,000f. and at the sale they realised about 2,000,000f. The "Conception," painted by Murillo for the Church of Los Venerables, at Seville; the "Birth of the Virgin," from the Cathedral of Seville; the "Crucifixion," by Zurbaran; the "Descent from the Cross," by Morales; "Abraham and the Angels," by Fernandez Navaretta; "Jesus carrying his Cross," on slate, by Sebastien del Piombo, were among the principal of the Soult Collection left for sale.—The administrations of the Louvre have decided that 800f. should be given for a lithographic production of one of the best paintings of the Salon.—We mentioned in one of our last numbers a tree belonging to the old Place de Grêve, and which was to be pulled down; it is said the Government has purchased it, and mean to erect it at the corner of a street facing the noble tower of St. Jaques de la Boucherie, which also stands in the line of the new Rue de Rivoli, and which was purchased for preservation a few years ago by the town.—Several picture sales have recently taken place; that of M. Quedeville had

nothing very remarkable; two small paintings attributed to Albert Durer, sold for 1450f. and 1700f., respectively; the "Presentation in the Temple," attributed to Van Eyck, but assigned by some competent judges to Justus Van Ghent, 1490f.; the "Marriage of St. Catharine," attributed to Emling, 2950f.; one by Holbein, put up at 7000f., brought only 700f.; it was stated M. Q. refused 25,000f. for it offered by Aguado. The sale of M. Delessert's choice collection of old prints went off well at high prices, "Vulcan forging Arms," by Nicoletta Rosa, 150f.; B. Montegna's "St. George," 230f.; Campagnola's "St. John Baptist," 325f.; Marc Antonio's "Adam and Eve," 1520f.; his "Massacre of the Innocents," 645f.; "The Lord's Supper," 901f.; "Descent from the Cross," 910f.; "Virgin on the Clouds," 510f.; another 640f.; "Martyrdom of St. Laurence," 2110f.; "St. Cecilia," 870f.; "Judgment of Paris," 2030f.; "Galatea," 820f. Of the German school, Albert Durer's "Adam and Eve," 400f.; "Crucifix," (sword-hilt) 430f.; "Prodigal Son," 245f.; "St. Hubert," 355f.; "Melancholy," 111f., &c. &c.; Vandyke's "Jesus insulted," 405f.; Portrait of "Breughel," 240f.; Rembrandt's "Hundred Guilder," print, 1020f.; "Ecce Homo," 1200f.; "Descent from the Cross," 500f.; the "Three Trees," (very fine) 600f. The sale realised above 50,000f. A painting attributed to Rubens was sold under the following circumstances. M. Verlinden, painter at Antwerp, discovered some years back a painting by Rubens which he sold to M. Hebrard for 12,000f., who paid 1000f. for repairs; it was exhibited and excited universal admiration, and was sent to Paris and sold to M. Duban for 25,000f. M. Aguado subsequently purchased it for 35,000f. or 40,000f.; at his sale it was bought for the Louvre at 7000f. The low price at which it was sold gave doubts of the authenticity of the painting, it was re-sold to M. Ledru for the same price, at whose sale it has just gone for 3000f.

The new library of the Conservatoire des Arts et Métiers is just opened. It was formerly the refectory of the Abbaye St Martin des Champs. The colonettes supporting the ogeeal roof, walls, doors, &c., have been richly decorated and gilt; the parquet is in mosaic. Four candelabras, in stamped iron, and very beautiful, are placed in the corners. The portico of the building, in the Rue St. Martin, is chaste and in good taste.

A celebrated painter in porcelain and ivory, L. B. Sarant, has just died at Paris, aged eighty-four. He first came into public notice when Napoleon was First Consul, and was patronised by him a good deal: the Bourbon family, on their restoration, also encouraged him. One of his principal works is a table, containing portraits of all the great generals of antiquity; it was executed for Napoleon, but on his downfall was given by Louis XVIII. to the Prince-Regent of England; it is now in the possession of her Majesty the Queen.

The workmen are hard at work in the Carré du Louvre. Several fresh candelabra have been placed, and temporary statues (plaster casts from the antique) have been erected on the pedestals placed last month. The aspect is highly pleasing, and appears to answer exceedingly well.—Workmen are very busy finishing the two principal chapels of the Eglise St. Laurent which have been completely restored. Several of the other chapels of this church have been decorated in fresco; seven fine stained glass windows, executed after the designs by Galimard, have been added. The origin of this ancient basilic loses itself in the night of ages, if the testimony of Gregoire de Tours be admitted, who speaks of the basilic of St. Laurent the Martyr, as existing in 583. It was repaired by Philippe II., rebuilt at the beginning of the fifteenth century, and dedicated, in 1429, by Jaques le Chatelier, bishop of Paris; several times restored, with additions, in 1548, 1602, 1622, at which period was added the portal that stands at present. In 1793, this church was called the "Temple of Hymen and Fidelity."

COPENHAGEN.—A paragraph in the "Morning Herald," informs us that a Crystal Palace—a miniature of the great building in London—is about to be erected at Christiansburg. The plans have been designed by Professor Hetsch. It is to occupy a surface of 4800 square mètres, and it is destined to receive specimens of the Fine Arts and Industry of the three Scandinavian kingdoms, Denmark, Sweden, and Norway. The purport of such an Institution, the funds for which have been provided by a company of Danish capitalists, has produced a very favourable effect, as showing the brotherly feeling which subsists between the three Scandinavian families, and which this enterprise is so well calculated to cement and increase.

ART IN THE PROVINCES.

GLASGOW.—The distribution of the prizes among the subscribers to the Art-Union of Glasgow, took place, we expect, at the end of the past month. This society has made good progress since its establishment in the year 1848, when it numbered 818 members, and in the past year 2730 members. Its present strength we do not yet know, but as the council have purchased works of Art to the amount of 1800*l.* we may presume it has largely increased, inasmuch as they spent last year only 1995*l.*, which included the cost of engravings, and the premium paid to Mr. E. M. Ward, A.R.A., for the best picture exhibited at the West of Scotland Academy. We have on previous occasions remarked that the committee of the Art-Union of Glasgow select the pictures, &c., as prizes, instead of leaving each prize-holder to choose his own. A list of those bought for the present year's distribution is in our hands. It contains works by many artists very favourably known in Scotland and here:—Foley, A.R.A., Drummond, Noel Paton, Branwhite, Jutsum, Boddington, Sant, Hering, Oliver, Copley Fielding, Vickers, &c. The print of "Heather Belles," issued to the subscribers of 1851-2, is noticed elsewhere.

CORK.—The arrangements making for the great industrial exhibition, which opens here on the 10th inst., are proceeding most satisfactorily, considerable funds having been collected for assisting to carry out the objects of its promoters, which, of course, bear reference to Irish matters chiefly, if not exclusively. A sub-committee has also recently been appointed to arrange for the delivery of a course of lectures in connection with the exhibition, and devoted to the illustration of Irish Art, Industry, and Science.

SALFORD. — The testimonial to the late Sir Robert Peel has recently been erected in Peel Park. It is a bronze statue of the statesman, ten feet high, standing on a granite pedestal, seven feet in height; it is from a model by Mr. M. Noble, of Bruton-street. The work altogether has met with the entire approval of the committee.

BELFAST.—The annual exhibition of works of Art has just closed, after a most favourable season, considering that the attempt to establish such an exhibition is of very recent date. The numbers who visited the gallery may be thus classified, 2788 by single payments, 300 family tickets which of course admitted many more, 15 season tickets, and 430 pupils from schools and schools of design. Pictures to the amount of nearly 700*l.* were sold. Great praise is due to Mr. C. L. Nursey, the honorary secretary, for the exertions he has made to promote the Arts in Belfast.

CORRESPONDENCE.

FEMALE SCHOOL OF DESIGN.

SIR,—As a pupil of the Female School of Design (fresh christened, for some unknown cause, the "School of Ornamental Art"), allow me to call your attention to changes which have taken place since the school has been removed from the Strand; changes that deprive the students of a great portion of that instruction that has previously enabled them to make the satisfactory progress they have hitherto.

While the school was in the Strand, the average number of pupils in attendance was under sixty; we then had an assistant master, Mr. M'Ian, a gentleman peculiarly qualified by his kind manner, great attention, and general knowledge of Art, to give that instruction required for our progress; how we did progress the last two exhibitions have shown. Now we are in Gower Street, the number of pupils is above a hundred, and instead of having more teachers we have one less; consequently, if in the Strand the average amount of instruction was six minutes a-day, having two-thirds more in number we can only receive a little more than two minutes; add to that, there is a notice now up, that the fee for all in the advanced classes is to be double. Now, Mr. Editor, it is the advanced classes who require more instruction instead of less, and it does appear most extraordinary that they should be called upon to pay double, unless the increase of fee is for the purpose of clearing the school of those who can least afford to pay.

There are many in the school who have been struggling for years to obtain sufficient knowledge to enable them to support themselves — pupils, whose friends can ill afford what they pay at present, small as the amount is. I trust you will exercise your powerful pen in our behalf.

A STUDENT.

SCHOOL OF ORNAMENTAL ART.

DEPARTMENT OF PRACTICAL ART

MARLBOROUGH HOUSE.

By the gracious permission of her Majesty, Marlborough House has been again made a source of public instruction and gratification. "The Government School of Design," or, as we presume we are hereafter to call it, "the School of Ornamental Art," has here exhibited the works of its students, not only those of London, but those of Scotland, Ireland, and the Provinces. The private view took place on the 18th of May; on the day preceding, the Queen honoured the collection by inspecting it, and on the 19th it was opened to the public *free of charge*. This is just as it should be; great good cannot fail to follow so judicious a course. The exhibition must be visited by the manufacturers, by the artisans—by all in short to whom improvement in Art is of value—and we trust, generally, by the people, who will here acquire better habits of taste, while assuring themselves that the annual grants to the schools are, if not in all cases unexceptionably, for the most part wisely and profitably bestowed. In Marlborough House there may now be seen *free*, the productions of the pupils of all the schools: they are greatly varied; comprising designed objects in nearly every branch of productive Art, and are, to say the least, highly encouraging. They manifest a very marked improvement; show progress in the right direction; and cheer the hopes of those who are looking forward to a time when British taste shall equal British skill in all the products of Art-manufacture.

It is impossible for us, at the period of the month at which we write, to do more than notice the collection—as entirely satisfactory to all parties by whom it has been formed, the masters and the students, and not less so, the public. In our next we shall pass the subject under more detailed critical review. Meanwhile, we earnestly hope that manufacturers of all classes will inspect these works, and either select or commission from the collection. It is their interest as well as their duty so to do.

Combined with this exhibition is one of a scarcely less interesting and important character. It is known that Messrs. Cole, Jones, Redgrave, and Pugin, were directed by the Board of Trade to purchase from the Great Exhibition, articles to the value of 5000*l.* to form the nucleus of a "Museum of Manufactures." The money has been expended; and at Marlborough House the purchases made are in course of exhibition, so that the judgment and skill exercised in the selection may be submitted to public opinion.

Than this, no arrangement can be more fair; those who think that better things might have been chosen—that the money might have been more appropriately laid out—must, at all events, admit that the agents on the part of the public leave themselves freely open to criticism; if, therefore, they are willing to bear the blame, they have a right to demand the praise.

It is needless for us to tell our readers that we have been more than sceptical concerning the appointment of Mr. Henry Cole and Mr. R. Redgrave, as the superintendents or directors of the Government School of Design. But when we see movements like this, we are honestly and honourably bound to give to these gentlemen the credit to which they are entitled; for, we presume, this exhibition (with its attendant "lectures" and "reports") at Marlborough House is part of the plan upon which they mean to conduct the schools. Now, it is notorious that in many essential particulars, the schools have grievously wanted a head; the masters (in London far more than in the Provinces) have thought much more of their own "conveniences" in the way of easy salaries, than of the requirements of the pupils; and the stir now making may be pregnant with beneficial results to the schools and to the community.

If we find such to be the case, our duty will be plain; if our own doubts are removed, it will be our task to endeavour to remove doubts from

our readers. At least the move we have just witnessed demands from us that we await other moves. The progress of the Government School of Design is an affair of vast consequence: far happier shall we be to find our prognostics unfulfilled, and that the *new* management is a *good* management, than to see evil happen to an establishment which after twelve years of struggle was just beginning to work for the service of the country.

As we have intimated, we can, in this number of the *Art-Journal*, do little more than record the fact of the opening of the Exhibition; promising, however, a detailed critical analysis in "our next."

For the purpose of establishing the Museum a grant of 5000*l.* was, as we have said, awarded for the purchase of suitable specimens from the Great Exhibition. Of this sum 4217*l.* 1*s.* 5*d.* has been expended in the following proportions:—Articles exhibited on the foreign side of the Exhibition, 2075*l.* 9*s.*; articles exhibited on the British side, 865*l.* 11*s.* 5*d.*; articles exhibited by the East India Company, 1276*l.* 1*s.* The relative expenditure according to the class of objects purchased is as follows:—Woven fabrics 996*l.* 16*s.* 4*d.*; metal works, 1371*l.* 6*d.*; enamels, 844*l.* 12*s.*; ceramic manufactures, 312*l.* 16*s.* 1*d.*; wood-carvings, 691*l.* 16*s.* 6*d.*

Of the purchases that have been made for this "Museum of Manufacturing Art," we are bound to acknowledge that the objects, generally, have been well selected for educational purposes. In some instances we think too large sums have been expended on the acquisitions, as in the case of the sword bought of M.M. Marrel Frères, and the large carved cabinet of A. Barbetti, neither of which, though excellent of their kind, are likely to be of such use to the manufacturing student as to justify so large an expenditure—400*l.* for the latter, and 200*l.* for the former. The textile fabrics from the East may be studied advantageously. The French metallic productions are of a high order of excellence, cups, swords, bracelets, caskets, &c., by Rudolphi, Froment-Meurice, Marrel Frères, Gueyton, Falloise. Nor are those of our own manufacturers, Hunt and Roskell, Lambert and Rawlings, Elkington, Hardman, and others, far behind them in merit. We also noticed a beautiful bottle ornamented with imitation jewels by Alderman Copeland, some excellent specimens of Minton's encaustic tiles, carpets by Watson, Bell and Co. Upon the subject of the selections there will be of course two opinions: we are certainly at a loss to account for some of them; but upon this topic we shall have to comment next month.

THE SOCIETY OF ARTS.

Another of the results arising out of the great event of the past year is a recent movement made by the Society of Arts with the idea of uniting itself for practically useful purposes, with all the literary, scientific, and mechanics' institutions throughout the country. The advantages expected to be derived from such an union are:—

"Facilities for making engagements, on known terms, at a cheaper rate, and in greater variety, with eminent lecturers, in whose principles confidence may be placed; for conferring respecting the comparative merits of lecturers, and for creating a fresh supply in such departments as may be requisite. Systematic courses of lectures, and lectures having the character of progressive lessons. Circulation of MS. lectures. Occasional exhibitions and circulation of works of art, diagrams, natural objects, drawings, models, and specimens of useful inventions. Loans of expensive books. Interchange of natural objects of different localities. Interchange of reports and practical suggestions. Supply of instructions and materials for drawing classes, and circulation of models for such classes. Purchase of books, casts, specimens, and illustrations at wholesale prices. Advice and assistance in selection and purchase of books, &c. Communication of new discoveries and facts. Exact information of events interesting to institutions. Regular and complete statistical returns. Joint action for the benefit of institutions, and for promotion of science, literature, fine arts, &c. Direction of attention to facilities for investigating practical subjects. Knowledge and experience of the working of the plans of kindred institutions. Annual or other conferences of the representatives of institutions. Inventions rewarded by the Society of Arts, a valuable nucleus of exhibitions. Copies of transactions and weekly papers of Society of Arts. Circulation of class teachers of singing, drawing, &c. Development of local resources and local talent. The strong institutions might assist the weak. The cards of membership of an institution might admit the member, under certain restrictions, to the exhibitions and lectures of the Society of Arts, and to the lectures and reading-rooms of institutions combined in the union. The publication of an institutional periodical. The publication of an annual report, embracing the principal experience of the institutions. Occasional arbitration to heal differences. Assistance in formation of new institutions. A higher tone and new life to many institutions. An increased *prestige*, calculated to excite an increased interest, and to command increased support. The cultivation of an *esprit de corps*, and of a kindly spirit of co-operation among the officers and members of institutions. The more effectual publication of the existence, objects, and advantages of institutions. Facilities for improving advantages of institutional visits to the metropolis, by providing competent persons to accompany the members to scientific exhibitions and institutions, and familiarly explaining the objects, &c."

In order to carry out the object of the promoters of this movement, a conference of delegates from all parts of the kingdom, met at the rooms in the Adelphi on the 18th of the past month, where also had assembled a large number of gentlemen eminent for their position and for their scientific and literary attainments. The Marquis of Lansdowne presided, and advocated in strong terms of eulogium the advantages of such a plan as that proposed for a free and useful interchange of knowledge, as well as its centralisation. Other speakers, among whom were Lords Granville and Harrowby, the Bishop of Oxford, Mr. Hume, M.P., also spoke favourably of the project, which certainly commends itself to us as one from which much good may ultimately arise. We must, nevertheless, wait to see the probable working of this movement ere we presume to pronounce what results may be expected from it.*

MINOR TOPICS OF THE MONTH.

The Royal Academy Dinner.—The annual dinner given by the members of the Academy to a numerous party of individuals distinguished by their position in society or as patrons of Art, passed off this year with more than customary *éclat*, although before the guests had assembled an accident occurred which threatened not only to mar the enjoyment of the feast, but to expose the beautiful works of Art congregated in the large room to injury, if not total destruction. A number of gas-jets had been placed near the roof of the saloon, and under these, sheets of strained canvas were spread in order to exclude, partially, the glare of light. A small quantity of ignited spirits of wine fell by chance on this canvas, and set the whole in a blaze. The academicians, who happened to be in the room, and the workmen became alarmed, but they had sufficient presence of mind to keep the doors closed to prevent a current of air, so that as soon as the frame and canvas were consumed all danger was at an end, and no further damage sustained beyond the destruction of some of the table linen and a few other matters of equally insignificant import. Prior to sitting down to the feast, the guests, among whom were several members of the past and present governments, sauntered through the various galleries to examine the pictures, which seemed to afford universal satisfaction. After the cloth was removed, the usual toasts were proposed, and appropriately responded to by the noblemen and gentlemen whose names were associated with them. We have elsewhere alluded to some of the principal topics immediately referring to the state and prospects of Art in this country, but there was a little friendly sparring between the Chancellor of the Exchequer and Lord John Russell, which afforded much amusement to the company. Mr. Disraeli, while alluding to the subject of building a new National Gallery, said:—"I cannot forget that, if the House of Commons be applied to for this great object, there sits there one who is distinguished for ability, and who is—what I have no claim to—an eminent and successful statesman. If I could be assisted by the noble lord the member for London—if he would but exert his authority in that house, on whatever side he may sit—I might indeed indulge in the hope that I would succeed in fulfilling your expectations, and in achieving a great result which has been too long delayed, and to which my noble friend so significantly alluded to-night. I will indulge in the hope from that reference that a palace may arise in this great metropolis, worthy of the arts, worthy of the admiration of the foreigner, worthy of this mighty people, as the becoming emporium where all the genius and inventions of man may be centered and celebrated; but to accomplish that hope we must enlist all the sympathies of all the parties in the state." Lord John Russell, in reply to this appeal, expressed his sincere willingness to aid such a movement by every means in his power, but pointed out the difficulties which beset the undertaking, especially with reference to a proper site; and in concluding his speech, added:—"I ventured last year to observe that it was remarkable how many persons eminent in the arts had succeeded in literature, and that we had no better works than those written by painters, who at the same time were at the head of their profession; and I stated that I had not remarked that many of those great in literary eminence had shown similar proficiency in the art of painting. Mr. Burke and Mr. Macaulay were both famous in literature, but I do not know that either of them could produce a picture equal to any in this room. Now, this is an arena which yet remains open for the Chancellor of the Exchequer; and, as he has succeeded in so many things already, I hope he will try to succeed in the Fine Arts as he has done in literature, and, as I must say, he has done in political science."

"Varnishing Days," at the Royal Academy.—At the dinner of the supporters of the "Artists' Benevolent Fund" recently held, it was publicly announced by Sir C. L. Eastlake, that in future the privileges hitherto solely exercised by the members of the Academy of retouching and varnishing their pictures, prior to the opening of the exhibition, would be altogether discontinued. The President gave as a reason why a practice, which a majority of the members felt to be unjust to their fellow-artists out of the Academy, had not been long since done away with, that the works of Turner gained so wondrously by his labours on the "varnishing days," it would have operated most prejudiciously against his pictures to have excluded them from the benefit of this retouching. But now the great painter is dead there exists no just cause for continuing a custom enjoyed by the privileged few, which it would not be possible for the vast number of exhibitors to share in. We have always doubted whether pictures were really benefited by these opportunities; in some instances they probably are, because we believe that an artist may see defects in his work when it is brought into another and broader light which he could not discern in the comparative obscurity of his own studio. But, on the other hand, if the object of the retouching was only to paint up to "exhibition pitch" as it is technically called, without any reference to the ultimate fate or position of his picture, it may be found that this finishing up has amounted to a positive injury. We are not quite sure that the next generation may not have cause to regret that even Turner had not the doors of the gallery closed against him after his gorgeous imaginings were once hung on the walls.

The Crystal Palace.—The final allocation of this structure has at length been fixed: a company is formed, with an assumed capital of

* Indian Exhibition.—It is the intention of the East India Company to combine with the Society of Arts in producing, next year, an exhibition of the best works of native Indian Manufacture; for this purpose the Company are already making great exertions in India, and the display is expected to be most gorgeous, as well as highly instructive to the Art-manufacturer.

half a million, by whom the materials have been purchased from Messrs. Fox and Henderson, to be erected at Sydenham—which, for the benefit of our country readers we must tell them, is a little village scattered over a considerable extent of elevated ground, about four miles from the metropolis, and is a station on the Brighton line of railway; the site, therefore, is in every way eligible for such a purpose. It is to be placed, according to the *Times*, in the midst of a park of one hundred and fifty acres, planted with every kind of tree which can be grown out of doors in this country. The building is to contain a winter garden, eighteen acres in extent, filled with the choicest plants and flowers; and horticultural *fêtes* are to be held within its glass walls. Sculpture by living artists, and casts from the works of dead ones, are also to be collected there, with specimens of geology, mineralogy, costumes, manufactures, and machinery; in short, it is intended to make a "great exhibition" over again, with such alterations and additions as will tend to give novelty and attractiveness to the speculation. We hope it may succeed, for the plan is worthy of success; still we have doubts whether, when the charm of novelty is worn off, something of a more popular, but less intellectual, character will not be required to take the masses down for a day's amusement — we mean in such numbers as can alone make the speculation a profitable one; and then we apprehend there is a chance of the Crystal Palace becoming a sort of covered Cremorne Gardens, the rendezvous of those young and mirthful classes who love a merry polka and the "dizzy waltz," unfettered by the laws of etiquette. We should heartily regret such a desecration of an edifice once consecrated to genius and industry, and trust that our apprehensions may hereafter prove to have been unfounded. The company announce that they expect to have it ready to receive the public by the commencement of May, 1853.

The Colosseum.—This elegant establishment has, since our last notice, received many additions and improvements in almost every section of its exhibitions. The Glyptotheca or Museum of Sculpture has received several new works of Art, and has been entirely re-decorated. The Gothic Aviary has been re-built, and its beauty greatly heightened by the introduction of a central glass fountain, and many tasteful lamps. A new room has been opened containing a skeleton of the gigantic Mastodon from North America, the largest antediluvian remain yet discovered. The Swiss Cottage contains many new cosmoramic views; while the Tête Noir Pass and Valley of Trieste, and the extraordinary views of London by day, and Paris by night, still continue their attractive career. An entirely new series of tableaux have been painted by Mr. M'Nevin for the Cyclorama, and which are exhibited twice a day in the elegant theatre within the building which goes by that name. These tableaux are an exterior and six interior views of the Crystal Palace, minutely displaying every object exhibited therein. The paintings measure 80 feet in width by 52 in height, and the statues depicted in the foreground are the size of the originals. Visitors to the Great Exhibition will readily recognise every article *in situ;* which are noted by a brief explanation given during the exhibition; characteristic music of all nations following each display. All the views of the interior of the building are taken from the galleries; and they are shown without the introduction of the myriads of spectators which thronged the building; as it would have been seen on a brilliant summer's morning, under the peculiar advantages of an uncrowded period, previous to the opening of the doors. The pictures are painted in a bold and masterly manner, and the artist has been very successful in imparting to them the brightness and clearness of positive colour, which gave such brilliancy to the great gathering of the World's Industry in Hyde Park; and also in giving due prominence to the variety of form and subject which crowded its walls, and rendered it the most beautiful and unique exhibition ever seen in this or other countries.

Present to the National Gallery.—The large fresco painting by Julio Romano, presented by Lord Overstone to the National Gallery, has, we understand, arrived in London, and we presume will soon be deposited in the place of its destination, when we shall have an opportunity of saying more about it.

The Dudley Gallery.—This fine collection of pictures, the property of Lord Ward, is again opened to the public, free, in a lower room at the Egyptian Hall. The collection is chiefly remarkable for the fine specimens of early masters which it contains; and is altogether a selection which exhibits great judgment and good taste. During the 52 weeks in which it was exhibited last year, it was visited by nearly 50,000 people: about the rate of 500 a day. It is much to the honour of the noble proprietor thus to furnish the public with so purifying and ennobling a source of instructive gratification, without the slightest charge for even necessary expenditure. Such a collector is a great public benefactor, and deserves all honour. The gallery will be open every day from 10 to 5, except Mondays, until the 31st of July.

The "Great Exhibition" in Cork.—We rejoice to learn that this first attempt to exhibit the many natural resources of Ireland is likely to be successful. H.R.H. Prince Albert has very liberally contributed to the funds: the Irish viceroy is to open the Exhibition; and there seems a good spirit abroad among all classes and parties in reference to it. It will be, indeed, a grand achievement if it be conducted with harmony and with charity; and that Discord is kept literally and figuratively without the doors. Cork, as we observed some two or three months ago, has been famous for its productions of remarkable men as well as things: the best artists and men of letters, and men of science, the most renowned scholars, have been—or are —natives of the "beautiful city." After Dublin, therefore, it was fitting that Cork should take the lead and commence a course which we hope will be imitated. We trust to see the occasion largely availed of by the English people to visit Ireland; and on this subject we direct attention to the succeeding paragraph.

Tours in Ireland.—The Chester and Holyhead Railway Company have issued very tempting proposals to persons desirous of visiting Ireland during the present summer. A delightful tour may be made, at an expense so small as to seem literally nothing when contrasted with the cost that must have been incurred some twenty years ago. The inducements are very many, and very strong, to visit Ireland; the country is full of interest—the interest to be derived from originality of character, and beauty of scenery — and indeed from all the several sources whence tourists anticipate enjoyment, without any of the drawbacks to which those are invariably subjected who are "touring" on the continent. It would seem an absurdity to speak of the *safety* of travelling in Ireland; there may be, however, some persons yet remaining who have misgivings on that head: there is no part of the world where strangers are so *safe* as they are in Ireland—safe from injury—safe from insult—safe from imposition! All who have written concerning Ireland bear testimony to this. And it is beyond question that, for every new traveller in Ireland, Ireland obtains a new friend. We hope, therefore, that the proposals of the Chester and Holyhead Company will be generally accepted; and we are very sure that all who accept the invitation will be largely recompensed by the information and enjoyment that cannot fail to ensue.

The Bronze Statue of colossal proportions to be erected at Leeds as a testimonial to the late Sir Robert Peel, has been cast at the foundry of Mr. F. Robinson of Pimlico, with perfect success. We had the opportunity of seeing it prior to its removal, and we consider it a very fine work, massive and dignified as a whole, and truthful in its details. The extraordinary identity of the countenance, in its happiest expression, must strike every one who remembers the features of the late eminent statesman. We believe this is the first attempt made in England to cast a large work in one entire piece; but the metal has come out of the mould with a clear and unbroken surface; as much so as if the statue had been cast in fragments. Mr. Robinson is preparing the mould of Mr. Baily's statue of the same distinguished individual, intended for another locality.

Mr. J. H. Foley, A.R.A., has received a commission to execute for the houses of Parliament a statue of Selden. The order could not have been placed in better hands than those which executed the noble figure of Hampden.

Mr. Creswick, R.A., has we understand, been commissioned by Mr. Agnew, the enterprising publisher of Manchester, to paint a series of 30 pictures illustrative of the scenery of North Wales. We presume it is intended to publish prints from these works, as companions to those of the "Lake Districts," which will be the result of Mr. Agnew's commission to Mr. J. B. Pyne, which we announced some few months back.

The Wellington Campaigns as exhibited in a series of Dioramic paintings at the Gallery of Illustration in Regent Street, is one of the most perfect and effective pictorial histories of a great man's career ever brought before the public eye. The subject is one so intimately connected with the power of England, and the Duke is so popular an idol of ours, that the success which has crowned this exhibition is but what might have been reasonably expected: particularly as the utmost care has been bestowed in its "getting up," and the artists have travelled to the various localities, or have otherwise obtained authentic sketches of them all; a fact which has been attested by the Duke himself, who has spoken approvingly of their accuracy, as well as their artistic excellence. The series commences with the Duke's Indian career at Seringapatam; and a very striking picture succeeds, of the adoption of a son of Dhoondia Waugh by him; the action taking place by torchlight, and having a most magical effect. Then follows his career in Portugal and Spain, which is given with the same vivid truthfulness, and contains many scenes of great beauty; the view of Lisbon, the entry of the Tagus, and passage of the Douro in particular; the guerillas in the mountains are as appalling as the battle-scenes, which are painted with fearful truth. Wellington's triumphal entry into Madrid is a scene of gorgeous magnificence and enthusiasm. Waterloo is admirably depicted, and considering the difficulty of detailing the scene, and giving due and true effect to the military manœuvring of the army, it is done with a life and spirit which makes it the crowning point of the diorama, as much as it is that of the renown of the "Iron Duke" himself. The display of this extensive series of pictures is accompanied by an excellent elucidation from Mr. Stocquelaer, who goes through his task admirably, and comments on the hero and his victories with a clearness and *sang-froid*, admirably in character with the whole.

Prize Essay.—The sum of 50 guineas in cash, or its value in a gold medal, is offered by Mr. B. Oliveira, F.R.S., for the best essay on Portugal in connection with the objects of the Great Exhibition. The purpose of Mr. Oliveira in offering this premium is to promote commercial and agricultural enterprise with reference to Portugal, and thus to invite the government of that country to open negotiations with our own for a treaty based upon Free Trade principles.

Drawings by J. M. W. Turner, R.A.—A correspondent writes us word from Bristol, that a lady in that city, a friend of Turner's family, possesses a portrait of the artist, painted in water-colours by himself when a youth; as well as the first drawing he exhibited at the Royal Academy, the "View of Lambeth," mentioned in our biographical notice, and two or three of his other early drawings. The portrait we should think a curiosity in its way. We are informed that these pictures have been in possession of their owner upwards of sixty years.

Photographic Pictures on Artificial Ivory.—MM. Bouet and Mante have lately exhibited to the Paris Academy of Sciences, specimens of photographic pictures, taken on the material commonly called "artificial ivory," the manufacture of which is carried to great perfection in Paris. The process for taking these pictures is as follows:—The surface of the plate of

artificial ivory is first cleaned with fine glass-paper, which removes all trace of a greasy nature, and facilitates the absorption of the fluid. The plate is entirely immersed, for about one minute, in a solution of 20 grammes of muriate of ammonia in 200 grammes of water. On its removal from the solution, the plate is suspended by one corner, and allowed to drain completely; after which, it is immersed in a bath, composed of 40 grammes of nitrate of silver, dissolved in 200 grammes of water. It is then allowed to drain as before: the whole operation being conducted in a darkened room. When the plate is thoroughly dry, it may at once be used for the next operation, though it is better to polish it first by rubbing it with cotton moistened with spirits of wine and some tripoli powder. When it has acquired, by exposure in the camera, a somewhat deeper shade than is actually required, the plate is withdrawn and washed in water, after which it is immersed in either a hot or cold solution of 20 grammes of hyposulphite of soda in 100 grammes of water. When the proof has acquired the desired tint, the plate is washed in a large quantity of water to remove the whole of the remaining hyposulphite, and then hung up to dry. Before perfectly dry, it is pressed between two thin pieces of white wood, to remove the remaining moisture, and enable it to keep smooth and flat when dry.

Professor Forbes, as an old eastern traveller, has kindly directed our attention to the subject of Muller's picture, entitled "Rest in the Desert," introduced into our April number. The Professor informs us, that the figures represent peasants of Lycia, amid the scenery of the valley of the Xanthus, and the hill in the back-ground is Mount Massicytus. We are always glad to fix the locality of a landscape when we can, but this is not easily done where the country is unknown to us, and the death of the painter, as in this case, precludes any application on the subject.

Bee-Hives.—We are sometimes tempted to depart from those matters which more properly come within our province, to assist in giving publicity to any invention calculated to benefit the community of whatever class. This motive will be deemed a sufficient apology for noticing a new kind of bee-hive, constructed by Mr. King, of Saffron Walden, which he terms his "Patent Safety Hive." Its peculiarities consist, in the prevention of the bees from swarming, in the ease with which the honey is secured, and in the non-liability of the hive to split, as many of the ordinary wooden ones do in sultry weather. Moreover the old comb may be taken out without destroying the bees, or even fumigating them. It is simple in its construction, and will, we are assured, be found to possess considerable advantages over all others generally in use. The keeping of bees has been found most profitable, when carefully tended and cared for. Mr. King's hive may possibly contribute to extend such benefits.

Pencil Cutter and Sharpener.—Several attempts have at various times been made to facilitate the practice of cutting pencils, but we have seen no instrument producing such satisfactory results as one recently patented by M. Marion, of Regent Street. This instrument though small, is somewhat complicated in its appearance, but very simple in its operations; it cuts the pencil with precision, and to a sharpness of point, that no penknife, even in experienced hands, can effect; it also saves time, and what is of no inconsiderable importance, it prevents the fingers becoming soiled by the dust of the lead.

Turner's "Blue Lights."—It would seem almost an absurdity to suppose that any copy of Turner's extraordinary combinations of form and colour could be produced by mere mechanical processes, so to speak, with even the least approach to accuracy; and yet this has been done with unequivocal success by Mr. Carrick, of the New Water-Colour Society. Messrs. Day and Son, the well-known lithographers, invited us the other day to see a proof, not then quite finished, of a litho-tinted copy of Turner's "Blue Lights," a picture which many of our readers will well remember, for its extraordinary development of the artist's peculiarities. These Mr. Carrick has reproduced by means of thirteen drawings upon the stone, in such a manner as to astonish us as much as did the original picture when we first saw it; and now all that we can say concerning this print is, that it must be seen to be credited, for we can only compare it to a very highly-finished water-colour drawing copied with as great accuracy as could be done, from such an artist, by the most skilful hand. The size of the work is large, and its re-production must have cost Mr. Carrick a vast amount of patience and labour; for which, however, the result cannot fail to compensate him. There is no doubt that the success attending this experiment will lead to others of equal importance, and will produce a revolution in the aspect of the windows of our print-sellers. We should like to see a large picture by Landseer submitted to this process, to test its further capabilities; though of the issue there can be little doubt, after what has already been done.

Sculpture.—Mr. Patric Park has recently exhibited at the gallery of Messrs. Colnaghi, a bust of Dr Grey, minister of St. Mary's Free Church, Edinburgh; intended as a testimonial to the reverend gentleman, from his congregation and friends. The head is a fine example of sculptured portraiture, elevated in character, and refined in expression.

Palmer's Delineating Apparatus.—Last month we briefly alluded to this novel and useful invention, under the title of a "Patent Enlarging Camera," but to which Mr. Palmer has now given that of a "Delineating Apparatus," as more comprehensive of its varied application. We have, since our last notice, seen the instrument in operation, and personally tested its utility to the ends proposed. The delineator consists of an upright frame-work of wood, into which is placed a sheet of transparent glass; upon this a piece of the patentee's prepared material, also transparent, is placed, which serves instead of paper for the draughtsman. In front of this glass, at any given distance to suit the eye, the frame of a pair of spectacles is fastened to a rod, which may be moved at pleasure, for the purpose of keeping the eye steady; and behind the glass is placed the model to be copied; this of course may be drawn its original size, or reduced according to the distance it is placed from the glass. The operation is now simple enough; the draughtsman, standing under the spectacles, traces with a kind of etching needle on the transparent medium the form of the object behind it, which, if his hand and eye be steady, he may do with perfect ease, although he has no knowledge of drawing; but if he has practised the Art, he is also enabled to fill in his subject with a considerable amount of shading, so as to produce a picture. For the purpose of enlarging the sketch from the model, the former is placed in a portable camera which reflects the object upon a sheet of ground glass, substituted for the transparent glass in the delineator; this reflection may also be made of any size by altering the position of the delineator. Some specimens of drawings from microscopic objects, such as small feathers, thin slices of woods, &c., which we were shown, were quite marvellous for their truth and beauty. It will be apparent that such an instrument as this, must prove of obvious utility to many, especially to artists for the reduction of subjects, and to pattern-drawers who will by its use save much valuable time, and gain infallible accuracy in their representations; while it may be made a very pleasant and profitable recreation to the mere amateur. The apparatus may be seen at any time, at Messrs. Elliott and Sons, Opticians in the Strand, sole agents of Mr. Palmer for its sale. Nor must we omit to mention that the material upon which the drawings are made is of a character to admit of impressions being taken, as from a metal plate.

Charity Festivals.—Among the numerous manifestations of social and kindly feeling which the "season" in London calls forth, not the least inviting and useful are those festivals held annually to promote the object of charitable societies. We have often heard it charged against these meetings that much money is spent needlessly, which might be profitably expended upon the institutions themselves; but we are inclined to the opinion that far more is got at such social gatherings than is lost by the expenses attending them; besides which the supporters of the respective charities are brought together to discuss their merits and to suggest matters for their further benefit. During the past month we have taken our place at the table of some meetings which seem to have especial claim upon our notice, such as that of the "Artists' Benevolent Fund," held at Freemasons' Hall, on the 8th of May, when Sir C. L. Eastlake presided. This society is supported by the donations and subscriptions of the patrons of the Fine Arts, for the relief of the widows and orphans of the members of the "Annuity Fund," the latter fund being derived from the artists themselves during their life-time. During the past year 49 widows have received among them the sum of 706*l.* 5*s.*, and 33 orphans the sum of 136*l.* 5*s.* The subscriptions at the dinner amounted to upwards of 450*l.* including 100 guineas from the Queen, the patron of the institution.—The supporters of the "Hospital for Consumption," at Brompton, dined together at the Albion Tavern, on the 5th of May, the Duke of Cambridge taking the chair. The report, read by the honorary secretary, Philip Rose, Esq., a most active promoter of the objects of this Samaritan-like institution, showed a very satisfactory working of the funds supplied by its supporters. We have no space to enter upon its details, it will suffice to state that in the past year, outstanding debts have been liquidated, the current expenditure of the hospital has been reduced without entrenching upon the requirements of the patients, and there is money in hand, though not sufficient, for the completion of the eastern wing of the building. In the course of the evening subscriptions were announced that reached upwards of 3300*l.*, including the sum of 500*l.* from the Rev. D. Morel, and sundry other large amounts. We must not omit to add that a very elegant chapel for the patients has been munificently erected at the sole charge of the Rev. Sir H. Foulis, Bart., who was present at the festival, and received from the company such an acknowledgment as his liberality richly deserved.—The second anniversary of the "Friend of the Clergy Society," was held on the 28th of April, at the London Tavern, presided over by Sir W. Page Wood, M.P. A very large assembly sat down to dinner, among which were a considerable number of clergymen, and several influential members of the church. This society—one of quite recent origin—is rapidly taking its place among the most popular charitable institutions of the metropolis. Its object is to grant annuities or relief to the widows and orphans of clergymen of the establishment, and to assist necessitous clergymen, both of them laudable in the highest degree. Some idea may be formed of the interest taken in its welfare from the fact that subscriptions exceeding 5000*l.* were announced by the secretary, Mr. S. J. Aldrich, before the party broke up: this sum is, we should think, almost unprecedented in the annals of charity festivals.—At the anniversary dinner of the "Institution for assisting aged and decayed Governesses," Lord Feversham was in the chair. This admirable charity—a charity which includes the advantages of an institution, for the machinery by which it does good is by no means limited to relief in cases of destitution—addresses itself almost as much as the Artists' Benevolent Fund, to the readers for whose especial information we labour. Among the many valuable societies of the metropolis there is none more valuable than this. Almost as much may be said of an Institution comparatively new—"The Industrial Home for Gentlewomen;" at its first annual dinner presided over by B. Bond Cabbell, Esq.,—a gentleman always foremost in good works, and who is ever easiest found where he is most wanted. As this excellent society is but little known, we shall take an early opportunity of describing its character and claims.—The only other society to which it is here necessary to refer, is the "Literary Fund." Its president this year was Lord Campbell. The good achieved by this society is incalculable. Happily it sustains its place in public favour.

REVIEWS.

TURNER AND HIS WORKS. Illustrated with examples from his Pictures, and critical remarks on his principles of Painting. By JOHN BURNET, F.R.S. The memoir by PETER CUNNINGHAM, F.S.A. Published by D. BOGUE. London.

To do full and ample justice to the vast and comprehensive genius of Turner, requires a larger space than Mr. Burnet has thought fit to devote to the purpose, but as an exposition of the chief principles on which the great painter produced his extraordinary works, the book before us is a worthy record. The "Art-Journal" has already given publicity to the writer's views on this subject in his *addendum* to our obituary of Turner, but he here expounds them at greater length, accompanying his work with some charming aqua-tinta engravings from his pictures, illustrating his theory of composition, light and shade, &c. Mr. Burnet, like all others who have closely studied the works of Turner, is an enthusiastic, but not blind, admirer of the artist; and says most truly, that such admiration would be more universal, if his pictures were better understood. But they are a study requiring time, opportunity, and certain qualities of mind to learn and appreciate. "Art," he says, "is highly conventional; and the more ideal and poetical it is rendered, the more difficult it becomes for the public to comprehend it. This is one cause why the works of Turner convey a greater pleasure to the artist than the casual observer; and the higher the gratification becomes the more they are studied and contemplated. The tutored eye sees fresh beauties spring up into notice, strictly in accordance with the effects in nature, but unperceived by him until rendered visible in Turner's works." It is unnecessary for us to enlarge upon Mr. Burnet's observations, but we would cordially recommend them to every landscape painter, and indeed to all who feel any interest in, and can appreciate, the noblest representations of the natural world that were ever put upon canvas. A list of all Turner's exhibited pictures at the end of the book will be found valuable for reference.

But we sincerely wish that such a "memoir" as Mr. Peter Cunningham has introduced, had formed no part of an otherwise instructive volume; for it tells nothing but what the world already knows, except what the world, or at least the sensible portion of it, desires not to know—the weak points in the character of one whose genius has honoured his country, while the results of the labours of that genius are destined to benefit the poor and the needy. A string of gossiping anecdotes, some of them perchance facts, others of very questionable authenticity, and all evidently collected with the most pitiable *animus* and detailed in the worst possible taste, is a tribute to the memory of a great man whose ashes are scarcely yet cold, which a writer valuing his own character as an author would never have penned. If Turner "growled approbation," and "growled disapprobation," Mr. Cunningham has *snarled* both: the talent of the one makes the "growl" endurable, while the coarseness of the other renders the *snarl* intolerable. And in describing his personal appearance, was it necessary, to produce a faithful portrait, that Turner should be painted "bandy-legged, with a red, pimply face, imperious and covetous eyes, and a tongue which expressed his sentiments with murmuring reluctance?" The excuses Mr. Cunningham makes for the introduction of such topics are shallow enough; he has no "weak desire to expose the infirmities of a man of genius," he only desires to present to the reader "the very man, if possible, whose life he has undertaken to narrate;" and so he records not only his "infirmities," but those of his father before him, and thinks no such "stories can be altogether discreditable or without their use." We confess ourselves incapable of discovering their utility, while we think the writer who can publish them to the world brings little credit to himself. If a second edition of this work be required, which it probably will, we should recommend Mr. Burnet to expunge the "memoir," or, at all events, to cause it to be re-written.

CHOIX DE TABLEAUX DE LA GALERIE ROYALE AU CHATEAU DE CHRISTIANSBURG, ET DE LA GALERIE DU COMTE DE MOLTKE A COPENHAGUE. Published by E. BARENTZEN & Co. Copenhagen.

Lithographic Art has attained a high degree of excellence in the Danish capital, to judge from the beauty of the three large prints which have made their appearance under the above title; to be followed, we presume, by others. The galleries of Denmark are enriched with many fine pictures, especially of the Dutch and Flemish schools; and although many of these are already known to the world at large, through their having once been in more southern collections, and through engravings, the idea of giving them still further publicity is to be commended. The series commences very appropriately with Horace Vernet's well-known portrait of the Sculptor Thorwaldsen, most delicately lithographed by Tegner; Gerard Dow's "Le Médecin" follows, lithographed by A. Kaufmann with a force and brilliancy that might readily be mistaken for a mezzotinto engraving; and the last subject is Salvator Rosa's singular composition from the story of "Cadmus slaying the Dragon," also lithographed by A. Kaufmann in a highly effective manner. We often wonder how it is that an Art which on the continent and elsewhere is so admirably brought forward on really fine works, meets with so little encouragement in this country, except in landscapes. It could never be expected to supersede engraving on metal, nor is it desirable that it should; but we are persuaded there is in lithography a fine field for the development of talent in figure-subjects that would, if skilfully worked, amply repay the labourers; at all events, it would form an agreeable variety in the pictorial features of our times.

SPECIMEN OF TILE PAVEMENTS, DRAWN FROM EXISTING AUTHORITIES, by HENRY SHAW, F.S.A. Published by PICKERING, London.

To Mr. Shaw the public in general, and some few particular professors of the Arts, are much indebted for a valuable series of works illustrative of the Arts in the middle ages; all of which evince much knowledge of the subject, and great artistic power in reproducing them properly for the use, instruction, and amusement of modern times. His "Specimens of Ancient Furniture and Costume," his "General History of the Decorative Arts in the Middle Ages;" his "Encyclopædia of Ornament;" "Illuminated Ornaments;" "Specimens of Ornamental Metal-Work;" "Alphabets, Numerals, and Devices of the Middle Ages;"—all testified to his research and ability. They were executed with a care that recommended them to the antiquary; and were produced with so much elegance of printing as to class them with the *livres de luxe* of the British Press. We have little doubt that the secret of their success is in some degree to be attributed to the careful and beautiful manner in which these volumes were brought out, and which gave them claims upon more than the somewhat restricted class of antiquarian readers. The present work promises to be a worthy companion to its predecessors, and, like them, is remarkable for the extreme finish and beauty of its production. The first part contains four plates, all of which are devoted to the exhibition of the curious and beautiful old pavement in the house of the famous merchant, William Canynge, in Redcliffe-street, Bristol; and whose name is found in such frequent connection with the extraordinary pseudo-antique poems of the boy-poet, Chatterton. This pavement is as remarkable for its beauty as for its elaboration; and the first plate in Mr. Shaw's work gives a complete transcript of its gorgeousness. This is the chief intention of the artist. He aims to exhibit the general arrangement as well as the more remarkable patterns exhibited in these ancient works; and his volume, when concluded, will be of much value and utility.

THE AUTOBIOGRAPHY OF WILLIAM JERDAN. Vol I. Published by ARTHUR HALL, VIRTUE, & Co. London.

The life of an individual occupying a prominent position for nearly half a century, in connection with the public press, political and literary, must have furnished much matter worthy of record, especially when the events of the present century are taken into consideration. But to execute such a task satisfactorily to all parties, when many of the actors in those events are still living, is by no means easy for one whose name, in an autobiography, must necessarily be associated with them. We will say nothing of Mr. Jerdan's book, which, as yet, carries the reader but a very short way through his prolonged editorial career, than that it contains much amusing information respecting men and things, related in a chatty style, without any great regard for sequence of time and circumstances. But as the editor of the "Literary Gazette" for upwards of thirty-four years, Mr. Jerdan is entitled to some words of commendation from us. We believe that publication originated with him; at all events he had the control of it during this period; and undoubtedly, it was conducted in a kind and liberal spirit of criticism, to which not a few who have risen to eminence in literature and the arts are largely indebted. No reviewer has ever shown himself more desirous to hold out a friendly hand to the young author and the young artist, ever needing and hoping for such assistance, than the late editor of the "Literary Gazette:" none more ready to throw around them the mantle of his protection; for he was not one of those who thought that criticism is nothing unless it decries. Perhaps he erred in his leniency, but if so his errors were on the side of benevolence and kindliness of heart, and if his friendly words were sometimes bestowed on undeserving objects, he was only like the compassionate almsgiver, who giving to all applicants indiscriminately, relieves the thankless and unworthy as well as the really necessitous; but the balance of good is always on the right side. If those whose office it is to hold the pen of authority, and whose words are weal or woe to many, would bear this in mind, how much disquietude and positive misery would they be instrumental in alleviating, and how many hopes "nipped in the bud" would, perchance, hereafter bring forth abundant and agreeable fruit. Charity is gentle, endureth long, and is kind—

> "Soft peace she brings wherever she arrives,
> She builds our quiet as she forms our lives;"

harshness and asperity may betoken spirit, and may be mistaken by many for wisdom and judgment; but it is a spirit which dishonours its possessor, and recoils upon itself, while it inflicts injury upon others. There are some men who look around them only to find what they may cavil at in their capacity of reviewers—Mr. Jerdan most certainly was never of their number; and it is only a duty, while criticising the critic of nearly half a century, to thank him gratefully for the good he has done, and to touch lightly on aught that may have been wrong in his career.

ILLUSTRATIONS FROM THE GOSPELS. AFTER FORTY ORIGINAL DRAWINGS BY FREDERICK OVERBECK. Published by HERING AND REMINGTON. London.

The earlier numbers of this charming work we have already noticed as the best examples of the modern school of German Art. Overbeck is perhaps the only one of his school who has fully succeeded in realising the æsthetic spirit after which so many have aspired; and which is now by no means so generally dominant as when "Young Germany" on their return from Rome disseminated the principles which they determined as the canons of Art. The number before us, like those which have preceded it, contains four plates, engraved by different artists with a delicacy which admirably meets the softness of Overbeck's manner. The plates are entitled severally—"Væ Jesu in Pharisæos," "Jesus sedens in Navi docet Turbam," "Resurrectio Jesu Christi," and "Nativitas Jesu Christi." The composition is generally simple and severe, reminding us strongly, but of course with all perfection of drawing, of some of the works of Masaccio, and those who preceded him. The group of Pharisees in the first plate is an admirable conception; the figures are of course small, but the *animus* of the impersonations offers a striking contrast to the benevolent character of the disciples who sit by the Saviour. The other plates are distinguished by like admirable qualities; indeed we cannot too highly praise these studiously careful designs, each of which is worthy of being executed in fresco.

HEATHER BELLES. Engraved by S. BELLIN, from the picture by J. Phillip, for the Members of the Art-Union of Glasgow.

There is a little waggery in the title given to this subject, which does not represent, as might be supposed, the wild flowers of the mountains, but groups of bare-footed Scotch maidens performing ablutions of themselves and their garments, in the shallow waters of a most picturesque "burn;" and a prettier assemblage of lassies certainly never met together for such a purpose than Mr. Phillip has painted; while he has so arranged the figures as to produce a most striking effect artistically, and to give each individual of the principal group a "telling" position in the picture. The time of day in which the scene is depicted is early morning, indicated by the mists which partially obscure the distant mountains, and by the gleams of sunshine thrown here and there upon the various objects in the foreground. The print is a very pleasing one of its class, and will doubtless be received with favour by the subscribers to the Art-Union of Glasgow, as a scene characteristic of Scotland, even were the engraving less worthy of their acceptance than it assuredly is.

THE ART-JOURNAL.

London, July 1, 1852.

A VISIT TO GLASGOW, IN MAY, 1852.

WE have lately visited Glasgow, the manufacturing Metropolis of Scotland, the finest,—with regard both to situation and architectural magnificence—of the great commercial and manufacturing cities of the kingdom, and unequalled for its rapid growth in wealth, population, and importance. The general aspect of Glasgow impresses the stranger with a high estimate of its pretensions as a handsome and well-built city. It is divided, like Edinburgh, into old and new town, and, although it cannot boast of a romantic site, or of venerable antiquity, equal to that queen of cities, still its older portions present features not less picturesque, whilst its noble cathedral is a monument of architecture to which its inhabitants point with justifiable pride. The modern divisions of Glasgow convey an exalted idea of the wealth of its citizens and of that love of architectural magnificence which may be said to be characteristic of our northern compatriots, whilst the beauty of the material of which the Scottish cities are built attracts the admiration of Londoners accustomed to brick and "compo." Besides this advantage in material, and their durable construction, many of the buildings in the classic style exhibit great merit in the design, although it must be said that others are devoid of it altogether. In Gothic architecture, judging by the churches we saw, the Scottish architects have nearly every thing to learn; we had not conceived it possible to erect such ungainly and poverty-stricken combinations of stone and lime. The Scotch, particularly in the west, appear to have absolutely no ideas whatever of the proper nature of an edifice dedicated to the service of religion. The contrast between England and Scotland is in this respect infinitely in favour of the former, and the English architects have left their Scottish brethren immeasurably behind in ecclesiastical design.

The Scottish system of building houses in "flats," as they are termed, is beginning to find favour in London, and with some modifications, especially in building the common stairs, which are very badly designed in Scotland, the plan is an excellent one for the accommodation of small families. We remarked in Glasgow, in quarters of the town principally inhabited by small tradesmen and artizans, instead of the narrow streets of shabby dwellings erected for these classes in London, wide ranges of lofty well built houses, interspersed with churches, chapels, and other public buildings. We were struck, however, whilst admiring this luxury of stone and lime with an inconsistency; the pavements were covered with squalid dirty children; everywhere we observed signs of dirt and disorder: the handsomely-built walls scrawled over in contempt of propriety, and much to the discredit of the local authorities who permit this disfigurement of their handsome town. If not so well lodged, the same classes in London are incomparably superior to the Scotch in cleanliness and orderly habits.

Glasgow presents features which characterise commercial communities in all countries and times: her merchants, like those of Genoa and Venice, build magnificent town residences, and cover the shores of the neighbouring sea with villas in such numbers that for some forty miles on either side of the noble and beautiful estuary of the Clyde we find a succession of these country dwellings, which impress us with a high idea of the wealth and prosperity of the great city of the west. It is true that neither the town residences nor the country villas will bear any comparison in respect of architectural magnificence with the palaces of Venice or Genoa, or with the villas and suburban residences of the Brenta, of Albaro, or of San Pietro d'Arena; but, on the other hand, there is evidence in the modern city and in its romantic vicinity of a wider diffusion of wealth and comfort. Nor is the modern merchant community without its monuments; its banks and warehouses, rival in extent and architectural splendour the palaces of the cities of the south; and in the engineering skill and commercial enterprise with which a shallow stream has been formed into a noble port capable of floating the largest vessels which are now built, the moderns infinitely excel their ancient prototypes. We were permitted by the kindness of Mr. Robert Napier to visit his engineering works at Lancefield, where we saw the huge engines of the West India and Pacific steamers, and witnessed some of those triumphs of modern mechanical science by which masses of iron many tons in weight are moved about, shaped, polished, and finished with the facility and perfection of the machinery of a household clock; and we had an opportunity of inspecting one of these noble iron steamers for the construction of which this house has so high a reputation. We could not avoid contrasting the science and skill of the construction and mechanical arrangements with the barbarism of the decorations of this fine vessel. The contrast is great between an age of Art and one of engineering—which the present may be termed. There is not a greater difference between the capabilities of the noble ship we saw and the Genoese galley in respect of size, security, and swiftness, than there is between the miserable carvings which disfigure the bow and stern of the former, and the beautiful creations of Art which gave splendour to the latter.

In the comparison we have made between the inhabitants and cities of the olden time and those of the present, we regret that it is not possible to continue it as favourably to the latter in respect of their encouragement of the Fine Arts. As of old, the wealthy fill their houses with pictures, but the citizens of Venice and of Genoa purchased the creations of contemporary genius, and fostered it with a discrimination and noble liberality which has handed down their names to posterity, and secured to their cities an enduring glory which no mere possession of wealth can attain. In our great towns, however, the houses are too frequently filled with dingy rubbish baptised with great names. The inhabitants of our manufacturing cities, strange to say, exhibit as much credulity in the purchase of works of Art as they manifest ability in every other transaction, and their cities are the marts *par excellence* of bad pictures and the paradises of picture-dealing adventurers. A fifth of the money thus wasted would raise our drooping provincial schools and excite an activity in the pursuit of Art, and in the dissemination of taste which would greatly redound to the advantage of these communities. The wide-spread influence of Art in old times, the taste and beauty of so many of the manufactures of former days, are to be attributed to the encouragement which contemporary Art then received. We would entreat our manufacturers and merchants to weigh these facts, and to seek their personal gratification in the promotion of the Art of our own day, in the elevation of our national school, and in the direction of its influence as of old, into every channel where it can be advantageously employed, rather than in the expenditure of their superfluous wealth in the encouragement of imposture; for if they could but witness, as we have done in London and on the continent, the manner in which old copies are vamped up and prepared to sell as originals, or works fabricated to be disposed of as those of the great masters, they would pause before purchasing; they would learn that it is utterly impossible without long training and years of observation to become a sufficiently expert judge to purchase with security. We applaud the disposition to acquire works of Art, but if instead of these dingy uninteresting and questionable old pictures, they would fill their residences with modern pictures, exhibit, as of old, decorated walls, carved furniture, fine plate designed by living artists of reputation, their honour would be great, and the benefits conferred upon the Art of our time inestimable. We have, indeed, given repeated warnings of the perils incident to purchases of "Old Masters"—the chances being ninety-nine to one against the purchaser. We believe we have put forth these warnings with effect; but the folly still to some extent prevails; and we are unwilling to lose any opportunity of adverting to it.

But our present object is to speak of Manufactures rather than of the Fine Arts. We unfortunately reached Glasgow at a period of half-yearly religious services, and consequently were unable to visit as many of the leading manufacturers as we had calculated upon; we must thus defer to another time the pleasure of seeing them and their productions. The manufacture of printed goods, the source of so many colossal fortunes, and principally of the prosperity of those cities where it is carried on, employs much of the energy of Glasgow, which now takes a place in the first rank, in the perfection and beauty of this manufacture. In visiting the manufactories and warehouses of cities like Glasgow, the mind is overwhelmed in contemplating the results of the energy, ability, and research of our manufacturers. As we passed through vast warehouses, exceeding in proportions, and not unfrequently in architectural magnificence, many of our most important public buildings, we saw piles upon piles of various descriptions of goods prepared to meet the exigencies and to suit the tastes of all the nations of the earth.

The enterprise of our manufacturers can only be estimated by those who visit our manufactories, workshops, and warehouses. It would excite no little surprise and admiration to enumerate all the articles made exclusively for export to foreign countries in every part of the world. We have been shown the camlets which are purchased by the Chinese for clothing their soldiery; the gaily-coloured ponchos which are worn by the wild horsemen of the Pampas; printed cottons, with strange patterns, imitative of those originally manufactured, and still preferred, by the dusky belles of India and Ceylon; others are prepared suitable to the tastes of the Spanish races of America and the West Indies, as well as for the sons and daughters of Africa; others for our own cousins of the States;—all different, and all skilfully adapted to their wants and predilections. We supply the inhabitants of Spain and Portugal, of Italy and Greece, of Turkey and Asia Minor, with a variety of articles made expressly for them, and which, in the strangeness, variety, and brilliant colouring of the patterns, attract our attention and excite our curiosity in our visits to the warehouses of our manufacturing towns. The stuffs for the turban and belt of the "true believer," for portions of the picturesque costume of the Armenian, others for the Celestial, made from patterns expressly sent over by Celestial artists, bear testimony to the industry and enterprise of the universal manufacturer. Besides these and many other legitimate branches of manufacture, there are said to be some amongst us who do not scruple to fabricate antiquities to be sold at the Pyramids as works of the subjects of the Pharaohs, and images of gods to be worshipped by the heathen, whilst, to meet the love of his own countrywomen for foreign goods, some manufacturers prepare imitations of them to foreign measure, and labelled with foreign marks. The English traveller who thinks he brings home specimens of foreign costume and manufacture, is in

perpetual danger of importing the productions of English looms and forges; and ladies not sufficiently expert to form an accurate judgment, purchase, both at home and abroad, English manufactures for those of France or Belgium.

Nor are our continental rivals behind us in these contrivances. They make imitations of English manufactures of many kinds; mark, label, and pack them in the English manner, and whilst they profit they also damage the reputation of our manufacturers in many markets.

We had the advantage, when in Glasgow, of seeing the admirable productions of the celebrated house of Dalglish and Falconer, and we were also indebted to Mr. Walter Crum for the opportunity to examine the varied and beautiful fabrics which he manufactures, as well as the great establishment at Thornliebank in which they are produced. We have also had the pleasure of seeing the works of Messrs. Inglis and Wakefield, whose beautiful prints are well known, as also those of the eminent firm of Messrs. James Black and Co. It is needless for us to give any account of, or make any remarks upon, the productions of houses which enjoy so high and wide-spread a reputation; our comments must altogether be of a general character, and refer to the manufacture, rather than to the particular specimens of it.

Our first visit at Thornlie-bank was to the department where designs are made or adapted, to purposes of manufacture, technically called the "drawing shop;" we might suggest that a more euphonious and more dignified name might be adopted. We may also presume to point attention to the naked, uncheerful, and uninstructive aspect of these "drawing-shops:" let the manufacturer give to them an artistic character, hang the walls with appropriate works of art, carpet the floors, let the seats or stools be of material something better than "soiled deal," and generally render the rooms comfortable, and the result will be to *benefit every pattern produced*, remunerating him a thousand fold. If he reason upon this hint, he will see at once how much the mind is influenced by surrounding objects, and that it is impossible for those who live in an atmosphere of coarseness, to teach elegance and taste. We are still indebted to the French for the best designs for printed goods, and we doubt whether it is possible by any improvement on the part of our own designers to avoid this altogether. The French by long prescription "set the fashion" in female dress to this country; but fashion and good taste are not convertible terms: if we are at times indebted to the French for very beautiful designs, they not unfrequently lead us to adopt absurd, puerile, unmeaning, and very ugly ones.

It appears to us that the importation of French patterns for certain branches of manufacture, must continue so long as the French predominate over ideas of fashion. It cannot be doubted, notwithstanding their aberrations, that at the present time they excel us in the taste with which they design and execute patterns for printed goods, and if their influence depended entirely upon a conviction of this upon the part of purchasers in this country, then we might hope to diminish our dependence upon them by equalling them in our designs; but as we have already pointed out, this dependence upon them only arises partially from their superiority as designers; for they can control the market independently of the question of taste, can banish from it articles requiring consummate skill to design, and introduce others devoid of design altogether. Our manufacturers import an immense quantity of French patterns, drawings, and cuttings from goods which are about to be introduced into our markets. In one establishment we were informed that the accumulation of *unused* patterns represented an outlay of 40,000*l*. These are not directly copied, but are principally used as guides for the coming fashion, and as hints for new combinations in a similar style; as each house purchases "echantillons," that is, cuttings from goods about to be introduced into the market, in France, it follows that each obtains the same, or nearly the same specimens, but each having a character of its own and its own circle of customers to serve, adapts the hints procured from the parent source in its own way with more or less taste, and with more or less variety, according to the skill of its professional adapters, (we will not call them designers), and the power and extent of its machinery: for the adapter has to consider the capabilities of the machinery for production, and to execute his adaptations accordingly. It is thus evident that each important house must employ its own artists, who have to adapt patterns to enable the manufacturer to compete with the French goods when they are introduced, and to maintain the character of the house for the beauty, if not for the originality, of its productions. Although we must continue to import French patterns, and to expend large sums in their purchase, it is still necessary to educate our designers and pattern-drawers; for although they are compelled to follow French fashions, and to work in subordination to French taste, they must be cultivated to do even so much with success. We may also hope that, although it may be impossible to do without French patterns entirely, the skill of our pattern drawers, when they become artists, will *diminish* the present enormous outlay upon foreign patterns. Our execution of the patterns upon the cloth is admirable, and in some cases excels foreign skill. We have only to turn to the valuable testimony of M. Persoz to understand this; he gives specimens of English prints in which by the scientific contrivances and application of our manufacturers a perfection of execution and intensity of dye have been obtained, in some cases excelling all that has been done by his own contrymen; it is in Art only that we are deficient; it is to this that we have to devote our attention; it is by education in its principles and practice alone, that we can hope to place our designers and pattern-drawers upon a complete equality with the French.

The influence of mere fashion in determining the state, progress, or stoppage of any manufacture is extraordinary. We once saw a particular article manufactured of *inferior* quality to that which could be produced by the manufacturer, merely to imitate the French, which it was made to resemble, and we were informed that this was rendered necessary by the French dressmakers in this country, who induced their employers to use the manufacture to which they were accustomed. We lately passed through a considerable town, in which every manufactory was stopped, and the whole of the population previously employed in manufacture, were out of work, and had been in distress and privation for months. It was a pitiable sight to see the groups of decent working men standing idly and sadly at the corners of the streets. The manufacture was as perfect, as useful, as beautiful as ever, but it was a fancy manufacture, and had gone *out of fashion*.

To those who have not seen the "studio" in which the designs to be executed in a great manufactory are elaborated, a brief description may not be unacceptable. It is generally a middle-sized, well-lighted room, furnished with the desks and stools which are necessary, and with little else. At the desks sit the principal designer, his assistants, and some apprentices: each has his appropriate work; all are intensely busy. The materials are few and simple, small drawing-boards of wood or thick mill-board, a thin quality of paper, lead and hair pencils, rulers, set squares, and a few instruments, means for tracing, and small saucers for the colours. The colours generally used are—flake white, lamp black, carmine, crimson lake, vermilion, French blue two shades, cobalt, Prussian blue, burnt umber, raw umber, burnt sienna, raw sienna, chrome yellow three shades, green lake two shades, emerald green, Spanish brown two shades, and Brunswick green. These are usually mixed with gum and water, but Young's parchment size has lately been adopted in some places with success. The colours and tints required are kept in separate saucers, and are laid upon the paper in flat tints; they never are fused together as in the ordinary methods of painting. If there be too much gum in the colours they crack; if there be too little it is then impossible to lay one colour nicely upon the top of another, as the first tint instantly absorbs the wet from the brush so that the artist cannot make a sharp, well-drawn touch. Experience soon leads to a proper mixture of gum and colour. The rapidity and precision of execution with which the patterns are painted is highly creditable; they are however too generally deficient in harmony of tone, and in that indescribable grace and truth of form which is the result only of a diligent study of Art. It is in this last respect, as in fertility of invention, that our designers are inferior to their brethren in France: in practical application they unquestionably excel, but unhappily they have valued themselves so highly upon this quality, that they have neglected those other branches of study necessary to their complete education. We have had the advantage of the acquaintance of several eminent French designers for manufactures; we have found them cultivated gentlemen, and accomplished artists,* intimately acquainted with the resources of ornamental Art, painting admirably from nature, having a profound knowledge of the æsthetic conditions of design, as applied not merely to one, but to many branches of manufacture, and very indifferent to mere practical conditions; they leave it to another class of artists employed in the manufactures to reduce their designs to such, and these last, although less skilful as artists, still being educated in the arts of drawing and colouring, render the designs practicably applicable to the circumstances and "plants" of their employers with a grace in which we are confessedly deficient; for it has been again and again urged, and with truth, that although we obtain beautiful French designs we fail in our imitations of them; and no wonder; our drawers and putters-on have not had the advantage till lately of being taught to draw and paint, and are totally incapable of the difficult task of generalising and representing skilfully in broad masses the graceful forms and light and shade of the original design; nor is it reasonable to expect that a person who cannot copy correctly the simplest forms in Art or nature, should succeed in that which is the cultivated artist's privilege—the representation of form, and light and shade—by a few well chosen and simple touches, for such is in reality the task of the pattern-drawer.

From the "drawing-shop" we proceeded to the rooms in which the bright copper cylinders are stored, by the aid of which, so much printing is now effected, and which are for some purposes so admirable a substitute for the old process of block printing. The cylinders are arranged close together and above each other in rows, like the muskets in the old magazine of small arms in the Tower, their number† and evident value are calculated to make a strong impression upon the mind of a visitor, which is not diminished when he examines the beautiful work with which their surfaces are covered, and considers the ingenuity and labour which have been expended upon them. When the pattern has been drawn it is transferred to the engraver, who employs "drawers" as well as the manufacturer; by one of these it is re-drawn, but in this drawing one only of the colours to be printed is represented; this is submitted to the head designer in the manufactory for his inspection; when he is satisfied, the process of engraving commences. The copper cylinders for delaines and calicoes are in most cases about five inches in diameter, or fifteen inches in circumference, and will thus print fifteen inches in length of cloth, in which there may be several repeats, for instance three, in which case the entire pattern is five inches long. It is engraved first upon a softened steel roller, round which it exactly fits, that is, a steel roller of the circumference of five inches, and of the width of the pattern, whatever that may be. Patterns vary from one-sixteenth of an inch in width to nine inches. The steel roller having been engraved, is hardened, and another of softened steel of the same dimensions exactly, is rolled against it by

* One house at Mulhausen paid its designer 1500*l*. a-year, and he left them to set up for himself, and makes a larger income. Two gentlemen we could name realise between them 5000*l*. a-year as pattern designers.

† We saw 1657 of these rollers in one establishment, but there are other establishments where the number is at least three times as great.

powerful machinery; the first thus becomes a matrix, and the impression upon the roller placed against it is consequently in relief.

It may be remarked that these rollers must not be engraved with too deep a line, as that would involve a considerable waste of colour more than necessary to print the cloth, *and sufficient, in some cases, to absorb the profit and more.* The steel roller last formed with the pattern in relief upon it being also hardened is now pressed by machinery against the copper roller, and impresses three repeats in length upon its circumference. It is then moved along, making in succession the repeats of the pattern in width, till the copper roller, or "shell," is covered with the pattern to the breadth of the cloth, and a little to spare on each side. An impression is then taken from the "shell" which has been thus engraved, and the next part of the pattern is fitted to the impression and engraved in the same manner upon another cylinder; but an operation of extraordinary nicety is necessary here: when the cloth passes over the first roller it is slightly expanded by the humidity of the mordant, or of the colour impressed upon it, and allowance must be made for this in engraving the second and third rollers. From one to eleven rollers may be required for printing a single pattern; but we have only seen eight in operation, and believe that machines capable of printing with eleven rollers are not common. It would be vain to attempt to describe the complicated machine by means of which these engraved rollers are made to print the cloth. Before they are placed in it, they are fixed upon strong iron axles, the outer surface of each cylinder touching at a tangent a central roller covered with blanket, and enveloped in a piece of gray cloth, that is, of unbleached calico. The copper rollers are made to revolve in troughs filled with different kinds of mordants, with *réserve* * or with colouring matter, which covers the whole surface, filling in the engraved lines. But the superfluous mixture is completely removed from the smooth parts of the copper by a scraper called the "doctor," and remains in the engraved lines only, ready for transfer to the cloth, which is placed in a great roll at the back of the machine, and is passed over each copper cylinder, and between each and the felted central cylinder and so on, first downwards and then upwards to the top of the machinery, whence it is transferred by machinery elsewhere. When all is ready, the printing machine is set in motion, the copper rollers revolve rapidly, the cloth flies upwards, too fast to permit the pattern printed upon it to be seen distinctly, and thus it works, printing from 150 to 200 pieces of 25 yards long daily,† whilst a block printer can only print twelve or fourteen pieces of one colour of a "three-over" block in ten hours, or ten pieces of a "four-over," seven-eighth cloth; twice the time of course is required to print two colours, three times the time for three colours, with blocks, and so on. We were informed at Mr. Monteith's magnificent establishment at Barrowfield that with the old system of block printing a man and a boy could print four pieces per diem with one colour, in that manufactory, whilst now, by the means of rollers and machinery, a man and a boy can print 150 pieces in four colours.

Although block printing is so much slower a process than cylinder printing it is still extensively used, and is essential to the completion of many patterns. The blocks used for different purposes vary greatly in size, and their accumulation in a manufactory is enormous: in one place, facetiously denominated the library, we saw a collection of from seven to eight thousand patterns in blocks; as in many cases in this establishment six blocks are required for one pattern, some idea may be formed of the great number accumulated. When the pattern has been prepared it is drawn upon the smooth surface of the block, which is of plane or holly. The block is then handed to the cutter, who is provided with a beautifully formed series of small chisels and gouges; he cuts round the outline of the pattern, the superfluous wood is removed by the gouge, and the pattern remains in bold relief. The block may be made to print one or several colours. In this last case an apparatus is used called the Toby tub.* At Messrs. S. R. and T. Brown's, the eminent manufacturers of sewed muslin, we had an opportunity of seeing a very ingenious and effective apparatus, which is also commonly used in print works. The pattern being outlined upon a block of lime tree, was then cut out by a heated steel point projecting from a conical case of tin, within which a jet of gas is placed, easily regulated by the cutter to produce the necessary degree of heat; the block rests upon a metal plate; the hot cutting point is brought down to it by means of an apparatus touched by the foot; it instantly penetrates the wood at an angle of the pattern to a proper depth; the operator dexterously moves the block upon the plate, and cuts out the whole of the outline; the block is then placed in a casting apparatus, and a metal compound of equal parts of lead, bismuth, and tin, with a little antimony, is poured into the mould, and forms a cast in relief of the pattern, with a backing of the same metal of the thickness of thin pasteboard; the superfluous portions of the metal are cut and filed away, and the pattern in relief is fastened by means of the backing with small brads or tacks to a block of wood, and is ready for use. For narrow borders a most ingenious little machine called a monkey was invented by Mr. Samuel Brown some years ago. The pattern is cut upon a small circular block, and is fitted into a machine, which may be described as resembling a complicated wheelbarrow, of which the block becomes the wheel, whilst the body contains the apparatus for inking it. With infinite dexterity the printer rolls this monkey with one hand along the strips of muslin of which muslin edgings are to be formed, leaving a clean impression of the pattern upon each, straight as an arrow, and without a flaw. For printing patterns for sewed muslins, zinc plates, stones, and lithographic presses are also used; but Messrs. Brown possess also a large cylinder with the metal patterns in relief, which we have endeavoured to describe, fastened upon its circumference, and which can print the enormous number of 50,000 collars per diem, which may help to convey some idea of the magnitude of the trade of this eminent house.

Blocks for different descriptions of printed goods vary greatly in size for mousselines de laines and calicoes. The sizes are regulated by the width of the cloth and the proportions of the patterns; in some cases they are three overs, that is, the block fits three times into the width of the cloth; in some cases four overs, that is, they fit four times. A three-over block measures ten inches by nine, four-over nine inches by seven. When the pattern is partially printed by means of rollers and finished with pattern printed by the blocks, these are cut to suit the size of the pattern on the roller, and, consequently, vary greatly in their proportions. This mixed process, by which beautiful effects are obtained, may be not unaptly compared to the processes of outlining, dead colouring and finishing, as practised by the artist. The rollers execute the outline and dead colouring, whilst the brilliant tints and glazings are thrown in by means of blocks in broad rich touches, several being laid on at once with the aid of the Toby tub, or softened into each other by the ingenious process of rainbowing. In particular cases the blocks exceed in size the above-mentioned proportions for three overs and four overs, and measure from fifteen to sixteen inches in length. In other branches of printing still larger blocks than these are used; for shawls, they measure in some cases thirty-one inches by seventeen. In specifying these various proportions, however, we must warn our student readers from imagining that they are fixed and unvarying. The invention of a student in the School of Design at Paisley is likely to effect a revolution in block-making. By an ingenious adaptation of the electrotype process he can make admirable blocks at a much cheaper rate than the "coppered" blocks now in use.

We have already generally described the methods of using the copper cylinders; we now propose to add to what we have said on this subject, a few remarks upon different modes of developing the pattern upon the cloth. It is impossible within the limits of our essay—it would be impossible even if we dedicated the whole of this number of our Journal, and several ensuing ones—to describe all, or to do justice to all, the admirable processes which ingenuity and science have placed at the disposal of the manufacturer of printed goods. A few illustrations of our subject must suffice; and for full particulars of these and many other interesting processes, we refer our readers to the admirable work of M. J. Persoz—"Traité Théorique et Pratique de l'Impression des Tissus."

A simple method of forming a white pattern on a coloured ground, has long been known to the Indians and Chinese. Having painted the pattern with wax upon the white cloth, they then dip it into the dye-vat till the required colour is obtained. The cloth is then put into boiling water, and the wax melted out of it, the result being a white pattern on a coloured ground. Modern science has substituted several methods for this primitive procedure. These may be termed mechanical and chemical *réserves*, or resisting preparations. By the first process, is meant any preparation which, when printed upon the cloth, attaches itself to the fibre in such a manner as to defend it completely from the action of the dye, as, for instance, the primitive method just described. By the second, is meant any substance which, printed on the cloth, possesses the property of precipitating the colouring matter, and rendering it insoluble. The number of these substances is considerable, but they do not all act in the same manner. Manufacturers have rarely recourse to these methods separately, but combine their elements to obtain their objects. For instance, if the first method be exclusively employed, it is so difficult to get rid of the greasy *réserve*, that the colour is injured in the process. A mixed proceeding is better. M. Persoz gives twelve receipts for *réserves*. As an illustration, we will point to a white pattern on a dark blue ground. The cloth is first printed, by means of the block, with a *réserve* technically called "blue paste." It is then dyed; it is subsequently exposed to the action of a dilute acid and of running water, and is then dried. It then presents the appearance of a white pattern upon a blue ground. By a more complicated process, a light blue and white pattern may be obtained upon a dark blue ground. In this case, the cloth is printed with *réserve*, then dyed light blue. It is then again printed with *réserve*, covering the white portions of the pattern and others intended to remain light blue, and is again dyed a dark blue.

The process of discharging colours in the formation of patterns, which is precisely the reverse of the process of printing with a *réserve*, is one of the most important and interesting connected with the perfection of printed manufactures. At Messrs. Henry Monteith & Co.'s we were kindly afforded an opportunity of witnessing this process upon a great scale. We were first introduced into a room in which several men were engaged apparently nailing paper patterns to lead plates of a great size, but, on inspection, we found that the paper pattern was attached to an upper plate, which was being fastened by means of brass pins driven through the part covered by the pattern only to another plate of the same metal, so that these portions of the upper plate alone were fixed to the under one. The nailing, or pinning rather, being completed, the plate passed into the hands of an operative, who cut round the outline of the pattern on the paper, right through the thickness of the upper

* *Réserve.* We use the French term, as it is generally used in speaking to amateurs. The nearest translation is resist. In the works, the mixture used to resist is named where a reserve is spoken of, as, for instance, vitriol paste to resist indigo.

† The machine, if uninterrupted in its operations, might print five or six hundred pieces in a day, but as changes in the rollers and colours have generally to be made every ten pieces or so, a smaller number are necessarily printed.

* Toby tub, the ordinary sieves for dipping the blocks into in printing contain one colour; but the Toby tub contains several on small pieces of sieve cloth attached to pieces of wood, properly arranged to touch certain portions only of the block, which thus prints several colours at one touch.

plate of lead; the parts which had not been nailed of course were readily removed, and the pattern remained in relief as on wooden blocks. The backs of these leaden plates are indented with many meandering channels, and every here and there perforations are made through those portions of the plate where there is no pattern. The plates being thus prepared, are removed in strong iron frames to a long room, the whole length of which is occupied by a row of giant hydraulic presses, which are put in action by steam-power. The beautiful Turkey-red dyed cloth is piled in these presses, and the lead plates being laid upon the top of it, the presses are put into action, and squeeze them with tremendous force down upon the cloth; a discharging liquid containing chloride of lime, is then poured upon the back of the plates, and percolating through the holes in them, penetrates the cloth, and completely discharges or extracts the colour from every portion of it except those parts covered and protected by the pattern in relief. By this admirable process, which that scientific writer, M. Persoz, mentions in connexion with the house of Monteith & Co., as the Scotch method, the red and white grounds of Turkey-red pocket-handkerchiefs are formed. The patterns upon them are then printed by means of copper cylinders and copper plates engraved in the usual manner of copper-plate engravings. The rollers vary in circumference from ten to thirty-two inches, and are from twenty-four to twenty-six inches in length. The copper plates are generally about thirty-six inches square. The engraving is executed with a deep, bold line, and many of the designs are of great merit; they chiefly come from France, and it may be seen, at a glance, that they are the work of skilful draughtsmen. Of all the designs applicable to printed fabrics, these are the least fettered by practical difficulties in the reproduction; the conditions are easily mastered, and they approach more nearly to the productions of fine art than any other patterns; they are, in fact, engravings printed upon cloth stained in certain parts with a brilliant red dye, which is the only merely conventional part of the executed design. They are dependent then for effect upon skilful drawing and well-arranged light and shade—things made easy to the French designer by education. There is here no question of the might of fashion; in this branch we are independent of that aberration, and our own designers have only to become good artists to make it unnecessary to import French designs. The young, however, are growing up in the footsteps of the old; and few pattern-drawers connected with this important branch of manufacture study ornamental art. In some respects we thus deserve the beating which we receive.

The processes of printing from the copper plates and cylinders are rapid, but present no feature of particular interest. These engraved pocket-handkerchiefs, so to speak, are not the only variety of manufacture into which the beautiful Turkey-red cloth is converted. Furniture prints are prepared for the foreign, especially the American, markets; and it is profoundly interesting and instructive to remark the skill with which each article manufactured by this enterprising house is adapted to particular markets, from the glaring chintz patterns, which gratify our cousins over the water, to the delicate and minute patterns for the Greeks, who seem, judging by their preference for this beautiful article, to retain some of the taste for which they were so famous.

Following out our intention of illustrating the ingenuity of printing processes by a few examples, the simplest and most elementary process may be exemplified by describing the method of producing the effects seen in violet-coloured calicoes; these are dyed in madder, and all the effects of light and shade in the pattern are brought out in the process of dyeing. The madder has no power of dyeing or staining the cloth, unless a mordant be present in it, with which it can combine; the pattern, therefore, is printed upon the cloth by means of rollers with a mordant only. That which is used for obtaining shades of violet and black is a solution of pyrolignite of iron, made weak or strong, according to the intensity of colour desired. A weak solution produces a pale lilac when combined with the madder; a strong solution produces black. The mordant is mixed with gum to give it a proper consistency for printing with, and a small quantity of colouring matter is added to it sufficient to show the pattern upon the cloth; this is technically called the "sighting." When a piece of calico, which has been thus printed, is dipped into the dye-vat, the madder, with the mordant, forms a violet pattern of different shades upon a white ground. When it is wished to substitute a coloured for a white ground, a third roller is added, engraved by one of the mechanical processes to which we have already alluded. This is called the "all-over roller." If a white figure is desired in the ground, or occurs in the pattern, another roller must be used, which prints a *réserve* (lemon-juice in this case) on the places which are to be white, and which prevents the adherence to them of the mordant for the ground. The "all over" roller is engraved all over with the pattern of the ground, and serves for grounding a variety of designs; it would cover up all the portions intended to be white, but for the *resist* previously printed upon them. In addition to all these, a solid pale colour is sometimes applied. This is called a "padded ground," to distinguish it from the others, which are called "covered grounds." Patterns which are covered pass through the machine a second time; those which are padded and covered together, must pass through three times. By the union of the process of printing with mordants, and dyeing, and block printing, very pleasing effects are produced; for instance, according to the nature of the mordants used and applied, by four rollers a pattern containing black, purple, red, and pink, may be obtained in dyeing with madder. After the piece has been dyed, green leaves may be added to the red and purple flowers by the block. In like manner, a pattern consisting of red roses, small purple cinerarias, blue convolvulus, with yellow hearts and green leaves throughout, may readily be printed by applying mordants for the shades of red and purple, dyeing in madder, cleaning, and then printing in with blocks, blue, yellow, and green. This method of printing with mordants, and bringing out the pattern in the dyeing, is of great antiquity, and was known to the Egyptians, who are said by Pliny to have possessed the art of staining cloth of various colours in dye-vats containing one only.

But besides printing in this manner with mordants, it is also the practice to print directly with colours. The cloth in this case is previously "padded," that is to say saturated by means of a padding machine with a solution of tin, called the "prepare," and the process the "preparing." The colours are applied in the printing machine by means of rollers, and the pieces are subsequently subjected, in what is called the steam chest, to the action of steam. At the high temperature thus produced, the tin previously padded into the cloth combines with the colours, fixing them, and also considerably increasing the vivacity of the tints. Goods printed in this manner are called "steam colour" goods. Steam blacks, chocolates, reds, and yellows are printed with a colour consisting of a decoction of a dye-wood mixed with a mordant. The two, however, do not combine until steam is applied, and this takes place upon a cloth which has no tin "prepare." The tin must act to a certain extent as a mordant, but its chief effect is to vivify. For some pale colours (as violets), the tin "prepare" is often the only mordant.

In the case of the beautiful ultramarine blue prints which have been so much worn, as the colour does not admit of the use of the solution of tin, it is fixed by a different and ingenious process which may be thus briefly described. The blue is mixed with white of egg, which in its raw state is perfectly soluble in water; it is then put into the steam chest in the usual way, when the white of egg is, so to speak, boiled, and being then insoluble in water, the colour is fixed. The most beautiful goods exhibiting the greatest variety of design and colours are obtained by this process of printing with steam colours and subsequently with blocks in the manner already alluded to under the head of block printing.

By the union of different processes a variety of effects can be obtained. The following method of producing a pattern of different colours upon a red ground may illustrate the skill and ingenuity of these processes. It is the common case of printing a blue, white, and yellow pattern upon a cloth previously dyed with Turkey-red with blocks. The blue pattern is printed with a block dipped into a mixture capable of facilitating the discharge of the red, and containing blue, which is left printed on the cloth along with the discharging paste. The white, of course, is printed simply with discharge; the portions of the pattern intended to be yellow are printed with discharge-paste, combined with a mordant for yellow. Thus printed, the cloth is passed into a tank containing a solution of chloride of lime, which, combining with the discharge-paste upon the printed parts, leaves them white and blue. After this, the cloth is dipped into a solution of chrome, which adheres to the lead the mordant printed in with the discharge-paste, on the parts intended to be yellow. The superfluous chrome which stains the rest of the cloth, finding nothing there for which it has a chemical affinity, is at once removed by washing with clear water, and then the pattern remains, blue, yellow, and white upon a Turkey-red ground. Turkey-red chintzes are printed by a similar process, with patterns white, blue, green, yellow, and black. We were most pleased, however, with the furniture-prints, with a green pattern on a Turkey-red ground.

Before quitting this part of our subject, we ought to mention that wooden rollers are also used in printing. The patterns upon these rollers are done in two ways as on blocks; either they are left in relief by cutting away superfluous wood, or they are made out by inserting thin slips of copper into the outline, forming an outline in relief. These relievo outlines are then filled in with pieces of felt to the height of the copper. When at work in the cylinder printing machine, at one part of their revolution they dip upon a piece of woollen cloth on which the colour is spread.

Without engraved illustrations we can convey no adequate idea of the machinery by means of which the process which we have endeavoured to describe is carried out. It may however be a matter of consideration for us whether at a future time we had not better offer to our readers interested in the study of design, an illustrated account of the beautiful machinery employed by the manufacturer of printed fabrics, together with woodcut views of the different parts of the manufactory. A more interesting or exciting series of scenes than those presented to the visitor to a printing establishment cannot be imagined: there is a picturesqueness about everything, which reminded us strongly of the creations of Piranesi; had he lived in our times he would have found the realisations of the strange combinations of brick and stone walls, and huge beams of wood, which he has drawn with so able a hand, and over which he has thrown such magic effects of light and shade. And there is that besides which Piranesi with all his power of invention never could have conceived, the moving machinery, the rush of water, the steam eddying in clouds amongst the picturesque timbers of the roofs, the crowd of operatives who may be reckoned by hundreds moving to and fro, and in the early stages of the manufacturing process, apparently rather engaged in destroying than in producing. We could not help wondering how the delicate fabric of the cloth could resist the rough treatment to which it appeared to be subjected, cast about like the most unconsidered rubbish, whirled in the dye-vats, passed through a filthy solution of hot cow-dung, dashed through water, thrown into copper vessels revolving at the rate of a thousand turns in a minute, out of which it comes dried but twisted like a rope. But this is the last indignity to which the printed cloth is subjected; it is subsequently petted, stretched out to its full proportions, passed round a variety of tin

cylinders of an agreeable warmth, which smooth its ruffled surface, and as these leave it a little stiff—and no wonder—it is again subjected to an agreeable and gentle process which removes the stiffness, and it may then pass into the exhibition room, as we may call the store in which the finished article is finally placed before it is sold to the retailer.

Besides the great establishments of Messrs. Dalglish, Falconer, and Co., Messrs. Walter Crum, and Co., Messrs. Henry Monteith, and Co., we were also enabled to inspect that of Messrs. S. R. and T. Brown, the eminent manufacturers of sewed muslins, and that of Mr. McArthur, where we saw many beautiful specimens of tambour work; we also had the privilege of inspecting the extensive premises of Messrs. Wingate and Son, where the prodigious variety of manufactured articles collected and exhibited, led to the remarks upon our foreign traffic, with which we commenced this paper; we also paid a visit to the pottery of Mr. Bell, and to the great establishment at Garnkirk. It is our intention to return again at a future time, to the subject of our visit to Glasgow, and to give a description of the manufacture of sewed muslins, and other branches of industry, which space will not permit us to touch upon at present.

We must not omit to notice our visit to the Adelphi Cotton Mill, with which we were much gratified; nor can we fail to mention another "manufactory," founded by the principal partner, Mr. Neale Thompson, from motives of the purest philanthropy, for providing the poor with bread of the best materials at a moderate price. Complaints of the adulteration of bread have been only too common and too just, whilst the work of journeymen bakers in London is excessively laborious; they are, in fact, overtasked, and the average mortality of this race of working men is frightful. Mr. Thompson's scheme, which we are anxious to point to as an example to us, has completely succeeded: the people on his establishment work ten hours a day, and produce 40,000 of the best wheaten loaves per week, which extent of production gives a handsome return, even at a moderate per-centage of profits. Care is taken to promote the health and welfare of the people employed, and to provide for the education of their children. When we consider the miserable state of helotage in which our own working bakers exist, we cannot resist mentioning this interesting and successful establishment in Glasgow, and expressing our hope that the example may not be without its effect upon us.

We cannot close this article without some observations arising out of our visit to the Glasgow branch of the Government School of Design, under the very able direction of Mr. C. H. Wilson, assisted by Messrs. Murdoch and Ebsworth; the progress of the school has been entirely satisfactory, and there can be no doubt of its vast utility to the manufacturers of Glasgow. The mere fact that, since its establishment, upwards of 3000 students have been, more or less, educated there, will alone induce assurance of its great benefit. There they obtain admirable instruction from experienced artists; there they consult the best Art-models; there they receive lectures upon the several branches of Art; there they have the wholesome stimulus of competition; and from the results of their labours there they become known and are sought for. We visited the schools twice — at morning and evening; Mr. Wilson courteously conducting us and explaining to us the plans upon which the establishment is conducted: so entirely satisfactory have they been, that the school receives the very liberal support of the manufacturers of the city; and conviction has been carried into all classes of the public, that to these schools we may look for that advance in Art which shall repay a thousand fold the cost of their conduct.

A visit to this school was, we repeat, to us a source of exceeding gratification—to see so many young men and women evidently lending their whole hearts and minds to obtain that instruction which had been, upon the best and safest bases, provided for them; and to know that their future labours—in their workshops—would be directed by wisely acquired knowledge; that instead of labouring in the dark, as they had been, they would have as their guides the lights which ages of study by the great masters of Art and ornament had provided for them.

Not the least of our pleasures in visiting Glasgow, was derived, therefore, from the visit to its school. Here, in reality, is the mine from which its wealth will be delved hereafter—here the future of its destiny is to be formed and guided—here its youths are to be moulded into men; and while we accord to the manufacturers of the city due praise for the spirit and liberality with which the establishment has been supported —and for supporting which they have been "wise in their generation"—we earnestly and respectfully counsel them to have faith in the catholic truth—that there can be no excellence which is not the result of wisely directed study.

INDUSTRIAL INSTRUCTION.

LITERARY AND SCIENTIFIC INSTITUTIONS, MECHANICS' INSTITUTES, &c. &c.

The conference of representatives from the various institutions of the kingdom, held on the 18th of May, at the great room of the Society of Arts, was singularly suggestive. We have waited until this month, that time might be afforded for the development of any plans, originating in this conference, for the better regulation of the societies represented. We have the report of the conference, and we hear that many institutions have joined the Union, and nothing more. Why is this?—Three hundred delegates from all parts of our islands, came to London, at much cost and considerable loss of time:—an acknowledgment, in itself, of the imperfect working of the popular institutions, and of their desire for improvement. The meeting was presided over by the Marquis of Lansdowne, and dignified by the presence of the Earls of Carlisle, Granville, and Harrowby; the Bishop of Oxford, the Dean of St. Paul's, several members of Parliament, and numerous gentlemen eminent in their various departments of Science, Literature, and Art. There was therefore no want of that patronage which is supposed to aid a great popular movement, and yet we have no manifest result. The delegates came, listened to some eloquent addresses, dined at the Freemasons' tavern, and returned home again: this is all that can yet be said, but we hope some good seed has been sown which will eventually spring into life and activity.

Let us examine, briefly but clearly, the whole affair from the commencement. Mr. Harry Chester, a gentleman who has long been connected with the educational movement, and is the president of the Highgate Institution, writes to the Society of Arts a letter containing as its main truth the fact that "there is now scarcely a town or considerable village which has not its Institution under some form and name; but, with very rare exceptions, the Institutions are generally in a languishing condition, both as to funds and as to usefulness," and conceiving that this decadence was mainly due to a want of union, Mr. Harry Chester suggests the propriety of making the Society of Arts the centre around which they are to revolve. This letter was widely circulated by the Society of Arts, the council conceiving it practicable, as we must suppose, to bring about this object: and, as evidence of this, they added in the form of questions what might be fairly inferred to be the rough outline of a plan in embryo. To these there were a great number of answers, and from the "Memoranda of Replies" published, we have endeavoured to glean some general idea, but without much success. At the meeting five resolutions were proposed and carried, which were as follows.

"1. That the success of Literary and Scientific Institutions and Mechanics' Institutes, in the cultivation of Literature, Science, and Art, and in the diffusion of Useful Knowledge, might be *powerfully promoted by the combination of many Institutions in an union with the Society of Arts*, on the basis of perfect security to the combined independence of the Institutions, and the freedom of their self-government.

"2. That this Meeting is of opinion that Literary and Scientific Institutions and Mechanics' Institutes, are calculated to promote the interests of religion and morality by the cultivation of Literature and Science, and the diffusion of useful knowledge, and this meeting earnestly invites all classes to unite in supporting and improving such Institutions and extending their power of doing good.

"3. That the pecuniary conditions of union should be calculated to *protect the Society of Arts from loss*, and to afford to the Institutions the full value of the payments which they may make to the Society's funds.

"4. That this meeting accepts the "Memoranda of Replies, &c.," as a sufficient statement in general terms, of the advantages which may be expected to result from the proposed combination and union; and requests that the Society of Arts will appoint a special committee to carry out the foregoing resolutions, and that every Institution in union with the Society will nominate a representative to form one of a Representative Council, which shall have quarterly or other conferences with the said special committee."

The 5th resolution was the usual vote of thanks to the Chairman.

All this is much to the purpose, and so were the speeches of Earl Carlisle, Mr. Harry Chester, and others at the dinner. The result, however, appears to show a most lamentable short-coming, clearly arising from the want of a plan to start with. As far as we can learn, the only definite proposition is that each Institution shall subscribe its two guineas a year to the Society of Arts, for which the president shall enjoy the right of membership, the Institution a copy of the Society's weekly paper, and the privilege of asking advice about lectures.

A circular letter has been sent to many popular lecturers from which we extract the following passage: "You will observe that one of the expected advantages put most prominently forward by the Institutions, is that of improved lectures of a more practical cast by abler men than have hitherto been within their reach, and it is to the accomplishment of this that the council think it right first to direct their attention." There can be no doubt of the correctness of this, but until a good working plan is devised it appears to us the most difficult part of the undertaking, and we are satisfied that the Society of Arts cannot accomplish it, if the subscription of the societies is limited to two guineas a year. As the case stands at present, we know that many of the country Institutions think they are to be used as instruments merely to strengthen the Society of Arts. This arises entirely from the neglect of putting forth a well-digested scheme of operations. We are satisfied of the perfect honesty of the movement, but time will be lost in convincing those who are inclined to hold the

adverse opinion. We cannot but feel that with the *prestige* of the conference, with its really illustrious supporters, much should have been effected: a system of adult Industrial Education established, and the means taken for diffusing correct principles of taste in Literature and Art. One of those tides in the affairs of men has been allowed to ebb, and we must now wait for another which shall be capable of bearing off from the strand the vessel charged with the elements of future goodness and greatness. Some good has been done by the meeting: in future, Mechanics' Institutions cannot be looked upon as *low*, and after the eloquent remarks of the Bishop of Oxford, who will dare to regard them as irreligious? They will, in consequence, gain some few members, and probably by donations they may be enabled to build lecture rooms, or add to their libraries, and for a little time progress more successfully than they have hitherto been doing. But here the good work ends: more than this must be done if the Literary Institutions and the Mechanics' Institutes are not to sink into that miserable state of death in life, mental paralysis, which we may see in the local Philosophical Institutions of the last century. The way in which the Society of Arts should have acted becomes a matter of grave consideration, yet it appears to us that a plan might have been devised upon a broad and liberal basis which should have met the requirements of the Institutions, and been the means of effecting at once a reform in their general constitution.

Mechanics' Institutions and others were established to diffuse correct knowledge in Literature, Art, and Science. They did this. There never was a period when knowledge was more universally diffused: and they did more than this: they taught the importance of learning *things* instead of *words*, of studying *ideas* in the place of the *signs* in which ideas were clothed. If we carefully trace the progress of this, we shall find that in the lecture room of the humble Mechanics' Institution was begun that reform which has brought forth its choicest fruit in the last report of the University Commissioners. At the same time however, as this has been developing itself, some evils have shown themselves to which may be referred the decay of the Institutions. The facility with which a certain amount of information has been attained by an attendance on popular lectures, has encouraged an unfortunate mental idleness. The habit of listening each week to lectures on subjects differing very widely from each other, has induced most desultory modes of thought, and the practice of exceedingly discursive systems of reading. Hence young men having acquired without effort some current table-talk, troubled not themselves with that study necessary to ensure a correct understanding of any one department of human knowledge. Mark the consequences of this. Scientific lectures are declared dry. (It must however be admitted that the mere enumeration of hard facts, without any generalisation, and these too delivered with an entire absence of zeal, as is frequently the case, throws much of this upon the lecturers on Science themselves.) Good lectures on Literature or Art are rarely spiced sufficiently high to stimulate the enervated appetite, and as the secretary of a London Institution declared at the Conference, "they do not pay." For lectures to pay therefore, Music, Dramatic Readings, Comic Entertainments, and Humorous Sketches must be the order, and we find Institutions running a vain race with the theatre and the concert-room. All these things are unobjectionable in their place, and for those who are chained to the counter or the desk from eight in the morning until eight or nine at night, such amusements become healthful and absolutely necessary. Let us not curtail any one source of rational amusement in this hard-working world. Let us rather encourage every kind of exercise in the open air when our uncertain climate will admit of it, and furnish in-door amusements full of—

> "Jest, and youthful jollity,
> Quips, and cranks, and wanton wiles,
> Nods, and becks, and wreathed smiles."

At the same time, finding from experience the incompatibility of endeavouring within the same arena to introduce learning and amusement without injury to the former, let us attempt to recall our Institutions to their path of duty, from which they have sadly deviated.

Mr. Harry Chester says — "The Exhibition has given us some very significant hints that it is not only the education of our poor children that needs to be improved: high and low, rich and poor, old and young, have all an education question to be solved, have all a real and urgent need of knowledge, and of knowledge of that kind which a Literary and Scientific Institution, if fully developed, is well calculated to assist in affording." Than this nothing can be more true, but to do this the tone of the lectures must be of a much higher character than they have been. Men of eminence in their respective departments must be encouraged to give their aid in purging society of the false in Science, in Literature, in Art, which now prevails: and to do this Institutions must not be placed under the necessity of enquiring *how much money has been received at the door* for any particular lecture. They must not cater to the perverted taste of the public; they must guide and correct it. The task appears a hard one, but we believe there is not a county in England in which a union of interests might not be effected, and funds afforded for enabling every considerable village to listen to lectures which shall be lessons of real instruction.

There already exist County Institutions, many of them possessing property from bequests, which is expended almost uselessly in the delivery of morning lectures to a few ladies of fashion—or in the support of museums, which are sealed treasures to the public. We would desire to see these taking the initiative, and inviting the artizan within their walls; let the workingman have the benefit of their museums, and of those lectures which these Institutions can afford to pay for. We firmly believe that many towns have more institutions—the result of pride, or jealousy, or pique—than they can support. An amalgamation might be brought about by the judicious management of the Society of Arts' council, and those funds which, divided, are insufficient, would when combined be found to be ample. There is scarcely a county in which will not be found some man of eminence, either from his station or his talents, who would give his services in drawing a *paying* audience once or twice a year, to produce a fund for the general purposes of the Union. We have had noble examples set us by the Earl of Carlisle, and other members of the aristocracy—by Sir Charles Lemon, and other members of the lower House, in giving popular lectures; and by Sir Edward Bulwer Lytton. These are, however, adventitious sources to which recourse should not be had if the machinery could be made to move without these aids. The money subscribed by the public is sufficiently large, with judicious management, to give to every institution the means of self-instruction, and the occasional guidance of first-class lectures.

We conceive that the most popular county institution should be made the centre of each Union: the number of institutions in the Union being known, they should each communicate to the central council a statement of the money they can spend each year in lectures, and the general character of those desired: the total contribution to the lecture fund would at once enable this body to determine the character and number of lecturers whom they would invite into the district. The idea of *cheap lectures* must be discarded; they have already been rendered so *cheap* that few men of eminence will be at the trouble of preparing popular lectures, which are far more difficult than the ordinary lectures which a professor would deliver to his class; consequent on this, we find men travelling as lecturers on science, without a knowledge of its rudiments—and as lecturers on literature, with whom a page of good English composition would be an impossibility.

One intelligent representative expresses his wish that institutions should be made "an intellectual home for the evening—and to provide at low cost substitutes for the grog and low newspaper of the public-house." This may surely be done by the judicious management of the more active members, without their increasing the expense of lectures at all; the Society of Arts cannot do this for them; on this, however, we may offer a few remarks in a future number.

The Society of Arts, we take it, is to cater for the instruction of the people attending institutions, and not for their amusement. Assuming this as a settled question, the centre of each Union has only to put itself in communication with the society, and from them learn what lecturers are available—that active body having previously organised a system, which it appears they are endeavouring to do, through which the business part of the transaction may be effected. A word on the subject of lectures: there is an idea current among the institutions, that the Society of Arts will, by their arrangements, supply the institutions with lectures at much less cost than at present. They can only do this by the local Institutions placing their local centres in a position to say to the council of the Society of Arts: We have —— pounds to expend next session; we desire to have so many lectures on Science, Literature, Art, and Manufacture. The lecture-committee of the Society of Arts, having this information from each Union, will then be in a position to say to the lecturers: In the month of October—or any other time—if you will make the tour of any section of country, we can ensure you —— pounds for your labours. At present, an institution at Manchester offers a lecturer 31*l.* 10*s.* for six lectures—the delivery of which will occupy him three weeks—probably he is not able to arrange for any other engagement, although he has four days in each week unoccupied: hence this single engagement—expenses being deducted—is not worth the consideration of any man having anything else to attend to. If, however, he could occupy every day, he might be induced to lecture at lower terms than these, and find the engagement more profitable to himself. We must not disguise from ourselves the fact that there are a great number of small jealousies to be

overcome before this can be effected; but an undeviating honesty of purpose would, in a few years, do much to blend into the Union all those societies which have for their object the enlightenment of the human mind.

A business arrangement being organised, a duty of a far higher order claims the attention of the central body. The present system of popular lectures must be amended. Those lecturers are now the *most popular* who, irrespective of strict truth, can make the most startling statements: hyperbole is too frequently received as eloquence, and dogmatic assertions as logical deductions from strict observation. This crying evil, which is far more general than is commonly imagined, can only be cured by obtaining the assistance of the master minds of the age. Our professors have hitherto regarded it as detrimental to their dignity to lecture to a mechanics' institution—and many of our collegiate establishments have forbidden their professors to venture on the task of diffusing useful knowledge. These things are we hope, however, past; and if the business of instruction is to go forward, it must be aided by those men whose positions have been attained after years of the most careful study.

In the arrangements of the lectures, we feel the Society of Arts will have exceeding difficulty unless they are placed in a position to pay a certain sum annually, to a number of lecturers, for their services. At present the Institutions are as usual making their own arrangements for their autumnal courses; whereas the Society of Arts should have been prepared to have entered at once on this task. There appears to have been a little too much fear, lest the local Institutions should imagine that they were to be controlled by the Society of Arts. To effect any good, they must be to a certain extent controlled; and this should have been fearlessly acknowledged. Now, although not acknowledged, when Dr. Booth is found, as reported in the "Weekly Proceedings," to talk of the Society of Arts "holding in its hand a powerful engine for impressing its own views on the public mind," the local societies cannot but fear the influence of the great centre. The Society of Arts must have no views but the benefit of all the Institutions of the country, whether in the Union or without its pale; an entire absence of jealousy must mark its labours; an absolute desire to serve all be indicated in its movements; there must be no questionings of profit or loss, but an abandonment to the great end of instruction.

The committee must not forget that one of the most popular of lecturers stated, at the conference, his fears that a body of men in London might exclude the name of a man of talent from their list, because he was not, according to their views, orthodox. We believe that this would not be the case; at least we have sufficient faith in the rectitude of such a body of men, as would be chosen, to induce us to commit this charge into their hands. It might, however, be easily determined that the recommendation of any lecturer by a certain number of the Institutions at which he may have lectured, should ensure the entry of his name on the list. There are many other points to which, did space permit it, we would direct attention; we may return to these, however, in a future number. The publication of a journal by the Society of Arts, as suggested by Dr. Booth, is a matter of the gravest moment; and before this can be entertained, there must be some experience of the successful working of the scheme of the Union of Institutions. When one part of the great plan has been tested, it is quite time enough to proceed to the consideration of the other. The members of the committee have but small experience in the question they have in hand. They are actuated by the best possible motives, but it is quite evident that their knowledge of the *working* of institutions is limited. Hence we find them speculating on collecting apparatus and diagrams, which may be lent from institution to institution. This is not necessary, as the lecturers have always provided their own tools, and they should still be expected to provide them. It may be said, the members of institutions would employ themselves in research. In reply, let them only look at those institutions—and they are tolerably many—in which apparatus have been collected, and they will find *rust* and *dust* telling the tale of their utility.

We have pointed to many sources of difficulty with which, we conceive, the Society of Arts will find itself trammeled. Our earnest desire is to turn, if possible, these aside, and to give the fullest possible development to an idea full of importance. The machines with which they have to deal are of the most complicated description—and in their adjustment, of almost infinite variety. In nearly all of them there is a deficiency of the motive power, relative to the heavy duty they have to perform, and to supply this deficiency is the task which the Society of Arts has taken to itself. All honourable is the effort—but a sudden zeal must not allow itself to be chilled by difficulties; and, beyond all, imaginary, or empirical remedies, must not be applied to the cure of diseases arising from different causes.

Immediately connecting itself with this great movement of the Society of Arts, is the manifestation on the part of the government to render every aid in the great cause of adult education. We have the establishment of the Museum of Practical Geology, and of Science applied to the Arts, in which examples of all the earthy and metalliferous minerals are gathered together, and examples of the manner in which these are rendered available for use or ornament shown. Then the Museum of Practical Botany at Kew, performing the same great task for the vegetable world, which the Museum in Jermyn Street is doing for the Mineral Kingdom. The Museum of Industrial Art in Marlborough House, which is the nucleus of a national establishment destined to become to this manufacturing country of the highest value—is another example of the attention which schools of Practical Industry are obtaining. We may refer to the result of the lectures given to working men by the Professors of the Government School of Mines, at the Museum of Practical Geology, as evidence of the value set upon all those means of communicating sound knowledge to the artisan. These lectures were crowded each night by intelligent and attentive, though hard-handed men, and the display of note-books in the hands of a large number showed that these men were determined to profit by the opportunity afforded them. It is with the highest feeling of gratification that we learn the unanimous decision of the Royal Commission for the disposal of the surplus fund of the Great Exhibition is in favour of Industrial Instruction. The illustrious Prince who has presided so ably over the great gathering of the Nations desires to extend the influences and give a permanent value to the lessons of that illustration of the World's Industry, which now appears to us like a vivid dream, from which we have awakened to become conscious of the efforts of thought we have yet to make in subduing nature to man's use. As President of the Society of Arts we again find the Prince encouraging the present movement of revival among the institutions of these islands, and from these and other efforts we anticipate within a few years to witness results, arising from that true nobility of mind by which Prince Albert is guided, by which every section of society will be steadily raised in the scale of intelligence.

Let us not however make the mistake, of which we are in the greatest danger at the present moment, of worshiping the real to the sacrifice of the ideal. Without in the least depreciating any one of the efforts of mind in the direction of useful applications—we hope strenuously to urge on all occasions the necessity of cultivating those refinements of thought which enable us to contemplate the beauties of Nature's works, and to reverence the Creator visible through the creation. We cannot conclude our remarks more judiciously than by adopting the eloquent language of the Earl of Carlisle in his address on the evening of the Institution Conference:—

"I trust we shall not have met to no purpose; but, as in the old times of the Jewish people, when the tribes went up to their capital city, we may imagine that the solemnity and sanctity of the Temple worship diffused itself over the rest of the year, that they passed in the more sequestered vales and hills of Palestine; as we may imagine in the time of the ancient Roman Empire, when the distant provincial went up to the imperial city, and gazed upon the temples, the baths, and the eternal rock of the Forum, he must have carried home to his distant province vivid reminiscences of the glory of that great empire to which he belonged; so all who have met on this occasion will carry away from this metropolis, gathering from the intercourse of genial natures, and the communication of generous sentiments an impulse and a determination to do whatever they can in their separate spheres and callings, to promote and extend the influence of an empire still more glorious and more durable than any that rests upon the frail memorials of brick, or stone, or marble. I mean, the influence of an empire which is useful and beautiful, and true, or, to sum up all in one word, of what is divine in the human mind, and in the human heart."

THE BRITISH INSTITUTION.

The annual exhibition of the works of the old masters was opened to private view on Saturday, the 5th of June, with a collection of one hundred and fifty-one pictures, in which all the great schools are represented. The collection is not comparable to that of last year, but it contains many productions of the highest reputation, and many others valuable not only for artistic merit, but as curiosities of Art: the most prominent are—

No. 1. 'William Villiers, Viscount Grandison,' Vandyke. The Duke of Grafton. This is a full-length figure attired in red, with the head slightly turned in the manner that Lely so much affected. The composition is embarrassed by an inexpedient cloak thrown over the left arm. There is, as usual, a pendant hand, which is better painted than the head.

No. 2. 'St. Francis at Devotion,' Murillo. F. Perkins, Esq. A large picture, showing the saint kneeling at prayer. Above him are cherubim, and in the sky is set in radiant characters the word "Charitas," so that it might be supposed that this had been painted for some such collection as that of the famous "Caridad."

No. 9. 'A Fresh Breeze,' Backhuysen.

R. J. Holford, Esq. This is an admirable picture; it is impossible that the driving movement of the water, as described here, can be more truthfully rendered.

No. 11. 'An Interior,' A. Ostade. C. Sackville Bale, Esq. This picture exemplifies Ostade's favourite principle of colouring, which is so forcibly shown in the famous Louvre picture: No. 94, the property of R. S. Holford, Esq., entitled 'Boors Smoking,' is also distinguished by the alternation of reds and blues; but it is a production infinitely sweet and mellow.

No. 13. 'La Fraiche Matinée,' Karl du Jardin. Edmund Forster, Esq. A work of extraordinary beauty as to finish and chiar'oscuro. It contains figures and cattle, but the landscape in which they are seen is not a felicitous association.

No. 14. 'The Greengrocer,' W. Mieris. Rev. Frederick Leicester. This is a gem, wonderful in finish, but not very harmonious in colour.

No. 17. 'A Spanish Lady,' Velasquez. Duke of Devonshire. A small half-length, very simple in treatment, and possessing too much individuality not to be a faithful portrait. It is loose in execution.

No. 20. 'Landscape with Waterfall,' Ruysdael. A. W. Robarts, Esq. There is but little definition in this picture; the white foaming fall is opposed by dark masses of trees and rocks. The sky is admirable.

No. 22. 'Thomas, Earl of Arundel,' Rubens. Earl of Warwick. A half-length figure, equipped in a suit of plate armour. It is powerful in effect, and there is fine sentiment in the features.

No. 25. 'The Trojan Women setting fire to the ships of Æneas on the Coast of Sicily,' Claude. A. W. Robarts, Esq. This is a large picture, similar in point of composition to other harbour views of the same master: that is, the spectator looks from the harbour out to sea: the immediate right and left being closed by ships, and a shelving shore. The picture does not possess brilliancy and atmosphere equal to that in the National Gallery.

No. 27. 'Landscape and Figures,' Cuyp. A. W. Robarts, Esq. Affording a view of part of Dort, near the famous old windmill; it is deficient in effect and perspective, but this is overlooked in the excellence of the foreground material.

No. 31. 'The Nativity,' P. Perugino. Alexander Barker, Esq. This is one of a series of five pictures by Perugino, being the property of the same gentleman. The others are 'The Baptism of our Saviour,' 'Our Saviour and the Woman of Samaria,' 'The Resurrection,' and 'Christ in the Garden.' They are all small and in fine condition.

No. 36. 'A Calm,' W. Vandevelde. The Duke of Buccleugh. A production of much beauty, in the best feeling of the painter. No. 40. 'A Light Breeze,' is a pendant to this. The water and ships are beyond all praise.

No. 42. 'The Baptism of our Saviour,' Francia. Right Hon. H. Labouchere, M.P. A small picture of rare excellence; it is in fine condition, insomuch that the exquisite finish retains all its minute definition.

No. 47. 'Cosmo I., Grand Duke of Tuscany,' Tintoretto. Earl Amherst. Cosmo was not an inspiring subject, and Tintoretto has done nothing for him here: Cosmo does not look a gentleman — Tintoretto might have given him some of the spirit and light which characterises his famous old man's head, in the third or fourth saloon of the Pitti.

No. 49. 'A Woman Feeding a Parrot,' Jordaens. Earl of Derby. An effort of colour worthy of a distinguished pupil of Rubens. There is, moreover, an old man's head, but this is overdone in lake and Indian red.

No. 52. 'The Discovery of Calisto,' Rubens, after Titian. Earl of Derby. This is a curiosity; there is very little of Titian left in it; Rubens had no imitative versatility, though the flesh-painting here is more delicate than was usual with him, and it is fully equal to that of Titian.

No. 54. 'Early Morning,' Claude. R. S. Holford, Esq. From a dark foreground, with rocks, trees, and a stream, the eye is conducted to passages of grey distance, extremely airy and tender in character. Parts of the work are very like Poussin.

No. 55. 'Landscape with Figures and Cattle,' P. Potter. Duke of Bedford. One of the best conditioned works of the master we have ever seen; the cattle are exquisitely painted, and the picture is fine in colour, but the landscape is a piece of objectionable composition detracting from the reality of the scene.

No. 57. 'Portrait of Donna Mariana of Austria, second wife of Philip IV.' R. Ford, Esq. No mask was ever better painted than this. The picture has been well cleaned, we hope not touched upon. The costume of the lady is monstrous.

No. 58. 'Landscape and Figures,' Hobbima and Linglebach. A. W. Robarts, Esq. All Hobbima's works are at once felt to be simple versions of nature. The trees and chiar'-oscuro here are full of truth.

No. 59. 'A Dutch Lady,' A. Cuyp. Rev. Heneage Finch. This, or another very similar portrait by Cuyp, was exhibited a few years ago. It is wonderfully luminous, and admirably drawn, but yet a *vrow* withal. Certainly Albert Cuyp had been second to none in portraiture had he been less successful in the meadows around Dordrecht.

No. 64. 'Mrs. Kirk, bedchamber-woman to Henrietta Maria,' Vandyke. Earl de Grey. The figure is tall, and the head not proportionately large, a practice by which Vandyke gave elegance to his figures. It is harmonious in colour, and careful in finish.

No. 65. 'Landscape with Figures,' Both. G. G. Vernon Harcourt, Esq., M.P. This is a charming production, but it shows too much the expedients of composition. It is a large picture, exhibiting groups of near trees with glimpses of distance. It is impossible to eulogise too highly the beauties of this work, especially the manner and truth of the trees, and the harmonies prevalent throughout the whole. The figures are put in by the brother of the painter, Andrew Both.

No. 68. 'View of Dort,' Cuyp. R. S. Holford, Esq. This is the well-known picture formed of two joined together, which formerly belonged to Lady Stuart. The beauties of the work are so fully appreciated, that it were needless to say anything in its praise. Each of these pictures cost, we think, the present proprietor, eleven hundred pounds or guineas. We have always doubted the propriety of joining them, because the seam up the middle must always be seen.

No. 72. 'Titian's Daughter with the Casket,' Titian. Earl de Grey. This famous picture is known by the engraving. It is one of the best conditioned Titians we have ever seen.

No. 73. 'Landscape,' Ruysdael. George Field, Esq. A small picture, generally low in tone, but admirable in execution, and exceedingly powerful.

No. 79. 'Lang Jan and his Wife,' Lang Jan. Viscount Sidney. Very few of the works of this painter, who is perhaps better known as Van Bockhorst, come before the public. The head of the wife is a study that would be creditable even to Antonio Vandyke.

No. 85. 'A Portrait,' Holbein. R. S. Holford, Esq. It is that of an elderly gentleman seated, in the best manner of the artist, and with little of his usual stiffness. It is in perfect condition.

No. 88. 'Landscape, with Cattle and Figures,' A. Vandevelde. H. T. Hope, Esq., M.P. This is a production of rare merit. Attention to natural form and character is obvious throughout; passages of the drawing and colour are exquisite.

No. 92. 'Landscape,' Hobbima. George Field, Esq. A picture of much natural truth, but overwrought in parts with asphaltum, which always turns black and opaque when employed in body.

No. 94. 'Boors Smoking,' A. Ostade. R. S. Holford, Esq. A charming work; but it must have been painted after Ostade had seen some of the works of Teniers, since it is less characteristically positive than the works generally of this painter.

No. 99. 'Landscape and Figures,' Wynants and Linglebach. A. W. Robarts, Esq. Groups of trees form the material here and there, and these, together with all the objective, are painted with infinite care. The figures in the pictures of Wynants were painted by various artists.

There are necessarily many pictures of rare merit, which we are compelled, from want of space, entirely to pass over. In the South Room—that usually given to the English school—there is Wilkie's 'Guess my Name;' Constable's Royal Academy 'Landscape;' an early picture by Reynolds, of infinite sweetness — 'Lady Caroline Keppel;' 'A Sea-shore,' by Gainsborough; 'A Dutch Family,' by Simson; 'Admiral Keppel,' by Reynolds; A Landscape,' by Constable; 'Lord George Sackville,' Gainsborough; 'A Sea Piece,' Turner; 'Scene on the Coast of Norfolk,' Collins; 'Prawn Fishers at Hastings,' Collins: the two last-named pictures are the property of Her Majesty:—'The Congratulation,' by Harlow, well known from engravings; 'An Italian Landscape,' Wilson; 'A Fête Champêtre,' Watteau, &c. &c.

THE VERNON GALLERY.

THE BAGPIPER.

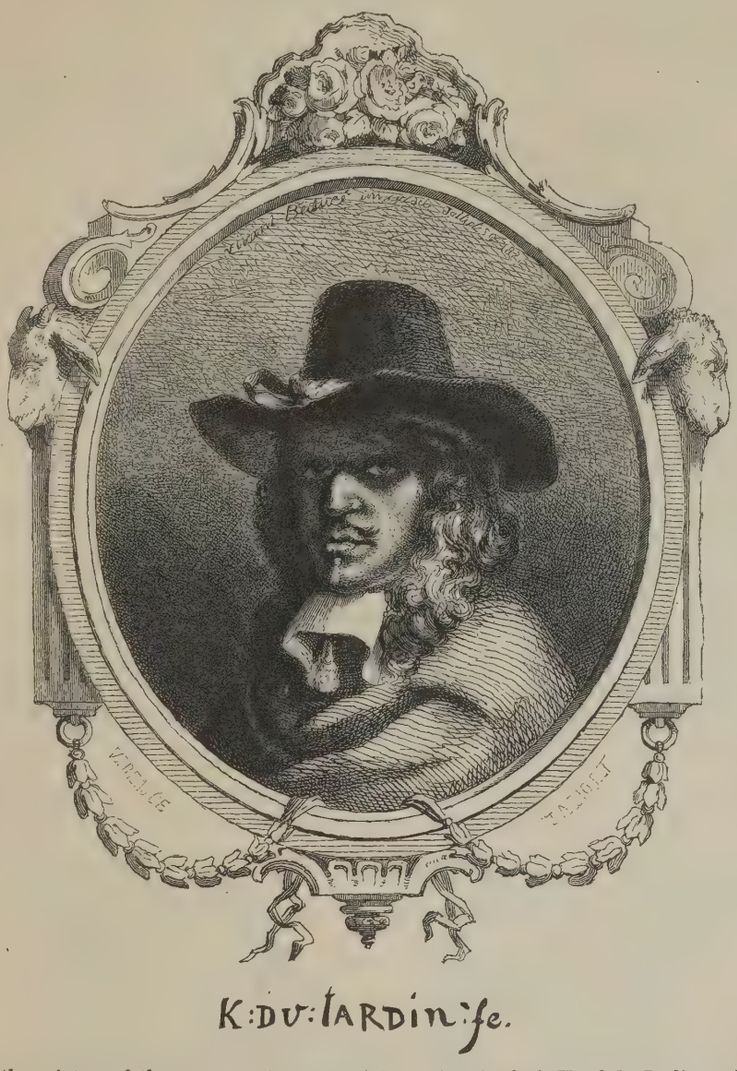
Sir D. Wilkie, R.A., Painter. R. C. Bell, Engraver.
Size of the Picture 10 in. by 8 in.

This figure belongs to that class of subject which is closely identified with the reputation of the painter, and which, though regarded as a low order of Art, his genius deservedly rendered popular. It would have been strange indeed, with a taste ever inclining him, at least till towards the latter part of his career, to the humorous and satirical, if he had not given the world his idea of a Scotch piper, that notable personage familiarly connected with Scottish scenes and events. And he has certainly presented us with a worthy specimen, a merry jovial-looking fellow, who, with his bonnet set jauntily on one side of his head, seems ready for wake, or fair, or ale-house "gathering of the clans," and whose iron-knitted frame seems well adapted for long wanderings over heath and moor to rouse into action, with his instrument, the national heart of his native land for feast or foray.

The picture is of Wilkie's earlier period, and it is painted with more freedom and vigour than are found in most of his subsequent works, when he seemed to have paid greater attention to finish, and became more mannered in his style of colouring.

THE GREAT MASTERS OF ART.

No. XVI.—KAREL DU JARDIN.



Among the painters of the seventeenth century whose works have contributed to the glory of the Dutch school, one of the most eminent in the respective departments of landscape and domestic animals, is Karel du Jardin, or Jardyn, as he sometimes signed his pictures. Descamps gives his birth in the year 1640, but as there are some etchings by him dated 1652, it is almost

self-evident that it must have taken place earlier. Bartzsch, indeed, fixes it in 1635, and Smith, in a note appended to a list of the works of Du Jardin in his "Catalogue," says "it is impossible that the former date can be correct, as several excellent pictures by his hand are marked 1656, which would make him but sixteen years of age, and if the portrait of him in the Louvre be a faithful likeness, his birth may be dated about the year 1630." He was a native of Amsterdam.

The question as to who was his master seems to be as much a matter ot doubt as the period of his birth; Berghem and Paul Potter have each had the merit of inducting him into the mysteries of Art, but some of his pictures bear a closer resemblance in colour and effect to those of the latter painter than to Berghem's. It was, however, in Italy that Du Jardin formed his style, which we may designate as a Dutch artist's feeling for Art founded on Italian models. His landscapes certainly are almost entirely borrowed from the south, and his figures, generally, are the peasants and the cattle of the same sunny country. Finding himself at liberty at a comparatively early age, and knowing that a considerable number of his countrymen were already located in Rome for the purposes of study, he determined upon joining them. Arrived there, his naturally gay and lively disposition soon commended him to the favourable notice of his brother artists, who introduced him as a suitable member of the Bentvogel Society, an academical club, styled *La Bande Joyeuse;* a fraternity, we should suppose, whose object was little in accordance with the spirit and profession of Art. According to the laws of this society, every member bore some distinguishing cognomen, and Du Jardin obtained the appellation of *Barbe de Bouc,* or Goat's Beard.* His social qualities, and his great talent for painting, for he found abundance of time amid his pleasurable pursuits to apply himself sedulously to his labours, soon made him very popular in Rome, especially with the class of patrons who admired the humorous works of his fellow-countryman, Peter de Laer. And thus, possessing three elements generally considered essential to the enjoyment of existence—youth, high spirits, and pecuniary means, he contrived to pass some years of his life in a manner very agreeable to himself, except when his extravagancies outran his purse, and then he set heartily to work to replenish it.

How long Du Jardin remained in Rome on his first visit is uncertain; in fact, the known incidents of his career are few, and such as tend little or nothing to uphold his character beyond his Art. Having made up his mind to return to Holland, he set forward and reached Lyons, where he was induced to stop for a time, mainly at the instigation of some convivial companions, with whom he chanced unfortunately to fall in. His love of pleasure still remained with him, and the consequent inconveniences he had formerly incurred by following its dictates had not yet taught him wisdom, so that he once more plunged into the dissipations of the city, contracting debts which even his labours at the easel did not enable him to discharge. On his first arrival at Lyons, he had become an inmate in the house of an elderly woman possessed of some little property; when at length, seeing that his difficulties increased so much as to render his future residence in the place somewhat insecure, and finding the old lady entertained a more than ordinary regard for her gay lodger, he made an offer of his hand, was accepted, and married. But the match, as might be expected, produced no other advantage to the painter than the payment of his debts; his wife's temper was not of the most amiable character, and perpetual bickerings between the two were of constant occurrence, so that the life of the artist was rendered miserable, and his mind became proportionately unhinged. However, having settled all his affairs at Lyons, he proceeded on his journey to Amsterdam, of course accompanied by his wife. There his fame had already anticipated him, and had he remained single, it is not improbable but that he might have settled down quietly in his studio, for his pictures were in great requisition among the Dutch amateurs, but the irascible disposition of his wife made his home insupportable. A near neighbour of Du Jardin's was the Sieur Jean Reinst, who had long desired to visit Italy. The artist thought this a favourable opportunity for escaping, at least for a time, from his domestic disquietudes; he accordingly left home, ostensibly for the purpose of seeing his friend embark on the Texel. Having reached the place from which it was intended to sail, he wrote to his

* Smith's Catalogue, Part 5.

wife, acquainting her with his intention of again visiting Italy, and, although unprovided with funds, embarked with Reinst for Leghorn, and thence proceeded to Rome. Here he continued for some time, painting and spending his earnings as fast as he received them, in the most

prodigal manner. A desire to see Venice induced him to make a journey to the "city of the sea," where he met with a fellow-countryman, a picture-dealer, who persuaded Du Jardin to share his residence, in the expectation, it is presumed, of employing the talents of his lodger to

his own profit. However this may be, but little opportunity was afforded for benefiting by the speculation, as Du Jardin, soon after his arrival, was attacked by illness, which terminated his life, in the year 1678, aged forty-eight, supposing his birth to have taken place in 1630. A critical

examination of the works of this artist must be deferred till the following number. The general character of these may be inferred from the en-

gravings here introduced, which must not, however, be accepted as manifesting the style of his most important pictures; for, in fact, four out

of five of these prints are copied from his beautiful etchings, of which he executed a considerable number in a remarkably spirited style.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

Fig. 1. Costume copied from an old record, the designs and description of which pro bably date from 1616. The figure repre

sents the costume of the young Lord Grey, who, together with one Richard Osborne, was Lord in Waiting to the Princess Elizabeth, daughter of James I. of England, and wife of the ex-king Frederick of Bohemia, on her being present at the festivities connected with the baptism of Prince Frederick,

son of the reigning Duke of Wuerttemberg. The dress consisted of a silver cuirass with armlets, red padded small clothes embroidered with gold, white hose, and boots with black and white rosettes, a large open collar, and white gloves trimmed with gold fringe; the hat was grey, having in the centre a diamond agraffe, fastening a white ostrich feather; the sword-handle was black and gold.

Fig. 2. Johan George, Prince of Brandenburg, who was also present at the above-mentioned festivities. He was then eighteen years old, and entered with heart and soul into the martial exercises of the day. His dress

was very tasteful, and consisted of a purple surcoat of rich silk damask, lined with green satin, ornamented with arabesques, and trimmed with gold cord; the hose were green, the shoes black, with red and white rosettes; the shield, corslet, and sword-handle, were of gold, the latter surmounted by a plume of ostrich and heron feathers. This prince was present, and distinguished

himself, in the battle of Luetzen, on which occasion he had the command of three imperial regiments. He died in his twenty-ninth year.

Fig. 3. Costume from the same record, representing the nobleman Jacob Ebrard von Reischach, in the dress which he wore at the foot tournament held on the above-mentioned occasion at Stuttgard, between the 10th and 17th of March of that year. This beautiful costume consisted of a cuirass of dead steel, relieved by polished ornaments, a black velvet garment bordered with gold and trimmed with red and gold fringe, breeches of black and yellow silk, red hose, and black boots ornamented with yellow and black rosettes and gold buttons, the scarf being of white silk with golden fringe; the sword-belt was wrought in gold, the sword-handle

being black, and the sheath of black velvet; the tassels of the halberd were of crimson wrought with gold.

These Stuttgard festivities were described at large at that time by Iesayas von Hulsen; the designs were made by George Donauer, and engraved by Matthias Merian. This work is now in my possession, and from it the above designs have been copied.

Fig. 4. Emperor Ludwig IV., surnamed "der Bayer" (the Bavarian), born at Munich 1282. This costume he wore immediately after his coronation at Aix-la-Chapelle. The design is taken from an old charter of that date, now in the possession of H.R.H. the Duke of Meiningen, which charter had been

carried away from the Munich Library in 1678, by Duke Bernhard of Saxe Weimar as his share of the spoil, and contains on its fly-leaf the following letters, written there by Duke Bernhard: T. V. C. Z. B. H. Z. S.* The document itself is written on vellum, and contains sixty-four pages. It is one of the most interesting curiosities extant. The Emperor is clad in a red imperial robe, open in the front, and lined with ermine, the cape being also of ermine; a long green tunic, white hose, and black shoes complete the costume.

Fig. 5. The Knight Johan von Buseck, Colonel of the Imperial free city of Frankfort, and the Emperor's representative in that place. His armour of ribbed steel is very remarkable. The drawing dates from 1440.

Fig. 6. The Knight Albert of Neipperg, son of Dietrich of Neipperg, who in 1488 accompanied the Archduke Sigismund in his campaign against the Venetians. He distinguished himself in the Emperor's service, especially when the Turkish army besieged Vienna in 1529, on which occasion he with many others suffered great hardships. The design is from an old engraving.

SCENES OF ARTIST LIFE.

No. VI.—TITIAN AS A PORTRAIT PAINTER.

THE gifted author of "Modern Painters" writes, that the first step towards the ennobling of any face is ridding it of its vanity; and that the present end of modern portraiture is the expression of vanity throughout: worked out with hints or proclamation of what the person has done, or supposes himself to have done. This fault, or rather misfortune, is but too common with ordinary artists, whence has arisen such a school of portraiture as must make the people of the nineteenth century the shame of their descendants. The object of ancient portraiture was to give the exact character of the person painted.

Titian, the first portrait painter of the world, was historically true: he was formed to his task by the study of the character and conduct of his great patrons, the Emperor Charles V., and his son Philip II., both of whom he was so repeatedly called on to represent. Titian made out his painting, strikingly true to events—poetically true to the imagination, and by the power of his pencil, bringing the character of him who was sitting to him into full force. Sir Joshua Reynolds says, that he found by observation a rule which Titian had invariably observed: viz., to have one-fourth only of his picture in a very bright light, one-fourth in deep shadow, and the remaining part in middle tint; the same may be as applicable to the whole composition of the picture as well as to the colouring; the best moral qualities to be brought into light,—the defects in deep shadow,—and the general effect of the character to be left in middle tint.

A short account of the great Emperor and the great painter may be interesting just now, as, after a lapse of three centuries, the reigning Emperor of Austria is about to pay a tribute to the genius of Titian, by erecting a monument to his memory at Venice. The entire work of the building consists of a superstructure of three arches, resting on columns, and surrounded by a pediment ornamented at each angle by the Venetian lion: the centre arch contains the greatest work of Titian, "The Ascent to Heaven of the Virgin Mary," in basso relievo: while the arch on the left contains his first, and, that on the right hand his last work. Titian's great friend and patron was the Emperor; and when reading the following notices of his character, and hearing of his court and conduct, the certainty of the truth and force of Titian's delineations comes across the mind of the reader.

The Emperor's character was one equally without passion and without impetuosity; but he left none of his affairs unthought of nor uncared for. Everything was considered; he never committed himself in action until he had well weighed the subject in all its bearings; he was never known to be compelled to anything either by force or by circumstance. He once remarked upon his obstinacy of character to one of his ministers, "I am obstinate by nature: and insist on my opinion;" "Sir," said the minister—"firmness on right opinions is not obstinacy?" "But," answered Charles, "I sometimes insist on a wrong opinion." He was as determined in his general will, as he was undecided in his diplomatic answers to other courts. The Emperor turned affairs of state in his head for a long period before he would act on them; in his time it was a privilege of sovereigns to be slow, now they must be as speedy in their conclusions as are the meanest of their subjects. His political conduct was thought artful, cunning, and detestable by his enemies; his admirers, on the other hand, extolled his proceedings as everything admirable and prudent. He hated the beginning of things, being well acquainted with his own character, and that he was likely to persevere to the end; but he reflected on the evils that might be entailed on him. His armour-bearer once said that the Emperor trembled all over when arming for battle; but when in the field his courage was never known to yield to the enemy.

Charles's amusements and his court were grave, sumptuous and magnificent; his household was formed of persons of ancient race, and of the highest rank—his court was governed by a chamberlain, and a Major-Domo, or as the last was termed, "the patron of the court." The chief Equerry, one of the great officers of the household, had the command of the numerous body of heralds, trumpeters, tent-keepers and harness-makers, that made part of the Emperor's state, and that belonged to the royal progresses: he had also the control of the stables, of the horses, mules, litters, for the service of a court as magnificently appointed then as was that of Spain, and of all that was required, for tournaments, fêtes, and hunting-parties. Added to the persons of the household was a still more important person than any of the above named, the Emperor's confessor, who occasionally was sent for to consult on state affairs.

The confessor had for his ecclesiastical establishment two preachers and a number of chaplains, who were generally younger sons, either of the grandees of Spain, or of other countries governed by the Emperor. The chaplains sung in their surplices at Vespers, and they aspired to all the highest dignities of the Church. There were also forty musicians, who formed the most perfect choir in the world for the Royal Chapel. Chievres, the chamberlain, was always in attendance on the Emperor: Lannoy, the Emperor's chief Equerry, was a favourite, and his name ranked high amongst the military generals of Europe. These two courtiers were natives of the Netherlands, and their appointment about the Emperor much displeased the Spanish grandees, thus excluded by foreigners from the presence of their sovereign. Not only was Charles thus favourable to the natives of the North, but he appointed a very young man, his relation, the Prince de Crouÿ, first prelate of Spain, and archbishop of Toledo.

About forty pages belonging to noble families were educated for the service of the royal family at the Spanish court. Their education consisted in being instructed in fencing, riding, and dancing, in which these youths became great proficients. The Princes of the Emperor's family held levees, the Princesses held courts, and a gallantry of deportment exhibited itself everywhere, although the court of Madrid was crowded with ecclesiastics; Church ceremonies making part of the State amusements, and every one living in fear of the frown of a despotic and grave monarch. The court of Spain did not quickly change or reform its usages; what *had* been once, continued to be; and a century after the reign of the great Emperor, Madame de Villars, the French ambassadress, complains in her letters to her friends at Paris, that they were still talking of Charles V., of whom she knew nothing, that she felt ashamed of her ignorance about him, and was obliged to apply to her son the Abbé, to aid her in conversation on the subject with the Pope's Nuncio at Madrid; who, she adds in her letter, is the handsomest man in the world, and the most agreeable, although he *did* talk of the Emperor Charles V. The balls at the court of Madrid during two centuries were conducted in the same manner, and when the Duc de St. Simon was ambassador from Louis XIV., he mentioned his astonishment at seeing three bishops in the ball-room in their ecclesiastical dresses, and the Camerera-Major, or Mistress of the Robes, whilst laughing and talking with the dancers, holding in her hand a rosary; now and then stopping her worldly animadversions, to mutter her Pater-noster, and dropping her beads in measure with the music.

The reign of the great Emperor embraced dominions by inheritance as great or greater than were Napoleon's by conquest. The crown of the two Sicilies descended to him from Ferdinand, and the union of the vast dominions of Arragon, Castile, Burgundy, and Austria came together, before conquest extended still further his empire: Barcelona, Malaga, Valencia were in commercial interests with Genoa; Venice sent its productions or its commerce to his German states. It was previous to the great year of Charles's life (1530), that the Emperor began to make himself an independent and resolute sovereign, and astonished the world by rising from a sort of lethargy in which he had previously lived. He then separated the offices of the household from that of the Ministers of State Affairs; Nassau, then in favour, had no knowledge of what belonged to politics. The Duke of Alba, so great a person in the ensuing reign, formed part of his court—but what influence he had was not that of state affairs. The confessor was an important person in all matters of newly converted converts to the Roman Catholic religion—in every question concerning Turks, Jews, Moors, Protestants, his opinion was asked, but Charles required both his deportment and his words to be clothed with religious humility, and his arguments to be weighty, or he would not even listen to him. The Emperor insisted on being completely independent of every one, and unshackled by circumstances; entirely self-willed, he heard not even his confessor if he had no mind to do so.

The Emperor had a privy-council to whom each state sent a representative member

* The meaning of the first four letters I could not unravel; the four latter are the initials of the Duke's title, Bernhard Herzog Zu Sachsen (Bernhard Duke of Saxony).

poetic spirit has its influence on our comprehension of beauty." A passage from Œrsted's Essay "On the Unbeautiful in Nature," will fully explain his views.

"We consider the swan beautiful, but that would hardly be the case, if we had not become accustomed to view it through the oneness of all the impressions in which we habitually see it. The celebrated orator Burke, whose thoughts on the beautiful have gained a degree of reputation which is certainly undeserved, employed, among other things, the universally acknowledged beauty of the swan to support his opinion that beauty does not in the least depend upon figure, that it does not *alone* depend on it was not sufficient for him. We will not dwell any longer on his views of the question, but we will employ the swan as an example, to explain the meaning of the natural position of an object, with respect to the apprehension of beauty. Let us imagine a man so situated that he had never seen a water-bird; let him see a swan for the first time in a poultry-yard among the other fowls, and deprived of access to any large piece of water, in which he could clean his feathers and preserve their dazzling whiteness—would he then think him beautiful? He would perhaps admire the graceful curve which the neck assumes in certain positions, and the red beak; but he would be struck with its imperfect equilibrium, and would say there was a wonderful disproportion between the long neck and the short tail, with the short legs and broad feet, which cause such a waddling gait; but let him now see it swimming on the water in its proper and natural position, and he will hardly recognise it. In general it is only when seen on a quiet piece of water, in which it is reflected, that we observe the swan with sufficient accuracy; and, joined to the reflection, it offers a most beautiful symmetrical figure. Its feathers constantly kept clean by the water, exhibit themselves here in their dazzling whiteness, and form a beautiful combination with the broad red bill, and the dark eye which appears between the red and white; besides this, all want of equilibrium has now disappeared. The water supports the tail, it is only an exception when it is supported by the legs. The neck, which even in its curved posture is very beautiful in itself, contributes to the equilibrium of this position, while the swan glides slowly and majestically over the surface of the water. The imagination adds still more to this almost direct impression of beauty. A notion of purity is awakened within us by the whiteness, and, since whiteness and purity are symbols of spiritual qualities, we receive this impression imperceptibly, although we by no means attribute these perfections to the animal itself, but it becomes a symbol to us of something higher than what we directly behold in the object.

"From another side imagination adds to these new ideas; while we behold the half-raised wings of the swan, we immediately think of its similitude to a distant ship, and of its power to fly. The impression we receive from the whole phenomenon contains something of the sublime and the powerful, of the pure and the harmonious which is often increased by the brilliancy of the water itself, and by a background of green trees. It is only with some few that the legend of antiquity about the song of the swan, and that this bird was dedicated to Apollo, will add still more to the impression."

The beautiful is comprehended, and, so far as it originates from ourselves is created by the faculties of sense. "The inner sense" apprehends things in a direct manner, its principal objects will be figures which express simple thoughts, symmetry, even of very involved forms, shadows and relations of colours; the motion of sound (rhythm) and the more simple relations and movements of tones.—This applies equally to Art as to Nature, to Art-manufacture as to the creations of imagination, or the productions reflected from external nature through the artist's mind to his canvas. Although the symmetrical may be beautiful, still symmetry does not always constitute beauty. It must comprehend that "*inner* sense," which it is the purpose of the "Soul in Nature" to examine.

PICTURE SALES.

On the 20th of May, a portion of the pictures of the English school collected by the late William Wells, Esq., of Redleaf, the well known amateur, was sold by Messrs. Christie and Manson. Among the number, amounting to fifty-seven, were several capital examples of many of our leading painters which realised sums that manifested no diminution in value. The most important were:—"St. Michael's Mount," under a sunset, by E. W. Cooke, A.R.A., 63*l.*; "Columbus and the Egg," C. R. Leslie, R.A., 333*l.* 18*s.*; "Taking the Veil," T. Uwins, R.A., 94*l.* 10*s.*; "Boys going to School," T. Webster, R.A. 383*l.* 5*s.*; "Looking out," a marine view, Sir A. W. Callcott, R.A., 168*l.*; "The Sands at Boulogne," E. W. Cooke, A.R.A., 136*l.* 10*s.*; "The Church of St. Peter, Caen," a small picture by D. Roberts, R.A. 73*l.* 10*s.*; "Autolycus," A. Egg, A.R.A., 372*l.* 15*s.*; "The Return of Olivia," from the 'Vicar of Wakefield,' by R. Redgrave, R.A., 115*l.*; "The Hurdy-gurdy Player," F. Goodall, 321*l.* 6*s.*; "A Harbour Scene—Sunset," J. M. W. Turner, R.A. by no means a first-rate specimen of the painter, 672*l.*; "Fallow Deer," Sir E. Landseer, R.A., 735*l.*; "Red Deer," the companion picture by the same hand, 682*l.* 10*s.*; "Fishers on the Southern Coast," W. Collins, R.A., 210*l.*; "A Woody landscape — Morning," T. Gainsborough, R.A., 204*l.* 15*s.*; "A View in Italy—Sunset," R. Wilson, R.A., 138*l.* 12*s.*

At the same rooms, on the 22nd of May, Messrs. Christie and Manson, disposed of about one hundred English pictures, including a few drawings by Turner, R.A. Whether the whole were originally in the possession of one proprietor, or were gathered from various owners, we could not ascertain. The following are most deserving of notice:—"Venus, Adonis, and the Graces," a rather large, and we should judge, an early work by F. R. Pickersgill, A.R.A., 99*l.* 15*s.*; "Cattle Reposing," T. S. Cooper, A.R.A., 152*l.* 5*s.*; "The Pets," a charming little composition of two young girls playing with sheep, by R. Ansdell, 56*l.* 14*s.*; "The Alarmed Mother," a companion picture also representing sheep, 55*l.* 13*s.*; "The Welsh Tramp," and "The Welsh Mother," a pair by C. Dukes, 52*l.* 10*s.*; "The Irish Ballad-singer," Rothwell, 42*l.*; "The Spae Wife of the Clachan." a large work, replete with genuine character, by J. Phillip, 220*l.* 10*s.*; "The Highland Farm," another large work by the same artist, full of figures, 147*l.*; "Turning the Drove," R. Ansdell, 50*l.* 8*s.*; "A Scene from 'Taming the Shrew,'" a rather early work by A. Egg, A.R.A., 147*l.*; "The Great Fire of London," by E. M. Ward, A.R.A., exhibited at the Royal Academy in 1848, but subsequently "retouched and finished," as the catalogue of the sale informed us, 262*l.* 10*s.*; "The Awkward Position," a passage in the life of Oliver Goldsmith, a picture by A. Solomons, which attracted very considerable notice for its humorous character and clever painting, in the Royal Academy last year, 210*l.*; "Ulysses in the Island of Calypso," T. Uwins, R.A., 126*l.*; "The Silent Pool," by Anthony, a comparatively small work, but exhibiting the peculiar and forcible style of the artist, 89*l.* 5*s.*; an admirable specimen of the combined talents of Creswick, R.A., and Ansdell, rather small, "A Landscape, with Sheep," and, by the way, we never saw sheep more truthfully depicted than these, 105*l.*; a small "Landscape with Trees and Buildings," an early example of Calcott's pencil, 68*l.* 5*s.*; "The Hay-Cart," with a thunder-storm approaching, very powerfully painted by Anthony, 99*l.* 15*s.*; "The Village Festival," by the same artist, 89*l.* 15*s.*;—an exquisite "Landscape" by Turner, R.A., in his earlier manner, and measuring only fourteen inches by twenty inches, 173*l.* 5*s.*; "A View on the Thames," a much larger work by the same, but scarcely worthy of the name attached to it; indeed it seemed to have lost all its colour, 84*l.*; another large picture by Turner, "A View on the Teign," the principal feature being the hull of a vessel with its broadside to the stream, hauled up on the shore as if for repairs, 225*l.* 15*s.*, the luminous quality of a rich evening sunset, but perfectly quiet, is the great charm of this work; "A View on the Wye—Evening," also by Turner, about thirty inches by twenty-four inches in dimensions, a perfect gem in richness and depth of colour, and in all respects one of the most beautiful examples of this artist's earlier period; it was knocked down, after a short but spirited bidding, at 315*l.* The next works offered were four drawings, put up singly, which have recently been made a subject of litigation in the law courts, and were executed, we believe, for the late Mr. C. Heath, the engraver; they are exceedingly small, about six inches by four, but they fetched together, the absurd sum of 169*l.* 1*s.*: we say "absurd," as there was literally nothing in them to warrant so large a price being given for them, though from the hand of Turner; the fact, however, shows the urgent desire there is to possess some memorial of the artist's genius. Another drawing by him, of large size, and of his earlier time, a "View of Edinburgh, from the water of Leith," more fully justified the sum paid for it, 210*l.*; but the same remark scarcely applies to that which followed, "The Brunnig Passage, from Marengen to Grundenwald," a drawing about eighteen inches by fifteen, in the painter's latter style, and gorgeous with crimson tints; it was sold for 120*l.* 15*s.* The remaining pictures disposed of on this day, which we consider worthy of notice, are, "The Old Hall at Stiffkey, near Wells, Norfolk," a charming work by H. Bright, 131*l.* 5*s.* "Miss Haredale and Dolly Varden," W. P. Frith, A.R.A., 157*l.* 10*s.*; "A Romp in the Hay-field," P. F. Poole, A.R.A., 120*l.* 15*s.*; and, "Catching the Expression," E. D. Leahy, 69*l.* 6*s.*

THE SON OF NIOBE.

FROM THE GROUP BY J. LEEB.

Among the distinguished foreign artists whom the Great Exhibition of last year attracted hither was M. Jean Leeb, an eminent sculptor of Munich: he brought with him a large and varied number of beautiful drawings and designs for sculptured works of almost every description, and courteously permitted us to select any we might think proper to engrave. His group representing the son of Niobe struck by the arrow of Apollo appeared well adapted, by its classic elegance, for our purpose, and we have accordingly had it executed upon the steel. The action of the human figure declares the circumstance: he leans back on receiving the fatal wound, places his feet, as for support, on the loins of the terrified animal, and rests his left hand on its haunches, while the right holds up his mantle archwise over his head as if it could protect him from the shining dart. The sculptor has judiciously spared us the sight of the arrow fastened in the limbs of the fair and slender youth, or of the gaping wound which it might be supposed to have inflicted; but the story is not less forcibly, and far more agreeably, told by the omission, than if the weapon which brought the calamity had been expressed. The horse is finely modelled, in the antique style, but from a beautiful Arabian lent to the sculptor, for this study, by the Crown Prince. Both figures exhibit thorough anatomical knowledge with regard to their respective positions, and come together in as perfect harmony and gracefulness of form as the animated, yet different movements of each will admit. The only portion of the entire work which has an unnatural appearance is the termination of the horse's tail; this is brought down to a solid mass, instead of being broken: but the sculptor's object in so modelling it and resting it upon the pedestal, was, doubtless, to give support to the whole. This group is, we believe, at present only modelled in plaster.

M. Leeb was born at Memmingen in 1790; he worked at the Louvre in Paris, and in the Pantheon, in the years 1812 and 1813; and in 1815, was occupied, under the direction of Klenge, upon the ornaments of the Glyptotheca, at Munich. In 1817 he went to Rome, and two years afterwards sent to Germany two works which gained him considerable repute, a "Bacchante," and a bas-relief representing "Pegasus and the Three Graces." In the following year he executed at Naples for the Duke of Alba the group of "Hylas and the Nymph," which has been engraved, and is considered one of his finest works. In 1823 he was once more in Rome, labouring in the studio of Thorvaldsen, when he received a commission from the Crown Prince of Bavaria to execute several busts for the Walhalla, and another from the King of Wirtumberg to sculpture, from a sketch by Thorvaldsen, "St. Matthew the Evangelist," for the chapel of Rothenberg, near Stutgard. It would far exceed the limits of our space to refer to his other numerous productions, for M. Leeb is most zealous in the service of his art, and of extraordinary energy and perseverance.

RELICS OF MIDDLE AGE ART.

PART THE FOURTH.

THE earliest earthenware of French manufacture is known as the Fine Fayence of Henry II., which, during the reign of that monarch, rapidly attained the highest degree of perfection, but was carried on for so short a time that not more than thirty-seven articles of this manufacture are known to exist. The finest specimen, for beauty of execution and delicacy of detail, is the CANDLESTICK engraved on this page, and which was purchased by the Baron Rothschild, from the Préaux collection, for 4900 francs (amounting, duty included, to about 220*l.*) The genii support escutcheons emblazoned with the arms of France, the letter H., and

the double D., the monogram of the famed Diana of Poictiers; indeed, this fabric is sometimes termed "Fayence de Diane de Poictiers," from the frequency with which her emblems appear upon it, and her prevailing colours, black and white, which are those employed on this candlestick, the garlands only being enamelled in green. The distinguishing features of this pottery are very marked. Its paste is a veritable pipe-clay, fine, and so white as to require no superficial enamelling; its glaze is transparent, and slightly tinged with yellow; and its decorations in relief blend with moresque designs in colour, which were probably printed, though supposed by some to have been incrusted on an incised field. We are alike ignorant of the name of the artist who originated this peculiar branch of fictile Art, and of the locality in which it was made; but that it belongs to France, and was fostered by the patronage of its court, may be reasonably inferred from the fact that the devices it bears are restricted to the salamander of Francis I., the monograms of Henry II., and Diana of Poictiers (as in the example before us), and the three crescents of the latter; showing how large a share these monarchs had in its patronage, as well as the fact that the manufacture which first made its appearance under Francis I., entirely ceased about the end of the reign of Henry II.

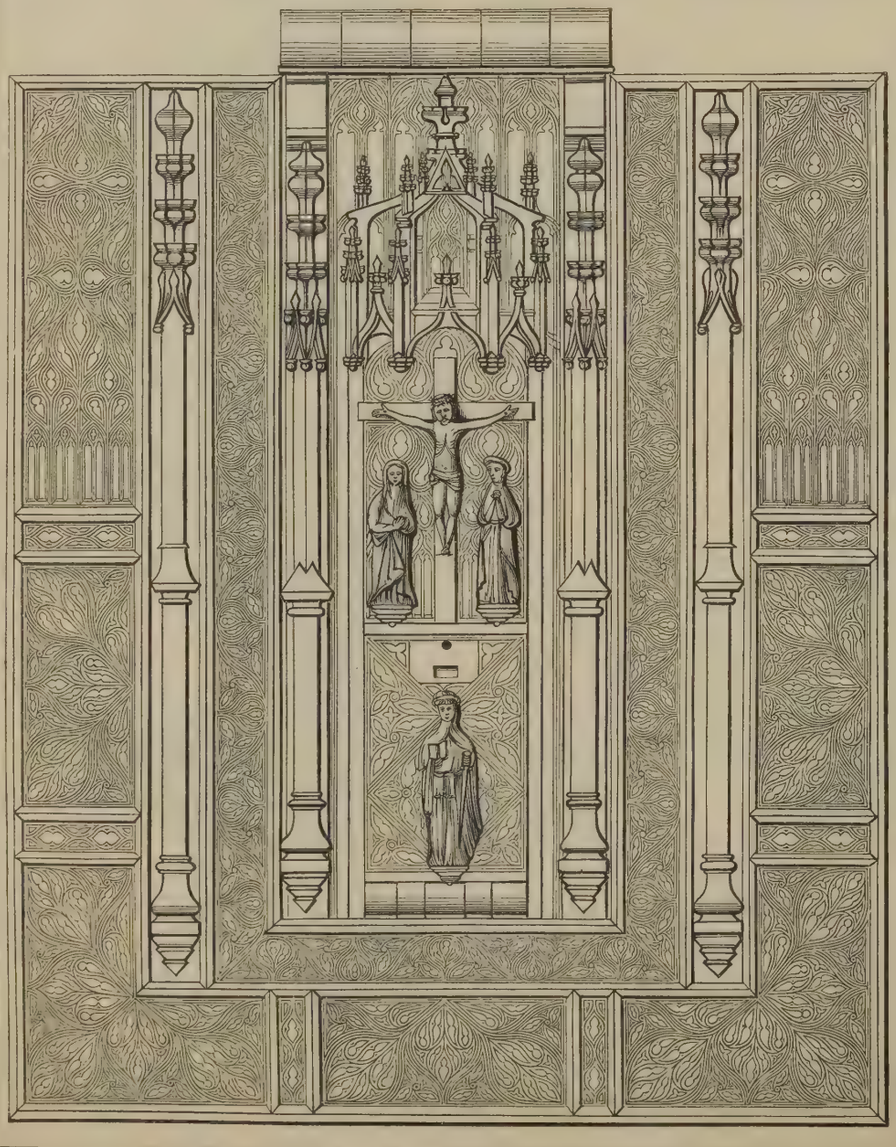
That there is much of beauty and of the correct principles of tasteful composition visible in these works, is not to be denied; and that these qualities stamp a value on such humble materials as those from which they are constructed, must also be conceded; but the great rarity of specimens of this peculiar manufacture has much to do with the large

prices obtained for them when submitted to the collectors of *vertu*, and must be remembered in the present striking instance: that which is common, however beautiful, is seldom prized.

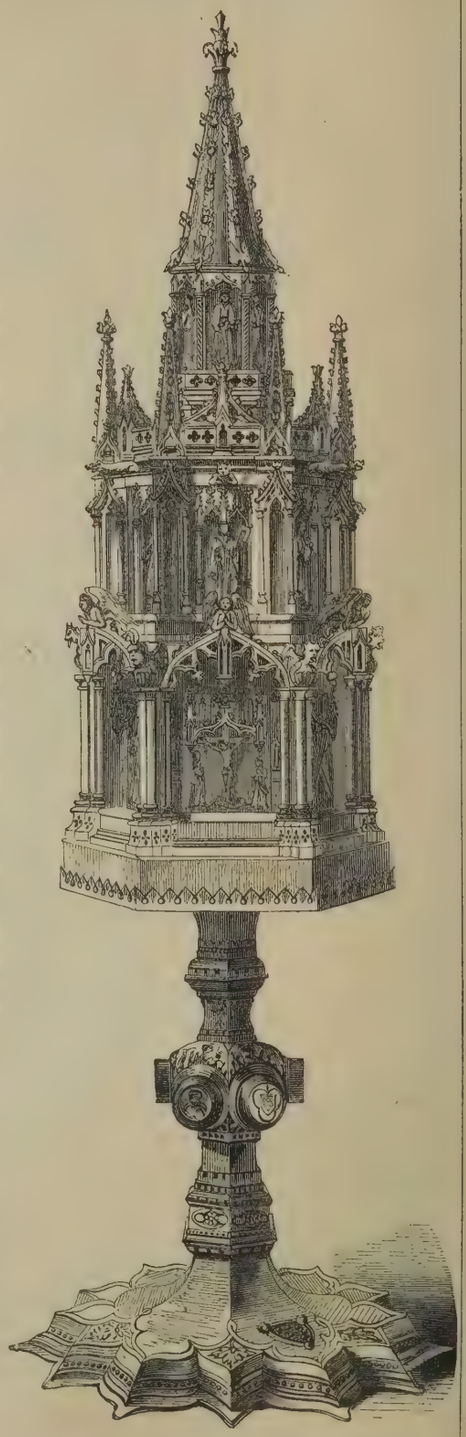
The bronze EWER is the property of the Duke of Buccleugh, and is of Italian workmanship of the sixteenth century, in the style of Polidoro, an artist who revelled in the fanciful freedom of the Renaissance. It is boldly and elaborately modelled with masks, eagles, festoons, and foliated ornaments. The neck is relieved with arabesque, and the handle is composed of a terminal lion. It, however, contains the elements of classic design in that unclassic profusion which speaks of luxurious rather than of refined taste, and evidences some want of true knowledge of the leading principles of design as practised by the artists of antiquity.

The silver-gilt CUP is the property of Pembroke College, Cambridge. It is a work of the fourteenth century, inscribed "Sayn Denes y^{t} es me dere for hes lof drenk and mak gud cher;" the letters V. M., are for "Valence Marie," the original name of the college, founded in affectionate and lasting memory of Aymer de Valence, Earl of Pembroke, by Mary de St. Pol, his widow.

The LOCK of wrought steel, an elaborate and beautiful work of the sixteenth century, is from the collection of H. Magniac, Esq. It is of florid design, as exhibited in Flamboyant architecture.



From the same collection we obtain the Gothic MONSTRANCE in silver engraved below. It was dedicated to the most sacred service in the Catholic church, that of holding the consecrated wafer upon the altar. Upon such holy utensils the art of designer and workman was lavished with peculiar fervour in the palmy days of the Church of Rome, which still boasts the possession of the finest artistic works of the goldsmith and jeweller in the middle ages, works which



give the truest knowledge of the state of taste at that time, and evince the wonderful inventive power of their designers, and the exquisite manipulation of the workmen. The present example is not, however, the entire work of one period, the upper part being executed in the latter part of the fourteenth century, and the foot in the succeeding century; the rigid mathematical character of the one sufficiently distinguishes it from the other and later period.

The INKSTAND is a favourable example of the fancy exerted in the designs for these appendages to the secretary, at a time when writing was really a distinction in one who possessed that accomplishment. Inkstands were then strictly articles of luxury, and were generally large and showy pieces of library furniture. The present specimen is of bronze, and the enrichments consist of arabesques, eagles, &c., surmounted by a figure of Cupid. The triangular base is made with a triple division, forming a pedestal to an inkstand, bearing some resemblance to that used by Petrarch, and which is a well-known production. The present specimen belongs to I. K. Brunel, Esq., and is a work of the sixteenth century.

We have already presented our readers with specimens of the ivory BASSO-RELIEVOS ascribed to Fiamingo, the series being the property of B. L. Vuillamy, Esq. They are all devoted to Bacchanalian subjects, and are remarkable for the spirit with which they are designed, and the truthful vigour of their execution. The forms of the youthful figures are given with a grace and knowledge that few but Fiamingo possessed. The present subject is well composed, and some moral may be said to have lurked in the mind of the artist, who has vividly displayed the effect of excess in destroying the harmony of music and wine, so effectually as we see it done in one episode of the group before us.

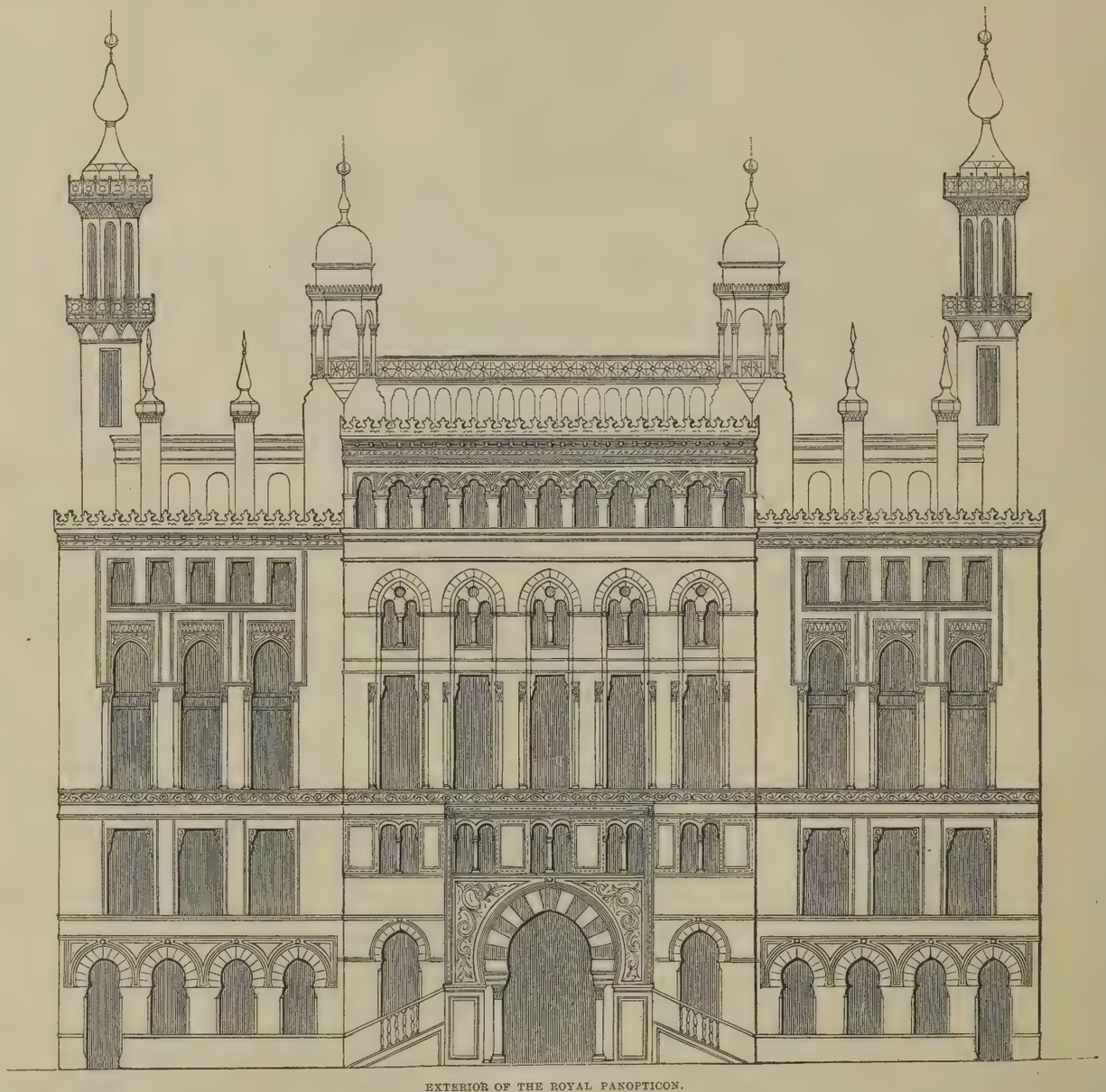
THE ROYAL PANOPTICON OF SCIENCE AND ART,

LEICESTER-SQUARE.

OUR pages have already recorded the formation and progress of the new scientific institution, which is to add another to the "thousand and one" instructive and useful *media* of obtaining amusement and knowledge which our capital possesses. Originating with a man of persevering energy and much practical knowledge, it has become fully matured under the auspices of others possessing the power and capacity for carrying out such a project, until it now bids fair to open its future campaign with an *éclat* which may be permanently insured to it by the application of managerial tact, and the acquisition of such objects of Art and Science as cannot fail to make the edifice at once an instructive and entertaining place of public resort for all ranks and conditions.

That institutions of this kind deserve popular support—by which we understand the support of the wealthy and the intellectual, no less than that of the uneducated who seek after the acquisition of knowledge—needs no argument at the present period, when the claims of mental pursuits are universally admitted to be of primary importance to the well-being of society in general, and the happiness of individuals. The amount of instruction which may be gathered within the walls of such an institution as the Panopticon professes to be, can scarcely be over-estimated. Its comprehensiveness is one of its most remarkable features; and, inasmuch as the diffusion of knowledge, to be made widely attainable, must be effected at the smallest expense to the majority of those for whom it is intended, the terms of admission to the advantages here held out will preclude few from benefiting by them.

In the present advanced state of the Arts and Sciences it is well they should have a central home in London, and thus mutually illustrate



EXTERIOR OF THE ROYAL PANOPTICON.

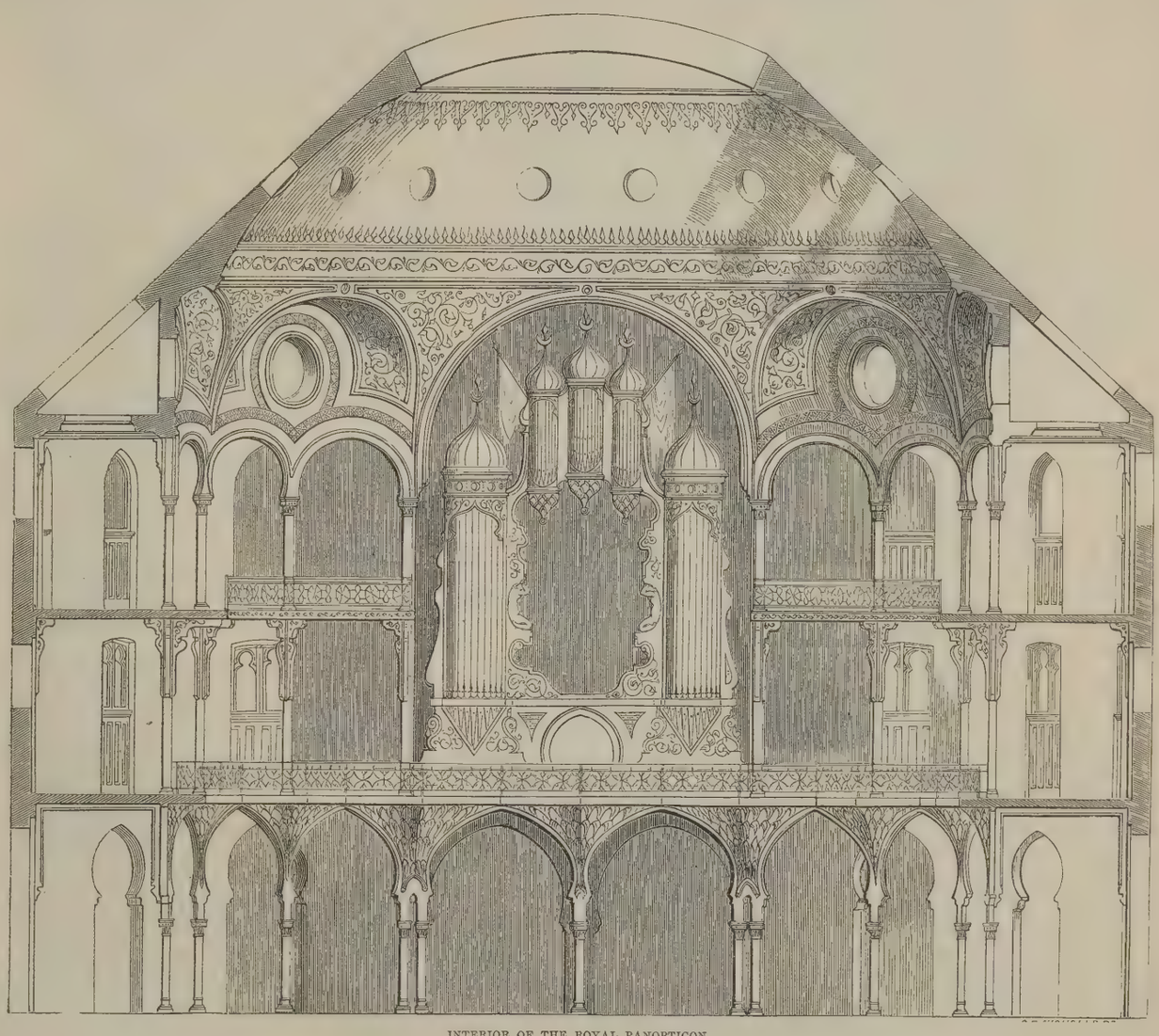
each other, in a manner commensurate with their importance and their relative bearings. Now this can be done most effectually by what we shall hereafter expect to find collected within this building. The council of management comprises names well known to Art and Science, which are a sufficient guarantee for due attention to the claims of each; and with such advisers as Sir David Brewster, Dr. Mantell, Dr. Ure, and other eminent scientific men, we need feel no fear that the latter will be well represented; while Art may be safely committed to the fostering agency of such of its professors as Baily, Hart, Hering, Landseer, MacDowell, Maclise, and Martin, all of whom are associated with the labours of the council.

The formation of this association has been the well studied labour of years; and when it had assumed completion, a site in our crowded metropolis was not very easy of attainment. It was originally intended to have been placed in close proximity to Exeter Hall, on a space of ground behind, but difficulties resulted from this proposition, which was ultimately and fortunately abandoned, and the eastern side of Leicester-square finally fixed upon. A better position it would be difficult to find, and at the close of the last year the edifice was commenced from the designs of Messrs. Finden and Lewis. When these were in progress of arrangement, it was thought highly desirable by the promoters of the institution that the architectural effects should be such as to excite the attention of the public by their novelty. For this reason the Saracenic style was adopted, and has been followed throughout with such modifications as must inevitably be necessary in adapting to the requirements of a northern climate a style which is the offspring of one far south.

The principal external features are delineated in our engraving, but it is intended to call in the aid of colour to assist the picturesque character of the style in accordance with the taste displayed in such buildings in the east. Encaustic tiles will be used for "string-courses" in various portions of the *façade*, and positive colour in others, giving perfect *vraisemblance* to the entire building. The minarets will also add to the

lightness of the entire design, and obviate the feeling of heaviness almost inseparable from so large a building. They will rise to the height of one hundred feet above the ground level, and will be constructed not merely for ornament, but to contain staircases for giving access to galleries at the top, intended for the exhibition of powerful lights, &c. It is also determined to make them available as stations for noting electrical atmospheric changes, for which purpose Newall's wire-rope patent lightning conductors will be used, which the society intend plating for the purpose of ensuring greater accuracy, and these ropes will pass down the building into an observatory below, where an extremely careful registration will be adopted for noting the most delicate state of the atmosphere; this will form an important feature in the scientific utility of the institution. A very superior daguerreotype apparatus is also to be constructed, and a series of rooms for sitters provided, replete with every convenience. These apartments will be stationed at the height of 80 feet, and ascending rooms are to be provided to avoid fatigue to any who may be disposed to visit them.

Internally, the principal portion of the building is occupied by a great hall for exhibitions; the character and construction of this may be perfectly understood by our engraved section of the interior, with which we have been furnished by the architects. This hall is about one hundred feet in diameter, having two galleries surrounding it, each about sixteen feet wide. The arrangement of the vast dome which covers it has undergone some alteration since it was first designed. It was originally intended to erect an immense dome of iron and glass, on the ridge and furrow principle adopted in the Crystal Palace, but in accordance with the style of those surmounting the eastern temples, for which purpose an actual daguerreotype was obtained of one of the principal mosques; but this idea was abandoned for various cogent reasons which originated during the progress of the building; and a dome was ultimately substituted of another form, more in character with the general style of decoration adopted. Out of this hall there extend, on the one side, two rows of private boxes for spectators, and on the other, a large space, thirty-six feet deep, which will be occupied by an immense organ now building by



INTERIOR OF THE ROYAL PANOPTICON.

Messrs. Hill and Co., in front of which will be exhibited the optical diorama and other illusions, as invented and improved by Mr. E. M. Clarke, the resident managing director. In the rear of the great hall is a space which will be occupied by the lecture-room, in immediate connection with which will be extensive laboratories, that are intended to be made generally available for scientific purposes, not only to the *employés* of the institution, but to the students of every kind. In the arrangement of these buildings in the rear, considerable difficulty has been experienced, owing to the close approximation of the adjoining premises.

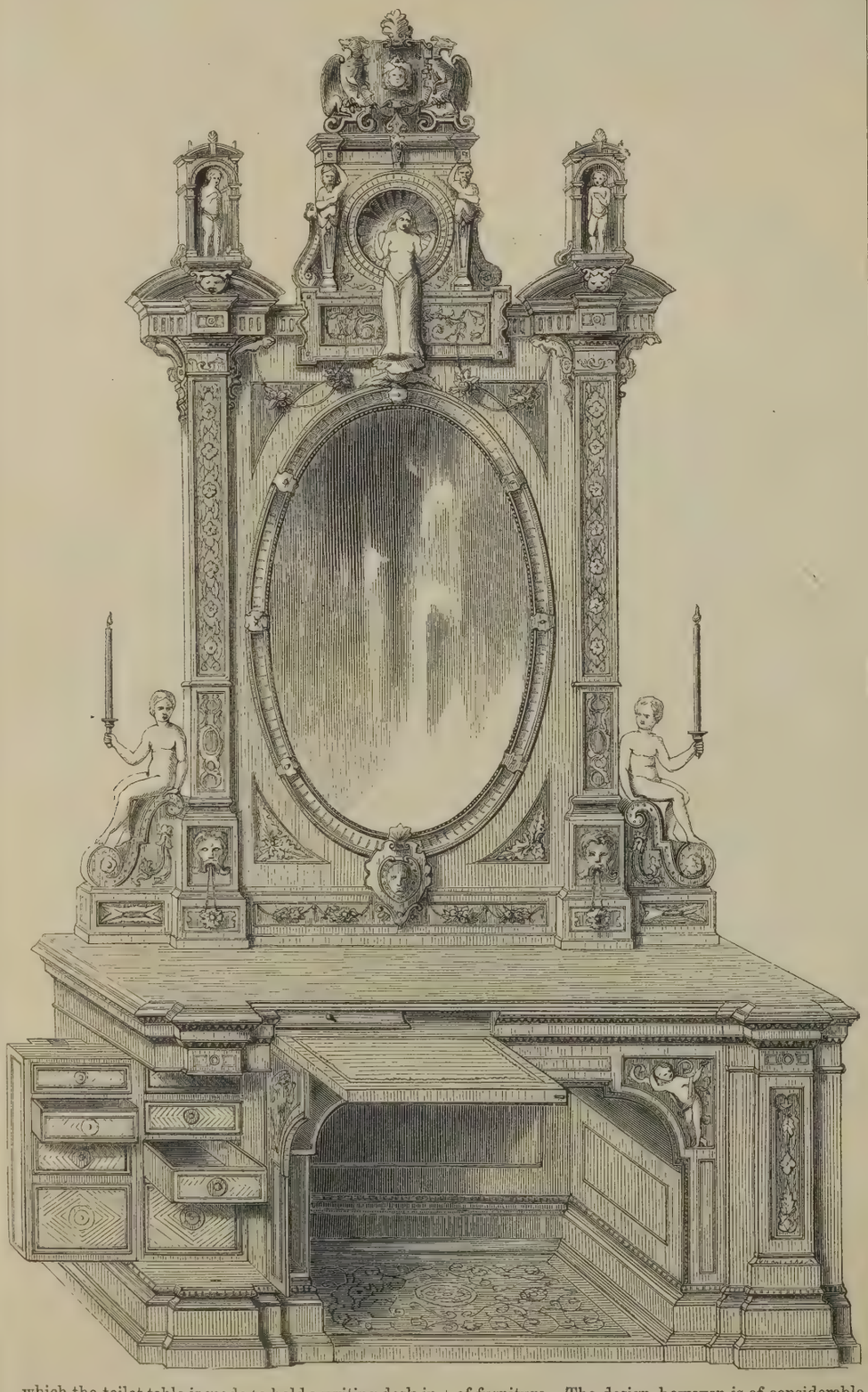
There is another feature in connection with this institution to which we would particularly direct attention, because it is one we have more than once advocated, and in which we shall ever take a lively interest, namely, the education of females in such branches of industry as may enable them to earn an honourable livelihood. The Council of the Panopticon have, much to their honour, taken this important subject into their consideration, and have determined to give their views a practical purpose, by establishing schools for instruction in a variety of useful and light trades; such, for instance, as watch-making and jewellery, at present monopolised by men, but which are peculiarly within the reach of feminine ingenuity and industry. Many other avocations might be pointed out to which females are especially fitted, and the difficulty which now besets them in finding good and profitable employment may thus in a great degree be obviated, by a fair course of instruction in creditable professions.

The progress of the building is highly satisfactory, and it is now confidently hoped that the institution will be in full operation in the early part of the ensuing year, when it will be the object of the council and directors to ensure the approbation of the public by the excellence of their arrangements, both as regards scientific instruction and amusement. It is the wish of that body to make their institution the exponent of the march of mind in the present century, so that within its walls all new improvements in Science may be popularly explained and familiarised, the useful Arts may find a home, and mechanism of all kind be displayed; and the scientific and useful being thus provided for, the elegant Arts may be also displayed worthily; painting and sculpture will decorate its walls, and all the novelties produced by the daguerreotype, stereoscope, and such philosophic wonders, be also fully developed. By these means modern discoveries may become familiar.

THE

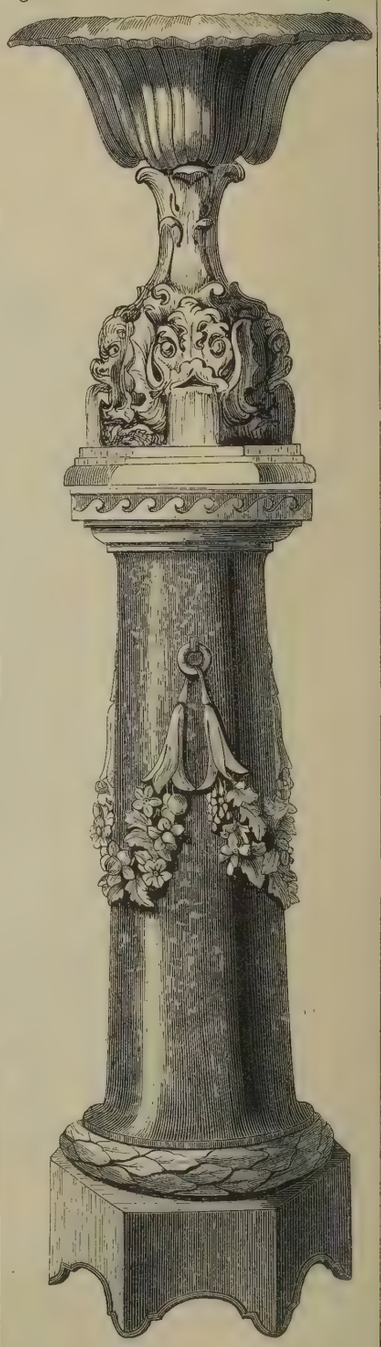
PROGRESS OF ART-MANUFACTURE.

AMONG the innumerable objects which last year filled the Crystal Palace as the exponents of the industry of the world, were many that deserved abstraction from the enormous mass which surrounded them, preventing, in some degree, the due amount of attention that their individual merit fully warranted. Taken thus out of the crowd, they would have stood the test well, and have obtained a far greater meed of applause than they could hope for when eclipsed by more gaudy rivals. Of this class was the TOILET-TABLE, by F. WIRTH, of Stuttgard, here engraved; and which was manufactured of mahogany. It combined within itself all the necessaries of a *secrétaire;* and our illustration exhibits the ingenious manner in



which the toilet-table is made to hold a writing-desk in front, the side pilasters serving also to mask a nest of drawers, which can be made available for the many necessities of the writer, or useful in containing the requisites of the toilet. There is, therefore, much ingenuity exhibited in the arrangement of this piece of furniture. The design, however, is of considerable artistic excellence; it is in the best taste of the *cinquecento*, as it was developed in its purer period, when a classic amount of precision was enforced, and ornament was very properly subdued to the general design, which did not then admit of *bizarre* character.

The VASE and PEDESTAL underneath are of the productions, in imitation-stone, of Messrs. RANSOME & PARSONS, of Ipswich, from whose numerous works we selected and engraved one —a fountain—published in the *Art-Journal* for May. It will be obvious that the mineral—"artificial stone"—is applied chiefly to matters of more direct utility, being very largely adopted by the builder. Its capabilities, however, are better shown in objects such as this, where its advantages are manifest. For durability,



indeed for sharpness and general effect, it may in many respects compete with stone. The extensive works of Messrs. Ransome, which we not long ago visited at Ipswich, demand greater space than we can here accord to them, and may hereafter be made the subject of an especial article. It is sufficient for the present to remark that the use of artificial stone for ornamental works is becoming every year more general in the provinces.

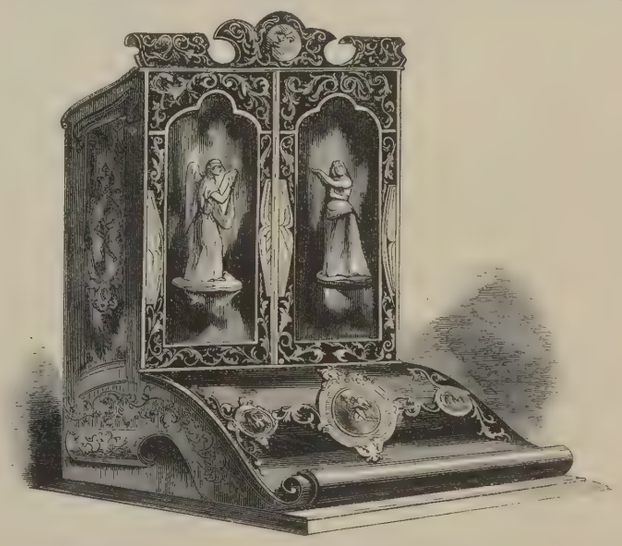
The subject of the annexed engraving is a massive silver TANKARD, manufactured by Mr. D. C. RAIT, of Glasgow, for the Earl of Eglinton, and presented by that nobleman as a prize to be contended for by the "Curling Clubs" of Ayrshire. The tankard is upwards of two feet in height, having on each side a design illustrative of the Scottish national

game of "curling." Under the spout is a finely-chased antique head, crowned with a wreath of ivy leaves, and having icicles pending from the beard. The chased ornaments are interspersed with appropriate emblems, and the tankard stands upon a plateau of frosted rock-work. Altogether, it is a work that reflects credit on the taste and skill of the manufacturer.

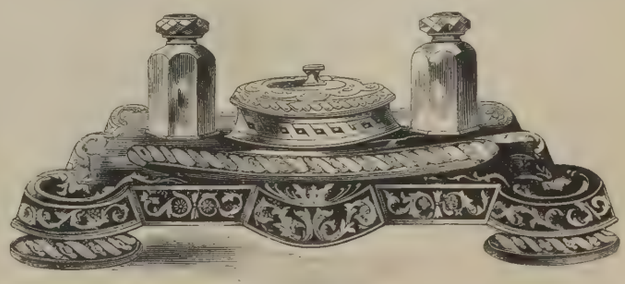
The above engraving represents an exceedingly pretty FLOWER-POT, with perforated holes to admit the *bouquet*, which must of course be of cut flowers. It is one of the many admirable productions of Mr. Alderman Copeland, of Stoke-upon-Trent, and is manufactured of porcelain.

From the establishment of Mr. CLAY—an establishment famous for productions in *papier mâché* since the application of the material to purposes of household art—we have selected three objects, exhibiting novelties and some improvements. The WORK-TABLE is of somewhat new

form, and is in many respects good. It has, however, the not unfrequent fault in this class of articles—too much weight in the centre. The case for letters, paper, and their accessories, is a very pretty and pleasing



work, designed with due regard to convenience, excellent in character and in ornamentation. The INK-STAND is one of several which Mr. Clay has recently introduced—all being elegant in style and well arranged.



There are few branches of Art-Manufacture more important than that under notice. It is one in which we have arrived at great excellence, far surpassing the best manufacturers of the Continent, where the material is but little used for the purposes to which it is here largely applied.

SELECTIONS FROM THE PORTFOLIO OF MORITZ RETZSCH.

FANCY, a ruling and creative power, borne onward by a Swan, Pegasus, and Eagle (Poetry, Inspiration, and Aspiration), is surrounded by the beings of her own world whom she calls forth with her magic wand, in heterogeneous shapes, indicative of her restless creative faculty; all ending in a manner different from the beginning, all full of meaning, yet abounding with apparent contradiction.—M. RETZSCH.

THE INDUSTRIAL EXHIBITION IN CORK, JUNE, 1852.

THE newspapers, Irish and English, have teemed with notices of the Industrial Exhibition in Cork, opened by the Viceroy on the 10th of June. It is the first attempt to follow up the principle introduced into England, on the 1st of May, 1851; and it will, no doubt, find many successors in years to come. Taken in this view, alone, the Exhibition is of much importance—as an example of what may be done, and as a proof that public encouragement and support may be looked for in reference to any project of the kind. It may now be regarded as certain, that every year will give birth to some similar gathering of people and things, somewhere, in England, Ireland, or Scotland, and it would be well if arrangements were soon made to prevent the danger of two announcements for one period. Who will question the advantages to be derived from exhibitions such as that to which we now refer? If Science and Archæology have their moveable festivals, why should they be denied to Art; to Industrial Art more especially, upon the prosperity of which depends so many of the "small luxuries" of the productive classes, and which are so fertile of enjoyment and instruction to the wealthy and the prosperous? upon this topic we shall have other opportunities for comment; at present our business is with the Exhibition at Cork.

It was, in simple truth, A GREAT SUCCESS: commenced in Cork upon small means, by comparatively humble men, and with very limited hopes, it rapidly assumed a gigantic form: contributions in money and "in kind" poured in from all quarters. Among the earliest of its promoters—by a liberal subscription and by encouraging words—was his Royal Highness Prince Albert; the plan which at first contemplated only the productions of Munster Province was enlarged so as to include all Ireland: an associate committee was arranged in Dublin: the Lord Lieutenant at once extended to it his protection: manufacturers and producers of all kinds and orders were applied to, and gave in their adhesion: Sir Thomas Deane, one of the most active members of the Cork Committee, visited London to seek the aid of Irish artists there:* his son, Mr. John Deane (the Dublin Hon. Sec., to whose indefatigable zeal and labour throughout, the success of the Exhibition is mainly owing) actively canvassed the capital city and the "busy north:" Professor Shaw and Alderman Maguire "went the round" of the southern cities and towns: the excellent Hon. Sec., John Shea, Esq., organised Cork: and a spirit was aroused, very rapidly, under the influence of which grew up a building and an Exhibition, really as extraordinary and as admirable in their degree as were the Crystal Palace and its contents in London in 1851.

The building was the joint production of Sir Thomas Deane (renowned as an architect in Cork for nearly the third of a century), and J. Benson, Esq., architect, to whom, there can be no doubt, very high credit is due—whose already high reputation has been augmented by this feat. These gentlemen gave their services—ardently, continually, and *gratuitously:* the result is the erection of a structure exceedingly graceful, altogether convenient, and remarkably well lit (from the roof only), such as, we believe, will, and ought to, furnish ideas to all who may be engaged hereafter in similar undertakings.*

It was this building, situate on one of the many fine quays of "the beautiful city," which the Lord Lieutenant opened on the 10th of June. The scene of the opening was highly impressive; and, like all the rest of the proceedings connected with the affair, it was singularly well managed; the centre Hall was entirely occupied by ladies; Cork has been always famous for the beauty of its women, and those who had the good fortune to move about the narrow passages that morning, must have had assurance that the city abates nothing of its claim; around a raised platform, on which sate the Viceroy and his lady, were arranged the corporate magnates, the invited guests, and the executive committees—the promoters of the Exhibition—among them one (Mr. Daniel Corbet) a gentleman of kindly and generous sympathies, but simple and unambitious, with whom the idea originated, and who looked astonished at the glory that had grown out of his thought to show what Ireland had done, was doing, and might do.

Our space is insufficient to describe the various ceremonies and fêtes which succeeded "the opening," nor is it necessary to do so: a dinner followed—the next day there was a trip to Queenstown, (ancient "Cove")—in the evening a ball—the day following were visits to the several institutions. The cessation of amusements was the signal for commencing business; the building assumed the character for which it was intended; the goods were properly displayed; and Ireland's "industrial resources" were exhibited, we hope and believe, for their immediate encouragement, and for their permanent advantage.

It would be a thankless and a disagreeable duty to offer a word of remark that might seem to soil the brightness of this very brilliant affair: but assuredly, if other cities follow, as they no doubt will, the good example of Cork, it will not be necessary to mingle with serious duties so much of pleasure. In Cork, in order that the Industrial Exhibition might be associated with a dinner and a ball, an associate building had to be erected, at very considerable cost. The Dinner, indeed, furnished the occasion of the Lord Lieutenant's eloquent, admirable, and to-the-purpose speech. And the Ball supplied proofs anew of the grace and beauty of "Cork lasses," but they by no means aided or advanced the objects sought to be achieved by "THE NATIONAL EXHIBITION OF THE ARTS, MANUFACTURES, AND PRODUCTS OF IRELAND:" we note this matter, to enter our protest against its acceptance as a precedent.

We have intimated, that, chiefly in consequence of the gathering in the Great Hall, the Exhibition could not be fully formed until a few days after "the glory" of the Court "had departed;" we ourselves were compelled to leave the "beautiful city" while a large number of packages were yet to be opened: our report of the collection must be therefore very meagre—or rather we must postpone it for a while, until we are more amply in possession of details. The Fine Art of the Exhibition was, however, complete; it consisted of nearly two hundred paintings, and upwards of eighty works in sculpture. These were admirably arranged upon the walls, and along the centre passages of the principal hall: they were the works of Irish artists only. Among contributing painters were Maclise, Macdonald (a young artist of high promise), Fisher, West, Crowley, and Danby—residents in London: Mulvany, Macmanus, and two or three others—residents in Dublin: and Mahoney, T. N. Deane, J. Noblett, Scanlon, Stopford, J. W. Spread, R. Lyster, H. Westropp, and Brennan, professional artists of the city; associated with Lord Bernard, Lady Harriet Bernard, and other amateurs.

More, however, may be said of the sculpture than can be said of the paintings in the Exhibition. It will suffice to say that the contributors are M'Dowell, Foley, Hogan, J. E. Jones, the Kirks,—artists who have obtained high reputations everywhere,—and others who are candidates for fame.

Of the more utilitarian objects exhibited it is difficult to speak; as we have said, a very large proportion had not been laid out previous to our quitting the city. The "CONTENTS," however, may convey some idea of the nature of the Exhibition:—

1.—Mining and Mineral Products.
2.—Machinery, Carriages, &c.
3.—General Hardware, Brass, Tin, and Zinc Work, &c.
4.—Agricultural Implements.
5.—Surgical, Optical, Horological and Philosophical Instruments, Jewellery, Cutlery, &c.
6.—Marble, Stone, and Slate work.
7.—Glass, China, and Earthenware.
8.—Flax in all its various stages.
9.—Leather, Saddlery, Harness, &c.
10.—Furniture, Paper Hangings, and Ornamental Upholstery, &c.
11.—Linens, Calicoes, and Cotton Fabrics.
12.—Woollen, Worsted, and mixed Fabrics.
13.—Embroidery, Lace, and other Fancy work; Silks, Poplins, Tabinets, &c.
14.—Articles of clothing.
15.—Miscellaneous Manufactures, Small Wares, &c.
16.—Paper, Printing, Book-binding, Stationery, &c.
17.—Substances used as Food.
18.—Paintings, Drawings, and Engravings.
19.—Sculptures, Models, and Designs.
20.—Music; also Ancient and other Curiosities of Ireland, and Natural History.
21.—Poor Law Unions (their productions).

With many of the articles of Art-manufacture we were previously familiar: such for example, as the furniture of Jones, the brooches of West, and the tabinets of Atkinson, the carriages of Hutton and the dressing cases of Austin—which attracted deserved attention at the Exhibition in Hyde Park; but there were many objects brought here for the first time before the notice of the general public. Such were the works in various woods manufactured by Egan of Killarney; ornaments in bog-oak, the produce of Connell of Dublin;

* We had the pleasure to learn from Sir Thomas Deane that in every instance in which he applied for aid to an artist in London, he was received with the utmost cordiality, and aided with the most active zeal. He expresses in very strong terms his gratitude for their receptions, by which the "Fine Arts Court" of the Cork Exhibition has been made so creditable to the country.

* "The entrance or northern hall (the Corn Exchange), entered from the quays, is 76 feet square and 56 feet high, divided into nave and aisles, the nave rising into a species of clerestory, with elevated side lights. This fine apartment contains in various glass-cases all the fine texture articles—damask, linens, tabinets, crochet, embroidery, &c. From this hall is a noble arched entrance, 20 feet wide, descending by six steps into one of the finest rooms in Europe—the Fine Arts Hall, 182 feet by 53 feet in the centre, 45 feet high. It has an arched roof in one span, with laminated timber girders, and a continuous top light in the centre, 8 feet 6 inches at each side. The extreme end is circular, where is placed a noble organ, and an orchestra to contain two hundred performers; the latter temporary, to be removed after the first day's performance of the ode. The view from the northern hall of this beautiful room, now filled with sculpture and painting, is magnificent. The united length of these rooms, seen at one time, is 258 feet, running north and south. Running east and west, adjoining the north hall, and crossing the Fine Arts Hall, is a transept 320 feet long by 30 feet wide, adjoining which, to the south, at each end are halls, each about 130 by 80 feet—in all six great halls, for the various purposes of the Exhibition, with committee and refreshment rooms, and various offices attached, spacious courts, &c."

the very admirable organ which added so greatly to the interest of the "opening;" and, above all, the works in embroidery, of which we must find occasion to say more than can be said in a paragraph.*

But the Exhibition was assuredly richest in the articles which testified to the great natural capabilities of the country. Ireland has been emphatically termed a "land of raw materials,"—a country for which Nature has done much, and man little; and, as suggesting means for developing its great and many resources, the Exhibition must be regarded as of high national importance. Hitherto these resources have been made but very partially available to manufacture; it is, unfortunately and unwisely, the custom to consider Ireland as exclusively a country for growing grain and fattening animals, and that, consequently, manufactures are to be for ever exotics there. Yet who that travels in Ireland can have driven beside the borders of any one of its broad lakes or brawling rivers without mourning over a waste of water-power sufficient to turn all the spindles of all the towns of Lancaster and York!†

We hazard a prophecy—based upon a very long acquaintance with Ireland and its vast capabilities—that a time is drawing near when every one of its great rivers will move cotton mills, and each of its now lonely harbours become an active port,—when, in short, Ireland will be less an agricultural than a manufacturing country, at once the storehouse and the supply-market of its "next neighbour" to the west—the United States of America. This consummation will be brought about by the inflow of English capital, forethought, enterprise, and steady persevering zeal; by a closer union between England and Ireland; by a more settled conviction that "separation" was a delusion and a snare; and by a matured knowledge, on both sides of the Channel, that the one country cannot flourish unaided by the other—that their interests are, in short, MUTUAL AND INSEPARABLE.

Upon this topic we quote a passage from the eloquent speech of the Lord-Lieutenant at "the opening,"—a passage which we cordially rejoiced to hear received with cheers from every part of the Hall:—

"Gentlemen, it is not by strife and party contention; it is not by religious or political dissension; it is not by outrage and murder, that the regeneration of Ireland is to be accomplished. It is because of all this that misfortunes have come upon her—that so many of her sons have had to seek a refuge on other shores—that so many of her harbours are untenanted—that so much of her rich land is uncultivated. Endowed with everything that ought to make her great and prosperous, she has been miserable and poor, because she has been disunited. It is by the merging of all party feeling in the one great object, your country's welfare—it is by holding out the hand of friendship to your fellow countrymen—it is by preserving order and tranquillity among yourselves, that you will see happy faces—full haggards, and empty barracks—that you will see your harbours filled, British capital flowing in, and railway enterprise carried through every corner of the country."

To the raw materials of the Exhibition we therefore direct the attention of English visitors—premising that the most interesting and important of all the natural productions of the country are very inadequately represented; we allude to Class 1 in the catalogue, "Mining and Mineral Products, &c.," and we presume very earnestly to advise that this department be considerably augmented before the close of the Exhibition.*

There is one advantage connected with this Exhibition of the Industrial Resources of Ireland, upon which we cannot lay too much stress; *it will be a new inducement to the English to visit Ireland;* they will thus rub off prejudices by actual contact with a people always hospitable and "pleasant" to strangers; they will thus learn to cultivate those kindly feelings and generous sympathies which are ever engendered by acquaintance with the Irish "at home;" they will see a people full to overflowing of original power; and a country rich to exuberance in natural advantages and scenic beauty; they will travel at all times in comfort and in security—security from the insolence, the impositions, and the annoyances, which Continental travellers invariably encounter: FOR EVERY STRANGER WHO ENTERS IRELAND, IRELAND WILL OBTAIN A NEW FRIEND!

All who desire the improvement of Ireland, all who have affection for its people, hopes in their on-progress, and faith in their future, must therefore rejoice at any event which may bring the Irish and the English more often together—when the demon of politics is kept afar off; and we verily believe that the Exhibition we are noticing is full of good promise that will be soon succeeded by fulfilment. We earnestly advise those of our English friends who desire a summer month's enjoyment, to visit Ireland *now*; their pleasure will be unalloyed by any deleterious influence (at all events, as soon as the elections have terminated); and the ease and cheapness with which the tour may be made, are not among the least of its recommendations.*

* We are anxious to direct especial attention to the needle-work—"white embroidery" and "crochet"—in the hope that we may induce purchases among the strangers who visit the Exhibition. The "White Embroidery" in collars, sleeves, and pocket-handkerchiefs, can compete with the "Paris work" which our fair friends so highly value, and with this great advantage—that it can be procured for half the price charged by our continental neighbours: the designs are in excellent taste—in nothing have the schools so much improved as in their designs. When the ladies who undertook the work of industrial teaching could have hardly hoped for the success which has rewarded their exertions, the embroidery was done on much inferior materials than what they are now able to procure. The cambric and muslin is now of the best quality, and gentlemen can have shirt-fronts embroidered to any pattern they please to send; baby's caps and robes are produced of exquisite fabric and matchless work; and the CROCHET, which the late lamented Lady Deane taught to numberless females in the immediate neighbourhood of Dundanion Castle, bears so close a resemblance to point lace, that her pupils have frequently matched "old point" so well that the possessor could hardly discover when the work was brought home where the original ceased and the imitation commenced. The low price of Irish needlework will strike a stranger quite as much as its beauty and variety; the school that owes so much to the philanthropy of Mrs. Richard Sainthiles and Mrs. Paul M'Swiney has progressed steadily, and does not yield even to the Belfast schools in the beauty and perfectness of its productions. We recommend the needlework of Ireland to all who would support the regenerating influence of industry, and at the same time enrich their wardrobes by the exquisite embroidery of female hand-work.

† It was reported by Mr. Fairbairn, the eminent engineer, of Manchester, that between Loch Corrib and the sea, a distance of three miles, into the famous Bay of Galway, there was more water-power wasted than would turn all the spindles of Manchester.

* We may be permitted to say that in association with this branch of the all-important subject, the name of Colonel Hall must have, and ought to have, honourable mention whenever the great national resources of Ireland are considered and canvassed. In the first volume of Mr. and Mrs. S. C. Hall's "Ireland: its Scenery and Character," some pages have been occupied by Mr. Hall in explanation of the mining works carried on by his father in the south of Ireland. Colonel Hall, fortunately for Ireland, though unfortunately for his family, commanded a regiment which he raised in his own county of Devon. It contained a large number of miners, who, while he was quartered in the south of Ireland, excited him to embark his capital in mines. He subsequently opened and worked (in the counties of Cork and Kerry) no fewer than thirteen mines, several of which he *discovered*. From one of these mines alone—Ross Island, at Killarney—he obtained and sold 80,000*l.* worth of copper ore; and probably we do not exaggerate if we say that altogether, by his mining operations, Colonel Hall expended 400,000*l.* in Ireland. We may be excused, we hope, for printing the concluding passage of the article to which we have referred—in Mr. and Mrs. S. C. Hall's work on Ireland:—

"We have written sufficient to do honour to the memory of an individual to whose energy and enterprise Ireland is considerably indebted; for he was among the earliest of those who laboured to turn to account the great natural resources of the country—to encourage men of larger means, men who will probably reap the rich harvest for which it was his destiny only to prepare the ground; and to direct public attention to a source of profit for the undertakers, and of employment for the people. Like many others who have pointed out the way to fortune, it was his fate to behold the achievement of his hopes only from a remote distance; but he enjoyed the enviable knowledge that his labour had not been in vain; that he had been the means of spending some hundreds of thousands of pounds in the country; and of giving advantageous employment to masses of the people in various districts."

THE VERNON GALLERY.

THE PRINCE OF ORANGE LANDING AT TORBAY.

J. M. W. Turner, R.A., Painter. W. Miller, Engraver.
Size of the Picture 3 ft 11½ in. by 2 ft. 11½ in.

ALMOST any other painter than Turner would have essayed to give to a subject so important as this in English history, a character of grand naval array that would seem more in accordance with the circumstance. He has, however, been satisfied with making it simply the text of one of his noble marine pictures: the scene itself might just as well have served for the "landing" of any other person of note, about the same period of time.

The first thing that would impress one accustomed to analyse the composition of a picture, is the admirable manner in which Turner has arranged the materials of this work. The group of vessels of all sizes takes a triangular form; the largest ship, from which the Prince is supposed to have disembarked, occupying the centre, its main-top forming the apex of the angle; the balance on either side of this vessel is preserved in a most masterly style by the several introductory features, all subordinate, however, to the principal. But the whole are thrown into distance, and assume a secondary importance, by the state barge which, mounted on the crest of a broad, rolling wave, approaches the spectator; and in order to connect these two parts, and to relieve the formal and solitary appearance the barge would present if placed quite alone, the fishing boats to the left are placed comparatively near, and occupy the gap between it and the Dutch fleet.

In delicacy of colour the artist has never surpassed this work: the varied tints on the water harmonise most exquisitely, and are perfectly liquid; the waves are free and full of motion. We could indeed write a page in praise of this fine picture could we find space for it. But we must not omit to direct attention to Mr. Miller's engraving from it, which is all that the most ardent admirer of Turner could desire—vigorous, yet exceedingly delicate, and truthful as the original.

* The Chester and Holyhead Railway Company have widely advertised their scheme for inducing visits to Ireland. During our recent visit we obtained one of their tickets, and it is our pleasant duty to record, upon the testimony of others as well as our own, that its production always acted as a letter of recommendation; it was the indication of a stranger—ever a name of power in Ireland: and railway directors, inspectors, and porters all alike exhibited a desire to save him trouble and give him pleasure. The sum it will cost to enable him to visit Ireland, and to see its marvels in all parts, or any part, of the country, is singularly small. Maria Edgeworth used to say that "happiness in Ireland is always cheap:" this is true—however and wherever it may be sought. It is since her time that the combined journey and voyage from London to Dublin occupies just thirteen hours; only four and a half of which are now occupied on ship-board—on board a large steam-packet, that is to say, abounding in comforts. The Chester and Holyhead Company have done the work of true patriots in the temptations they hold forth to visitors from England, and we earnestly hope the scheme will answer their purpose.

SCHOOL OF ORNAMENTAL ART.

DEPARTMENT OF PRACTICAL ART,

MARLBOROUGH HOUSE.

The closing of the recent exhibition of manufactures, &c., on the 5th ult. at a much earlier period than we contemplated, inasmuch as no previous announcement of such intention had reached us, has, in some measure, frustrated our purpose of going into the details of those matters which the objects exhibited naturally suggest. We have indeed heard a report that it is intended to re-open the rooms at no short distance of time, with considerable additions to those manufactures that were on view; but whether such additions will be the result of new purchases, or the contributions of the manufacturers themselves, we have not been able to ascertain; nor how far another report that has reached us be correct, to the effect that the new exhibition will be open four days in the week on payment of sixpence by each visitor, and on the other two days gratuitously. If this arrangement be intended, we presume the object the Council has in view, is to afford suitable opportunities for studying the works which will be exhibited, to those for whose more especial benefit they have been got together, and which cannot conveniently be done in crowded apartments. This is perfectly right, but still we think the public who cannot afford to pay, but are none the less interested in examining what is submitted for inspection, will feel aggrieved by the more frequent exclusion: at all events the week might have been equally apportioned between those who choose to pay and the non-payers, that neither should have undue preference.

Owing, as we have said, to the unexpected closing of the rooms, we had only time to make a hurried visit through them on the last day, and jot down a few remarks on those objects that more immediately arrested our attention; and, first, of the articles purchased.

The textile fabrics are, with one or two exceptions, entirely of eastern manufacture, and consist chiefly of shawls and scarves. Now we can scarcely think a selection so exclusive is the most judicious that could have been made, however excellent each article may be. There is no reason why the taste of our own manufacturers should be formed solely by that of the Asiatic. There may be a fashion among our aristocratic female society which inclines them to the produce of Benares and Aurungabad, because an artificial value is attached to the silks and woollens of the East which does not really belong to them for elegance of design. In arrangement of colour and in combination of rich tints, many valuable lessons may doubtless be learned from them; but the forms of their designs are open to vast improvement, being for the most part conventional, and too often without any apparent meaning. We can point out several examples of these defects among the purchased articles; indeed the writer of the "observations" in the printed catalogue seems of the same opinion in some of his remarks. If the object of those gentlemen who selected the fabrics impelled them to go to a foreign market, we think that a few shawls from France, some yards of brocade and figured silks from Lyons, and of the ribbons from St. Etienne, might have been well substituted for several of the eastern productions which were recently exhibited. They would thus have procured a larger number and a greater variety of articles, and more generally useful, for the sums expended upon their present purchases.

Asia has also contributed a large proportion of the metal works bought and exhibited, swords, shields, and other warlike implements, cups and boxes, necklaces and bracelets. Some good ideas may possibly be borrowed from the ornamentation that these show, but their general utility appears to us rather questionable. The horse accoutrements from Lahore, bought at the cost of 100*l.*, might have been well spared, and the amount expended more beneficially. The jade-cups and boxes from the same place are, upon the whole, good, and the little spice box of silver open-work, from Mirzapore, is a gem of its class. The common water bottles in this part of the collection may suggest to glass blowers and potters some good forms for their own works.

The selection of French jewellery and articles of *virtu* is the best that could have been made. It is needless to particularise any one of them. A sound and judicious taste has been exercised in the whole of these purchases, which cannot fail to be highly suggestive to our own workmen. The hunting knife of MM. Marrel, though beautiful in design and workmanship, ought not to have been bought out of such limited funds as the Committee were entrusted with; 200*l.* would have bought a dozen objects more practically useful. We may make the same remark upon Moutier's shield, for which 220*l.* were paid. A larger assortment of Sèvres ware might judiciously have stood in the room of these.

We come now to the works of our own manufacturers, against the choice of which, generally, no exception can be taken. The purchase of a number of Messrs. Elkington's electro-plate productions was wise, inasmuch as the Committee got quantity as well as quality at a low cost. Messrs. Morel's oriental agate-cup, which, however, can scarcely be classed among British manufactures, is a perfect specimen of enamelling, and the chalices of Messrs. Hardman and Messrs. Skidmore are remarkable for beauty of form, and that of the latter for its elegant niello-work. Messrs. Lambert and Rawlings's silver flagon is characterised by the purest taste, while the silver basins, &c., of Messrs. Gough are no less distinguished by their elegance of form and lightness of ornament. The Irish brooches of Messrs. West and Messrs. Waterhouse are curious, and as they show some appropriate and elaborate ornamental work, they may be advantageously studied. The brass candlesticks manufactured by Messrs. Hardman, in the style of ancient brass work, are worthy of their place in the exhibition, and Messrs. Minton's encaustic tiles and terra-cotta friezes are not inaptly chosen. We should, however, have been pleased to see this latter department of manufacturing art—that which may come under the head of ceramic wares—include specimens of Alderman Copeland's china and porcelain, and the glass of Mr. Pellatt and of Mr. Green, with that of some other producers whom we could point out.

Of the works lent for exhibition,—the Queen's shield, the shield and vase by Messrs. Hunt and Roskill, Messrs Garrard's cup, lent by the Society of Arts, the specimens of Buckinghamshire lace, Messrs Lapworth's carpets, and the silk hangings of Messrs Jackson and Graham—all that need be said is that they contributed greatly to the value and interest of the exhibition.

Regarding the collection altogether as only the nucleus of a Museum of Manufacturing Art, we feel bound to admit the Committee, considering the difficulty of the task assigned them, have, on the whole, acquitted themselves satisfactorily. "Each specimen," they say in the introduction to their catalogue, "has been selected for its merits in exemplifying some right principle of construction or ornament, or some feature of workmanship to which it appeared desirable that the attention of our students and manufacturers should be directed." In making their choice they state that they felt it their duty to discard any predilections for particular styles of ornament, and to select whatever appeared especially meritorious or useful. The only "mistakes," if such they may be termed, are those to which we have alluded: at the outset of such an institution as this is proposed to be made, the first object should have been to collect as many suitable materials as the funds would admit of, without incurring a large outlay upon a few objects, however meritorious; these might have been postponed to future opportunities. The movement, as we said in our brief notice last month, is one that must operate to the benefit of our manufacturers and artisans, provided that it be carried on discreetly and with due regard to the requirements of those who are looking forward to it as a means to a practical end.

The exhibition, at Marlborough House, of the drawings and other works by the pupils of the various Schools of Design throughout the United Kingdom, which took place simultaneously with the other was, in our estimation, scarcely of less importance. It was the first time that the results of the labours of the numerous schools were concentrated in one focus so as to enable us to ascertain how far these institutions generally were effecting the purpose for which they were established. Our general impression is favourable as to the progress made, and is hopeful with regard to the future; still we should have felt greater satisfaction to have recognised among the designs sent for exhibition a larger proportion of such subjects as are adapted to the manufactures of the respective localities,—to have seen, in fact, that the pupils were working for the factories, their legitimate aim; instead of, as it frequently appeared, without any definite end in view beyond becoming clever draftsmen of things in general. As the designs were arranged in the apartments more according to subject than to the individual schools, we must follow this arrangement in the few brief remarks we have to make on such matters that particularly attracted our notice.

From the Metropolitan Female School, under the judicious management of Mrs. M'Ian, were some very clever coloured drawings from Indian shawls and scarves by Misses L. Gann, M. Rees, E. Mills, F. Collins, M. Burrows, and S. A. Ashworth; drawings from vases &c. by Misses A. West, F. Collins, M. Rees, and C. Mattaux: the drawings in distemper of flowers, by Miss M. Julyan and Miss F. Collins, are excellent in composition and coloured with much artistic skill; a picture, in oil, of fruit and flowers, by Miss E. Mills, is boldly and truthfully painted; another by Miss M. L. Burrows is deserving of honourable mention, and one by Miss A. West, to which the first prize was awarded, was skilfully grouped, but rather coarse in execution. A design for a table-top, painted on slate in imitation of variegated marbles, by Miss M. L. Burrows, is decidedly good; and a design for a damask table-cover, by Miss A. Cary, pleased us by its tasteful arrangement of floriated forms. From the Dublin Female School we noticed some clever drawings in distemper of flowers, by Misses I. Ashley, F. Harricks, J. Bradshaw, and E. Keightley; and from Glasgow, elementary designs by James M'Dowel and J. Bambridge. A drawing of flowers with an ornamental border, by W. M. Platt, of Manchester, and designs for paper by R. Collinson, E. Roberts, and J. S. Platt, all of the same school, ought not to be passed over without favourable notice. In the same room were some excellent drawings by the male pupils of the Metropolitan School; but as the names were not attached to them, we cannot make known their authors, with the exception of one for a porcelain panel by R. Yarrow.

Several of the plaster models showed considerable skill in this art, especially a bas-relief by C. H. Whitaker, of London, in which the angels are designed with grace and spirit; the models of friezes by J. Phipps and T. Walstenholme, of Manchester, of M. Muir, of Glasgow, and of water-plants by J. Marsh, of Hanley, were among those that commended themselves to our notice. A piece of silk damask and another of heraldic tapestry hangings, manufactured from designs by C. P. Slocombe, of London, exhibit good taste in their respective characters; as does a piece of lace designed by B. Heald, of Nottingham. The designs for muslin by E. Roberts, of Manchester, are particularly chaste and elegant, and the shawl patterns of J. Doeherty, Glasgow, and of T. Carlisle, Paisley, are brilliant and novel. A design for silk by A. Slocombe, of Spitalfields, is good in pattern and colour. Many of the lace patterns by the females of the Metropolitan School, but whose names were not appended, are exceedingly rich and delicate; we should have been pleased to point out a few of them more specifically. A Swiss curtain by R. Macgregor of Glasgow, a design for chintz, or paper, by R. M'Cloy of Belfast, and some for muslins, by J. M'Cormack, of the same place, deserve not to be passed over.

The walls of two or three apartments in the upper floor of Marlborough House were

covered with drawings and designs of various degrees of merit; some of these we think might have been substituted for a few that occupied a more attractive position below. We noticed some figure drawings in chalk that would have done no discredit to the pupils of our Royal Academy; they were the work of T. W. Sanders, E. Davis, and B. Williams, of the Worcester School; and one from a bas-relief, by G. Gray, of Hanley. From the last mentioned school was also sent a free and vigorous chalk drawing of oak-branches, most true to nature, by G. Ryle; and delicate outline drawings of floriated subjects by J. Roberts and A. Holloway. Large shaded groups of flowers, in chalk, by J. Latham, of Stoke, and I. C. White, of Manchester, one from a frieze by C. Neild, also of Manchester, and of a vase, by W. L. Carey, of Cork, must conclude our comments, though had time permitted us to take a more leisurely survey, there is no doubt we should have found many more whose merits would entitle them to have a place in our brief report.

By way of a corollary to the preceding remarks, and referring to the Department of Practical Art, we append a notice of a meeting held for the purpose of establishing drawing-schools in the metropolis and its vicinity.

On the 4th of June, the Westminster Mechanics' Institution, in Great Smith Street, was selected for what is somewhat affectedly styled "the inauguration of an Elementary Drawing School," in connection with that at Somerset House, on which occasion the chair was taken by the President of the Board of Trade (the Right Hon. J. W. Henley, M.P.), and the objects of its institution were explained by Mr. Cole and Mr. Redgrave. Mr. Cole, now the General Superintendent of Schools of Design, commenced his address by remarking that fourteen years had elapsed since the government of this country had admitted it to be sound policy to establish schools for instruction in the principles of Art, and that the establishment of the central School of Design at Somerset House had been followed by the organisation of twenty-one other schools located in all parts of the United Kingdom; but he went on to show that such schools were to be considered as failures more or less, which he attributed to a too hasty assumption that there existed students already qualified by sufficient elementary knowledge to enter them, and also that there were manufacturers sufficiently convinced of the value and importance of these schools, and lastly that we had "a public sufficiently educated to be able to appreciate their results." In the outset, he says:—

"It seems to have been assumed, that it was only necessary to decree to have a school of design in any locality, and to find the funds and educational apparatus requisite for its foundation, with the expectation that a school of design would become then and there established, and its fruits be manifested at once in the improvement of manufactures; but the experience of 14 years, *not with one but with all the* 21 *schools*, has shown that the looked-for result was not to be produced by these means only. Experience in *every one* of the 21 schools has proved that students did not exist sufficiently qualified, but had to be trained, not merely to be able to understand and practise the principles of design, but to learn the very elements of drawing. Experience has also proved that manufacturers were slow to recognise the existence of any scientific principles in design, and were too impatient for results; that they could only look to the demand of the markets, being necessarily under the thraldom of fashion and caprice, or, in other words, bound to obey the ignorance of the public; and lastly, that the public itself have known little of the teaching of the schools, have been rather discouraged from attending them by mistaken rules which attempted to limit the use of the schools to one class; and whilst the public were the ultimate and absolute judges of the results of the schools, they have been allowed to remain uninformed in the existence of principles which might assist them to judge such results correctly."

Now all this is to be obviated by the elementary drawing-schools proposed to be established, wherever a desire is expressed to have the assistance of government in forming such classes, by applying to the Board of Trade and conforming to the following conditions:—

"1. A committee of management must be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, who must engage to provide, keep clean, warm, and light a suitable room, at their own liability, and to give the names of not less than 20 male or female scholars, who will attend the school, if opened, for a period of not less than three months, at a payment of not less than 6*d*. per week each scholar.

"2. Such committee must be prepared to return the examples, &c., lent to them; to collect and account for the fees from the students, conduct and manage the school, provide for stated and periodical visits of inspection by the members of the committee; be responsible for the attendance of the master, contribute some portion at least of the fee received towards his salary, dismiss him for incompetence or misconduct, engage to follow the course of instruction prescribed, and make an annual report of the proceedings of the school on or before the 31st of October."

Such preliminary arrangements being agreed to, the Board of Trade has already announced its willingness, on its part—

"1. To appoint a competent master, and to guarantee the payment to him of a certain income for a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary. 2. To lend suitable ornamental drawing copies, models, coloured examples, and books. 3. To furnish samples of drawing materials, such as black boards, drawing boards, paper, slates, chalk, pencils, &c., and to give such information as will enable the managers and scholars to obtain those materials the readiest way."

But it is still advised that—

"Every effort should be made to render these classes as far as possible self-supporting—to divest them of any kind of charitable aspect—to attract all classes to use them for their merits only, and induce all classes to pay for them, and there can be no doubt, if all classes are made to feel their value and to share in their advantages, they may be made self-supporting. The highest point of ambition should be to become able to decline any pecuniary assistance from the government."

So that, in truth, "government aid" means very little, and we again arrive at the one "great fact" that all should "struggle for themselves."

We could not avoid feeling while listening to this "inauguration" speech, that what was true of students, manufacturers, and the public fourteen years ago is not the truth now. Otherwise, Mr. Cole himself has been working in vain, and we ourselves have been month by month descanting on Art in vain, and so have the numerous contributors to the press, whose communications, we think, prove the direct reverse. Our own published labours will show how continuously we have worked in the field, and we have the proud satisfaction of knowing that our labours have been rewarded. Public taste we fearlessly assert has been much elevated, and it is no longer possible for the manufacturer to pass off abortive attempts at decoration, as was his wont in times past. But so large and uncontrollable a body as we understand by the term "the public," it is a slow and a difficult task to teach and correct. We beg leave to doubt very much the axiom which Mr. Cole has adopted about the "anomalous state" of persons who criticise landscapes not knowing the shape of the leaves of an elm, and figures without knowing the number of their own ribs. Such arguments prove nothing, except it be to glorify the Dutch school or the painters of every leaf on a tree and every hair on a face. General principles are much better known now than it may be the wish of some few to believe. It is not, however, possible to argue away fourteen years' onward growth of public taste, with the enthusiastic patronage given to a Crystal Palace and its contents as a triumphant refutation of the imputation.

Have the students themselves done nothing? Have they not earnestly sought the aid of instruction? have they not found the means already of "helping themselves," and are they not successful without governmental influence? —not that we wish to decry what we have ever considered the primary duty of every government, that of supplying instruction to the people. We think the mass which has attended the North London School of Design at Somers Town, a triumphant proof to the contrary; and we cannot see the justice of ignoring this and similar establishments. We happened to be present at the opening meeting of this School, when a few earnest men desired to impress on the humbler hearers the necessity for instruction, and its practical benefit to themselves. Within the simple walls which then held the speakers were assembled a dense crowd of "hard-handed men who labour," and who listened with equal earnestness to what was proposed for the general good. The School thus founded has flourished and spread. We missed in Westminster similar faces; we had the noble and the educated, but we saw not the same gathering of artizan and humble labourer. It is easy to lecture to a well-dressed audience on the morality of the Arts, and their elevating influence; but if a wish is felt to be practically useful, lecturers must descend from their pedestals, and help the humbler groundlings a few steps higher in the educational scale. We have to instruct the ignorant, and the kid glove must grasp the sinewy hand of the workman, and not relinquish that grasp until his position be bettered.

THE ART-UNION OF LONDON.

We find in our contemporary, the *Builder*, the following list of pictures selected by the prize-holders up to the early part of last month. The initial letters after the title refer to the galleries from which the works were chosen:—

"Our Saviour with the Woman of Samaria," 210*l*., R.A.; G. Cornicelius; "The Foundling," 150*l*., R.A., G. B. O'Neil; "The Mother's Dream," 105*l*., R.A., T. Brooks; "Leapfrog," 80*l*., S.B.A., W. Gill; "Pastoral Landscape," 80*l*., S.B.A., J. W. Allen; "A Cool Retreat," 80*l*., N.I., H. B. Willis; "Ivy Bridge—Devonshire," 80*l*., B.I., H. Jutsum; "The Vesper Bell," 80*l*., R.A., T. Uwins, R.A.; "Morning—Tintern Abbey, on the Wye," 80*l*., S.B.A., G. Cole; "The Magdalen," 140*l*., R.A., H. W. Phillips; "The Road Waggon," 70*l*., S.B.A., W. Shayer; "The Wolf Surprised," 57*l*. 10*s*., R.A., G. Armfield; "A Mid-day Sun—Clearing Timber," 60*l*., N.I., A. Gilbert; "Arab and Favourite," 50*l*., S.B.A., J. F. Herring; "Tranquillity, scene in North Wales," 70*l*. N.I., F. W. Hulme; "Sunbridge Church, Kent—Sunday Morning," 60*l*., S.B.A., H. J. Boddington; "The Town and Castle of Dieppe," 52*l*. 10*s*., W.C.S., W. E. Smith; "Dogs Attacking the Otter," 63*l*., S.B.A., G. Armfield; "Aïna Fellek, or the Light of the Mirror," 65*l*., R.A., W. Maddox; "Forest Shade," 50*l*., S.B.A., W. Shayer; "Fishing Craft on the Zuyder Zee," 50*l*., S.B.A., J. Wilson, jun.; "Craig-y-Dinas—North Wales," 60*l*., S.B.A., J. W. Allen; "The Villages of Delsthaven, Rotterdam in the distance," 50*l*., B.I., A. Montague; "The Plough Team," 50*l*., S.B.A., W. Shayer; "Distant View of Berry Pomeroy Castle," 35*l*., B.I., T. J. Soper; "Mountaineers," 40*l*., N.I., F. Underhill; "A Sunny Scene on the Severn," 50*l*., N.I., H. B. Willis; "Sand Dredges on the Stour," 50*l*., S.B.A., J. Tennant; "The Valley Mill—North Wales," 40*l*., S.B.A., H. J. Boddington; "The Opera Box," 40*l*., B.I., T. Brooks; "A Water-Mill on the River Ouse," 40*l*., S.B.A., H. J. Boddington; "On the Thames, near Wagram," 40*l*., R.A., H. J. Boddington; "The Lock Ferry—view on the Thames," 40*l*., R.A., G. A. Williams; "Cader Idris, from Barmouth Water," 40*l*., R.A., H. J. Boddington; "Evening, Hastings," 25*l*., R.A., A. Clint; "Shelter from a Shower," 25*l*., N.I., E. J. Cobbett; "Norwegian Scene, near Hardangar Fiorde," 31*l*. 10*s*., S.B.A., W. West; "Scene from The Abbot," 25*l*., R.A., F. Walmesly; "The Harvest Field," 36*l*., S.B.A., W. Shayer; "A Bright Day—North Wales," 25*l*., S.B.A., H. J. Boddington; "Dismantling a Merchantman on the Thames," 25*l*., W.C.S., J. Callow; "St. John's Eve at Seville," 65*l*., S.B.A., F. Y. Hurlstone; "Distant View of Windsor Castle," 25*l*., N.W.C.S., W. Bennett; "Mountain Ford," 25*l*., S.B.A., G. Shalders; "The Coast and Castle of St. Andrews—Fifeshire," 25*l*., S.B.A., J. Wilson, jun.; "The Fortune-teller," 25*l*., S.B.A., T. Clater; "Rural Love," 25*l*., B.I., G. Wells; "May, in the Park," 25*l*., R.A., C. Collins.

OBITUARY.

M. PRADIER

THE Paris papers announce the sudden death, on the 4th of June, of the distinguished sculptor, Pradier. Having been invited by a friend to pass the day at Bougiral, he went down by the railway, and walked from the station to the house, refusing to take the omnibus. After resting a short time, he left the house for the purpose of taking a stroll in the neighbourhood, was seized with a fit of apoplexy, and died the same night.

The French Journal *Le Siècle* contains a biographical sketch of the deceased, from which we learn the following particulars. James Pradier was born at Geneva in May 1792, but was taken to France when very young, and became naturalised in that country. It was originally intended to make him an engraver, his elder brother already being of that profession; his destination was however altered and he was placed in the studio of the sculptor Lemot. In 1812 he competed for the prize which permits the holder to proceed to Rome; he did not succeed in obtaining it, in consequence of the non-fulfilment of certain stipulated conditions, but the judges awarded him a gold medal of merit, and on the representation of M. Lemot, he obtained a pecuniary grant from the Minister of the Interior; in the following year he obtained the first prize of the Academy for his bas-relief of "Philoctetes in the Isle of Lemnos."

He now proceeded to Rome, where he remained five years, and executed several works which at the present time adorn various museums, especially a "Centaur and Bacchante," a bronze group in the museum of Rouen, and a "Son of Niobe" in the Luxembourg. When he returned to Paris in 1822, his fame had preceded him; he had been named a chevalier of the "Legion d'Honneur," and had received commissions for many important works, among them a "St. Peter" for the church of St. Sulpice; "St. Andrea and St. Augustine" for the church of St. Roch; a bust of Louis XVIII., by command of the King; a bas-relief for the triumphal arch of the Carrousel; and another for the chapel of the church of St. Louis, at Versailles. The Government also purchased for the Luxembourg two charming statues, a "Venus" and a "Psyche." In 1827 he was appointed to an important post in the Academy of the Fine Arts.

It would be impossible to enumerate all the works deserving of notice that Pradier executed. The Tuilleries possesses his "Prometheus" and "Phidias;" the church of the Madeleine, at Paris, his "Marriage of the Virgin" and four "Apostles;" the Bourse his "Industry;" the tomb of Napoleon twelve colossal "Victories;" the circle of the Champs Elysées, his bronze groups of "Genii vanquishing Tigers," and an "Amazon;" the Place de la Concorde, his design entitled "the City of Strasbourg." At Versailles are his group of "The three Graces," on the chimney-piece of the grand saloon; the recumbent statue of L. Charles d'Orléans, Count of Beaujolais; his statues of Marshal Soult, General Damrémont, of Vendôme, Gaston de Foix, and Anne, wife of the constable Montmorency. Many of his best works are scattered through the French provinces: at Nismes are a magnificent fountain from his hands, and a "Cassandra;" at Lyons an "Odalisque;" at Besançon a statue of Jouffroy; at Avignon, a "Virgin;" at Toulon a group of a "Dead Christ on the knees of the Virgin." In Geneva is his statue of Rousseau, his fellow-countryman; and a Russian amateur, M. Demidoff, is in possession of a colossal statue of "Christ on the Cross." Among his works scattered over private collections are several statues in bronze and marble, a "Satyr and Bacchante;" "Hebe offering drink to the eagle of Jupiter;" "Sappho;" "Spring;" "Venus consoling Love;" and others which our space compels us to omit. We must not however forget his "Pandora" belonging to Queen Victoria, nor his "Toilet of Atalanta" in the Luxembourg.

The multiplicity of Pradier's sculptures attest his diligence; the excellence of all, and the high quality of very many, testify to his genius. Without servilely copying the antique, he based upon its severity of style the feeling and sentiment of modern art; enlisting fable to aid him in the production of natural and pure forms. It is, however, to be regretted that not a few of his ideal conceptions are of a character which would only be tolerated where they were produced; had they been otherwise, we should ere this have introduced them among our "sculpture" engravings. The French school of sculpture has lost in him one of its brightest ornaments, and he has left behind him a host of pupils to lament his death, at the age of sixty, as an instructor and a friend.

AFRICAN SCENERY.*

SOME four or five years since, a mission was despatched by the British government to the court of Shoa, an Abyssinian province, for the purpose of effecting some commercial arrangement with the Sultan of that province, as well as to endeavour to terminate the traffic in slaves, then and there extensively carried on. To this embassy, M. Bernatz was attached as artist, and during the eighteen months in which he was located in the country he seems to have had the opportunity of visiting and exploring parts of it rarely visited by Europeans, and therefore little known to the world at large. For a period of eight months, he tells us, he was left alone in the low country of the Danakils and in the Highlands of Shoa, with every facility for observing and depicting the "strange habits of the people—their wars, their hunting expeditions, their feasts of raw beef, their religious ceremonies, domestic life:" the court, the camp, the hut, and the desert. The result of the unusual opportunities which were thus afforded to M. Bernatz, is the publication, in two volumes, of about fifty subjects, selected to exhibit to the best advantage the most interesting natural and social features of the land and its inhabitants.

The traveller Bruce, and after him, Salt, have, in their writings, furnished us with much valuable information respecting large portions of the country generally designated as Abyssinia; but hitherto our knowledge of that particular part, to which M. Bernatz has applied the name of Ethiopia, has been extremely limited. The term itself is indeed very indefinite, historians and geographers, both ancient and modern, having never clearly marked its limits; for it was sometimes understood as comprehending all Africa south of Egypt, including Nubia and Abyssinia—and at other times it was restricted to the country bounded on the north by Egypt, on the west by Lybia, on the east by the Red Sea, and on the south by the unknown and unexplored African regions: and even now we do not find Ethiopia marked on the modern map as a distinct territory, so that we may conclude that the inhabitants of all the countries here mentioned may be classed under the general head of Ethiopians. Of their former power and greatness ancient history, sacred and profane, everywhere testifies, so that those who have searched into the records of antiquity cannot determine with any certainty whether the arts of civilisation were carried from Ethiopia to Egypt, or *vice versâ*. And even in those comparatively remote parts visited by M. Bernatz, he finds here and there vestiges of objects which show that the former possessors of the land were not the semi-barbaric tribes that now inhabit them.

Any one who will take the trouble to consult a good modern map of North Africa will be able to trace with tolerable accuracy the course taken by the expedition with which the artist whose works we are noting was associated. Starting from Aden it crossed the Arabian Sea to Tadjurra, we believe, for we are writing without the volumes before us with their descriptive letter-press, and have only looked over the plates which were not quite ready for publication when submitted to our inspection. From Tadjurra its course seems to have been northward, through the Lowlands of the Danakil tribes, which occupy the country between the long range of Abyssinian mountains running parallel with the Red Sea, and the sea itself. Over all these tribes the Sultan of Tadjurra exercises a certain but limited authority. The only place of any consequence throughout this vast extent of territory is the town of Tadjurra, if the term may be permitted to a congregation of about four hundred huts, built of unhewn trees and branches, which huts are tenanted by about two hundred families. The dwellings are, however, arranged in narrow streets, that are kept very clean, being strewn with fine gravel brought from the sea-shore. The town possesses, moreover, three mosques, belonging to the Mahomedans, which are presumed to have been erected by the Turks when they took possession of Tadjurra very many years since. But notwithstanding the apparent barrenness of subject which such a country would seem to present for the artist's portfolio, M. Bernatz has delineated a number of most picturesque and interesting scenes—such as, "A Council of Elders before the Sultan's Dwelling;" "A Well in a Palm-Grove near Tadjurra;" "A Slave Caravan on the March," from the mountains of Abyssinia to Tadjurra, where they are embarked. The slaves are mostly young children, forcibly dragged from their parents, many of whom belong to the Christian communities of Abyssinia; they are driven fifty or sixty days across the almost desert lowlands to their place of shipment, and, of course, undergo severe deprivations and tortures while on their journey. The costumes of the Danakil tribes, their religious and festive ceremonies, and the peculiar scenery of the country, furnish several most graphic and interesting plates; among the latter we may point out "The Valley of Killalu;" a "Mirage in the Valley of Dullul;" "The Valley of Gungunta," a magnificent mountain pass; "Oases in the Valley of Killalu," whose springs are the habitation of huge crocodiles; "Bahr Assal," or the Salt Lake, from whose surface of solid salt, many feet in depth, large quantities are annually taken and exchanged for slaves in the interior of the country.

The Highlands of Shoa lie more southerly than those of the Lowlands of the Danakil, stretching far into the interior, including what is known to geographers as the country of the Gallas. The province contains several considerable towns, numerous monasteries and fine pasture-lands watered by the tributaries of the Nile, as well as by the large river Hawash, on whose banks M. Bernatz has made some beautiful sketches which were it not for the difference presented by the vegetable world, might, for their picturesque character, be mistaken for scenes nearer home. "Ostrich-hunting at Gira Robi;" "Mounts Abida and Aiyalu, with a Bedouin encampment;" "Leopard-hunting among the Gallas;" "Wild Buffaloes at the River Kasem;" "Galla Dance of Triumph;" "A Military Review," are among the many subjects offered in the land of the Shoanese, and selected by the artist for illustration.

The novelty of these scenes, no less than the skill with which they are placed before us—for M. Bernatz is a highly accomplished artist—enhances their attraction. The three great continents of the world, and indeed no small portion of the fourth—we leave out of the question the recently discovered continent of Australia—have become so familiar to British eyes through the labours of the travelling illustrator, that it is something refreshing to have a new field of operations spread open before us, and we can truly affirm that the series which has called forth these remarks, has afforded us exceeding pleasure in the inspection. The volumes are dedicated by express permission to the Queen, and we can scarcely doubt they will find a welcome reception from the public in general when they are published, which they most probably will be by the time our Journal is ready for delivery. It is necessary to remark that the plates are executed in tinted lithography, from the original drawings, by some of the best lithographers of Munich.

* "Scenes in Ethiopia; Described and Designed from Nature." By J. M. Bernatz, 10, Shaftesbury Terrace, Pimlico.

ART IN THE PROVINCES.

BELFAST.—The last year's report of the Government School of Design has reached us, with an account of the proceedings at the annual meeting of the friends and subscribers to the Institution. It affords us much gratification to find the school in so satisfactory a condition as the report specifies; much of this, as Lord Dufferin, the president, stated, is undoubtedly owing to the "exertions, industry, and talent," of Mr. Nursey, the head-master. The number of pupils during the past year has been 267 male and 29 female, and the general result of the success of the establishment will be found in the annexed quotation from the report of the Government Inspector and published in the "Blue Book." —"The progress of the Belfast School continues to be satisfactory, and it has identified itself with the manufacturers of the town to a degree which no other school has ever attained within the short period that has elapsed since its establishment. The manufacture of 'linen bands' and 'headings' has very greatly increased—probably threefold—since the establishment of the school, and the improvement of the quality of these articles in a still greater proportion is directly due to the pupils of this school. The embroidered waistcoat trade is also increasing, and the school has undoubtedly contributed to its advance." A gallery for statues and models is about to be erected for the pupils.

EDINBURGH.—The equestrian statue of the Duke of Wellington by Mr. Steel was inaugurated with due honours on the anniversary of Waterloo. The horse is represented in the act of rearing, consequently the whole weight falls on the hinder legs. The statue was cast in Edinburgh, under the superintendence of the sculptor, and is the first instance of a public statue being cast in Scotland.

THE SOULT GALLERY.

For about a fortnight during the middle of the month of May, all Paris, or at least that portion of it more or less interested in Art-matters, was on the *qui vive* to inspect the famed gallery of pictures which Marshal Soult managed to collect during his Spanish campaigns. How he gained possession of his treasures, is little to our present purpose; it is sufficient that we remark that among them were numerous examples of the most distinguished painters of the Spanish school, fifteen by Murillo, eighteen by Zurbaran, seven by Alonzo Cano, four by Ribera, better known in England as Spagnoletto, two by the elder Herrera, and others by artists of high merit, but whose productions are rare out of their own country. The best of the Murillos were procured from the convent of the *Caridad* at Seville, where the painter resided for some time, and where, we believe, the Marshal also took up his quarters, and rightly estimating the excellence of what he found there, if not their monetary value, *arranged* with their owners for transferring them into his own possession, to avoid the *misfortune of subjecting them to the injury likely to be sustained from having a troop of French cuirassiers occupying the apartment in which they were hung.* It is generally reported that Soult paid *something* for them; and so having been *purchased*, they could not be restored, like other spoils of conquest, at the return of peace. Of the eight Murillos contained in this convent, Soult took away five. Two of these he sold to the Duke of Sutherland, one to Mr. Tomline, one he presented to Napoleon, and the other, "St. Peter in Prison," was bought in this sale by the agent of the Russian Emperor. "The Miracle of St. Diego" he obtained from the monastery of St. Francisco, at Seville; "The Birth of the Virgin," and "The Flight into Egypt," from the Cathedral. The narratives of Ford and of Stirling throw some curious light on the subject of the Marshal's skill in picture-dealing.

The whole number of pictures offered for public competition was one hundred and seventy-seven. The sale occupied three days, and of course attracted buyers from all parts of Europe; indeed, the crowd desirous of procuring admission into the new sale-room, in the Rue du Sentier, was so great, that the civil authorities were compelled to be present to preserve something like order and quiet, to allow of the auctioneer, M. B. de Lavialle, proceeding with his duties. Our correspondent in Paris has forwarded a complete list of the pictures put up, with the prices they realised, and the names of the purchasers so far as he could correctly ascertain them; but it is only necessary we should give the most important, a large majority realising very insignificant sums.

On the first day's sale no picture claiming marked notice was offered till the auctioneer came to a small one by Alonzo Cano, "The Vision of St. John," engraved in Reveil's works; the picture is of fine character, and, after a sharp contest between the Marquis of Hertford and the Duke de Galliera, it was knocked down to the former nobleman for 504*l.* The next work of especial interest, one that surpassed in attraction every other, was Murillo's "Conception of the Virgin," about eight feet and a half in height, by three feet in width, universally acknowledged to be one of the finest paintings, if not the *chef d'œuvre* of the master; the three principal competitors for its possession were the Marquis of Hertford, an agent for the Queen of Spain, and a gentleman who was said to have been employed for the court of Russia; at least none other appeared till the biddings had reached half a million of francs. Another party then came forward and sustained the competition till the offers amounted to 586,000 francs (23,440*l.*), when it was knocked down to the last named person, M. Nieuwerkerke, Director of the National Museums of France: the picture will henceforth ornament the walls of the Louvre. "St. Peter in Prison," and "The Infants Jesus and John," two other fine pictures by Murillo, were bought by the Russian agent, the former for 6292*l.*, the latter for 2625*l.* "Christ bearing his Cross," by Sebastian del Piombo, for which it is said Soult had refused 80,000 francs, was sold to the same agent, for 41,000 francs, about 2708*l.* Another of Murillo's pictures, "A Brigand robbing a Monk," was bought by the Duke of Dalmatia, Marshal Soult's Son, for 625*l.* Two pictures by Zurbaran, painted for the convent of the Fathers of Mercy, at Seville, one "The Miracle of the Crucifix," bought by the Duke of Dalmatia, the other, "St. Peter Nolasqua," sold to M. Devaux, realised 812*l.* 10*s.* each. "Abraham offering hospitality to the Angels," by Navaretta more commonly known as El Mudo, fell to the bidding of the Duke of Dalmatia at the price of 1042*l.* "Peasant Boys," by Murillo, in somewhat impoverished condition, was bought by the Duke of Dalmatia for 375*l.*

The second day's sale was scarcely of less importance than the first in the general character of the pictures offered, though there were few that sold for large amounts; it was indeed remarked that several did not reach their real value. The highest prices were realised by "The Virgin with the Rosary," by an old Spanish painter whose name, Roelas, is scarcely known, 242*l.*, bought by M. Leroux; a small work by Alonzo Cano, "A Bishop administering the Communion to a young Girl," 292*l.*, M. Leroux; "St. Agnes," by the same master, 167*l.*, Mr. Townend, a Kentish gentleman; "Funeral of a Bishop," Zurbaran, 208*l.* M. Leroux; "The Plague," Murillo, 833*l.*, M. Pozzo di Borgo; "The Soul of St. Philip ascending to Heaven," Murillo, 625*l.*, M. Georges; "St. Basil expounding his Doctrines," a large composition containing numerous figures, painted with unquestionable talent by the elder Herrera, was also sold to M. Georges for 625*l.*; "Mater Dolorosa," a finely painted figure by Murillo, became the property of Mr. Townend for 417*l.* But the great attractions of the day were two pictures by the last-mentioned painter, and a grand work by Morales; the first of the three offered was Murillo's "Miracle of St. Diego," representing the kitchen of a convent, the terrestrial occupants of which are being fed by angels, while the saint, after praying for divine aid to the distressed monks, is being carried up to heaven on a cloud; the angels are variously employed in culinary business, such as unpacking baskets of vegetables, dressing food, &c. This picture was put up at 80,000 francs, and was knocked down to M. Georges, for 85,000 francs (3542*l.*) The other Murillo was "The Flight into Egypt," finely composed and brilliant in colour; it was sold to M. Leroux for 2125*l.* The subject of Morales's work, which connoisseurs generally have considered his master-piece, is the "Virgin, Mary Magdalen and St. John lamenting over the body of Jesus after it has been taken down from the Cross;" the translation of its known Spanish title is "The Voice of Grief." This picture was sold to Mr. Townend for 1000*l.*, a sum far below its estimated value.

Of the remaining pictures we would specify Murillo's "Birth of the Virgin," bought by M. Georges for 3750*l.*; his "St. Anthony of Padua," bought by the Duke of Padua for 425*l.*; and his "Repentance of St. Peter," sold to Mr. Townend for 230*l.* Ribera's "Holy Family," fell into the same hands for 381*l.*, and Titian's "Tribute Money" was bought, it was understood, by Mr. Osborne, for our National Gallery for 2583*l.* We have heard, by the way, on very good authority, though we cannot vouch for the fact, that this picture was in London not very many years since, and might have been purchased for 1000*l.* This report had reached us before the subject was mentioned in the House of Commons recently, with a difference in the sum specified. The Chancellor of the Exchequer contradicted the statement in somewhat qualified terms, but we believe there is truth at its foundation notwithstanding. The entire proceeds of the sale amounted to 61,577*l.* exclusive of five per cent. to be paid by the purchasers for the expenses of the sale.

Since the above was written, the picture by Titian, just referred to, has, we understand, arrived in London, and been placed among the other works by the ancient masters in the National Gallery. As yet we have had no opportunity of inspecting it.

ART IN CONTINENTAL STATES.

Paris.—The sale of Count de Morny's pictures took place here at the end of the month of May. As it contained some good examples of the Dutch and Flemish schools, the new auction rooms in the Rue Drouot were well attended. The following are the prices which the principal paintings fetched:—"Sea View," L. Backhuysen, 218*l.* 15*s.*; "Evening," a charming example of Berghem's pencil, 666*l.* 13*s.*; "Cattle Grazing," Cuyp, 416*l.* 13*s.*; "Portrait of a Woman," Balthazar Denner, 750*l.*; we are surprised at so large a sum being given for a work by a painter comparatively little known, and, generally, less appreciated. Denner was a native of Hamburgh, and came to England for a short time in the reign of George I., who had seen some of his works in Hanover, and promised to sit to him, as Walpole informs us. The promise was not kept however, as the painter did not succeed in the portraits of two of the favourite German ladies of the royal court, which he was commissioned to paint. His pictures are remarkable for the almost microscopic detail and finish, but have little else to recommend them: this quality of the painter's style has passed into a proverb among connoisseurs, who frequently speak of a highly finished portrait as "Denner-like." The picture mentioned above was bought by M. de Nieuwerkerke for the Louvre, as we understood. "Landscape," Hobbema, 229*l.* 3*s.*; "Interior of a Room," De Hooge, one of his most lustrous productions, 783*l.* 6*s.*; "Landscape," Karel du Jardin, a fine picture by this rare master, 1041*l.* 13*s.*; "Moonlight," Vander Neer, 283*l.* 6*s.*; "Interior of a Cottage," a capital specimen of Ostade, 1041*l.* 13*s.*; "The Resurrection of Lazarus," Rembrandt, 129*l.* 3*s.*; "Portrait of a Man," by the same, 333*l.* 6*s.*; "Hercules and Omphale," Rubens, 225*l.*; "A Storm at Sea," Ruysdael, 166*l.* 13*s.*, bought for the Louvre; "View of Amsterdam," Ruysdael, 129*l.* 3*s.*; "The Guard House," D. Teniers, 750*l.*; "The Holy Family," Titian, 250*l.*; "Cattle," A. Van de Velde, 283*l.* 6*s.*; "Cows on the Banks of a Stream," A. Van de Velde, 937*l.* 10*s.*; "Sea View," W. Van de Velde, 770*l.* 16*s.*; "Repose from the Chace," Watteau, 1041*l.* 13*s.*; "Game and Fruit," Weenix, 333*l.* 6*s.*; "A Promenade," Wouvermans, 645*l.* 16*s.*, bought for the Louvre; "Landscape," Wouvermans, 225*l.* The entire proceeds of the sale amounted to 12,745*l.*

The "Académie des Inscriptions et Belles Lettres," have just sustained a loss by the death of M. Walcknaër.—Workmen are busy repairing the Palace of the Légion d'Honneur. This building during the revolution of 1793 belonged to a swindler named Lieuthraud, who called himself the Marquis of Boisregard, and received there the most brilliant of the Paris society, treating them with princely magnificence. Under the Directory he was tried and condemned for forgery and sent to the galleys. —Workmen are busy preparing for the placing a gigantic eagle on the Arc de Triomphe de l'Etoile.

The society now forming by the industrial artisans seems to proceed favourably. They are endeavouring to get up a school and Musée of Industrial Art. An excellent article on the subject, by M. J. Velagmann, has appeared in the Revue des Beaux Arts. We wish them success, for a more laborious underpaid body does not exist.—M. Galoppe d'Onquaire is named secretary of the Musées in place of M. le Comte Horace de Viel-Castel, called to the place of conservator of the "Musée des Souverains de France."

Silesia.—Breslau, the capital of Silesia, now contains the first successful imitation of the Crystal Palace and its industrial gatherings. They were imported by some of the Silesian contributors to the Hyde Park collection, and a general resemblance to the great original has been preserved;—it has a long nave and a transept, a fountain where they intersect each other, side aisles, and galleries; the roof is of slate, and covers common beams, the grand and novel effect which characterised our own building is therefore wanting. The side walls are, however, well glazed, and there is abundance of light. The building in Hyde Park it is calculated would hold thirty such edifices as the present. It stands in the Exercier-Platz, and a gallery has been carried from it to the Stadt-Haus, eight of the principal rooms having been devoted to the exhibition also. The most important division of the collection is that devoted to the iron manufacture, and the linen and woollen trades, the staple manufactures of the province; the mineralogy of the district is also well displayed, and the general gathering of industrial specimens as satisfactory to strangers as to the Breslau people generally, who pride themselves, and justly, on completing the building in three months.

MINOR TOPICS OF THE MONTH.

New National Gallery.—There is little doubt now of something being done relative to a new National Gallery, and that something of a character which the country may point to with just feelings of pride. Mr. Hume recently brought the subject before the House of Commons, acquiescing in the opinion that a suitable edifice for such a purpose had become necessary, and suggesting the propriety of using Kensington Palace, in order to avoid the necessity of incurring the expense of erecting a new gallery: he expressed himself desirous of supporting any well-matured scheme for a national museum for Art. The Chancellor of the Exchequer said the matter had engaged the attention of the government; it was also one in which her Majesty and Prince Albert had manifested great interest, and it was mainly owing to this latter circumstance that he looked for success in this achievement—especially after the result of last year's Great Exhibition. He hoped when the proper time arrived "the government would be able to lay before parliament a plan which should meet with the approbation of the house and secure the sympathy of the public." Mr. Ewart, as a member of the Royal Commission, stated it to be their unanimous opinion that the best site for a new building would be to the north of Kensington Gardens, looking to the Uxbridge Road, and enclosing such a portion of the gardens as might serve the purpose of an ornamental garden, with fountains and statues. He considered "that, if a proper recepticle were provided, contributions would flow in, and the best pictures would be obtained: he had no doubt the government would come to a fair conclusion upon the matter." A remark made by the Chancellor of the Exchequer leads us to hope that the subject would be duly and considerately weighed, for "it was of the most critical importance that we should make no mistake in the next effort of this kind in which we embarked." The question of necessity seems now to be acknowledged by men of all parties; it remains, therefore, only to determine where and how the work is to be accomplished.

National Portrait Gallery.—During the recent debates on the "supplies," in the House of Commons, Lord Mahon called the attention of the government to the expediency of establishing a gallery of portraits of distinguished individuals, similar to that at Versailles and other continental places. A small vote, say 1500*l.*, his lordship suggested, might do to form a beginning, to which sum additions might yearly be made hereafter. The Chancellor of the Exchequer replied that the subject was one of importance, and it had already much engaged the attention of H.R.H. Prince Albert; he had little doubt, with the assistance of the house, his Royal Highness would be enabled to carry his purpose into effect. We hail this dawn of another movement in the cause of the Fine Arts, as associated with national distinction, most cordially; and trust that ere long the stigma attached to the neglect of such a matter will be removed.

The Crystal Palace is to be removed to the grounds of Penge Place, a pleasant retirement about halfway between the Sydenham and Anerley stations, on the right of the railway from Croydon to London. The house now standing there, is to come down; it was built a few years since, in the Elizabethan style, by Mr. Blore, the architect. The grounds contain about two hundred and eighty acres, sloping, and commanding a most beautiful and extensive view. The building will undergo several modifications, and is to have three transepts, the central one to be 108 feet higher than it is at present, and the two others the same as the original. The roofing of the transepts, as well as the whole of the nave, will be arched, and the ribs will be of wrought iron instead of wood. The grandest plans are spoken of as being in progress for the purpose of making it instructive as well as beautiful. Various courts are to be devoted to illustrate manners, costumes, and peculiarities of various countries. Thus India, China, Egypt, will each have its appropriate section. A restoration of a Pompeian house, one of the courts of the Alhambra, and numerous other objects of interest are also named; while in the Park we are promised a fountain capable of throwing water twenty feet higher than the Nelson column! The demolition of the building in Hyde Park goes on but slowly; the glass has been removed from portions of the roof, and almost entirely from the sides of the galleries; this is, of course, the most delicate portion of the operation of removal, owing to the care necessary in its abstraction; but the number of men employed has been most singularly small: the public have still been granted admission, at the rate of sixpence a-head.

North London School of Design.—A meeting for the distribution of prizes to the students of this school, was held on the 7th of last month. The comparative merits of the prize drawings having been adjudicated—by Sir C. L. Eastlake in the Art-classes, by Mr. G. G. Scott in the geometrical and perspective class, and by Messrs. Foley and T. Thornycrort in the modelling class—the president of the committee, the Rev. D. Laing, M.A., F.R.S., distributed the prize books to the successful competitors, with a short address to each; and the principal master, Mr. Cave Thomas, read an address to the students, in which he pointed out the necessity for renewed exertions, even among the most favoured recipients; pointing out with great good sense the necessity for continuous study, and the injury done by reposing on laurels, however well earned. We have reason to know that this high and earnest teaching on the part of this gentleman has done wonders in raising the character and ability of the Art-students entrusted to his care. They have felt themselves under the guidance of one who has their best interests in view; and the school has prospered accordingly. In the course of the last year they have numbered three hundred and thirty men and lads, all persevering in their works, and all this the result of the unselfish exertions of a few earnest men.

Mr. E. M. Ward, A.R.A., has received a commission for a picture, to be placed in the corridor leading to the chamber occupied by the Commons in the New Houses of Parliament. The subject of the work is "The Execution of the Marquis of Montrose, at Edinburgh, in the time of Charles II.;" the particular incident being the executioner tying the Latin narrative of Montrose's actions round the neck of the victim.

Turner's Pictures.—It is tolerably well known to those who, of late years, have had access to Turner's dwelling-house, that the pictures he has bequeathed to the country are in such a state as to require the immediate attention of the "restorer;" and if something be not soon done they will, in a very short time, be comparatively worthless as works of Art. We believe that Turner during his lifetime, applied to Mr. John Seguier to undertake the task, but was alarmed at the price named by the latter. The first question that arises on the subject is,—what steps can the trustees of the National Gallery, and the executors under the will of the deceased artist, take to avert the threatened calamity? Turner's will is now before the Ecclesiastical Court; but so far as our legal knowledge extends, we presume that an application to the Lord Chancellor would obtain from the court an order for the expenditure, out of the estate, of a sufficient sum of money to meet the exigencies of the case. Supposing this to be granted, the next thing is to find an individual every way qualified to execute so important a charge: the pictures of Turner are not of a character to bear the ordinary processes oil-paintings usually undergo when in the hands of the restorer; so that whoever may be entrusted with them, should be a person intimately acquainted with the artist's method of painting, and the vehicles he made use of. Under any circumstances, the task will require the most careful management.

The American Industrial Exhibition.—We have received several communications from the United States relative to the forthcoming Exhibition at New York; and from the information they contain we are authorised and required again to state that the speculation is entirely a private one, and in no sense under the patronage or aided by the American government, who only permit its projectors to have every facility for carrying out their object. We believe the Americans, generally, would feel annoyed if the idea obtained belief that it was intended to get up a rival "World's Fair," and had succeeded no better than the New York exhibition promises to be—tolerable as the result of individual enterprise, but totally unworthy if regarded as a national concern. We are also justified in stating, that the specimens of British manufacture, entrusted for exhibition to Mr. Stansbury, the American agent here at the great gathering of last year, will not be shown at the contemplated New York Exhibition, but in the National Gallery of that city; and that an official acknowledgment of every specimen will be forwarded to the individuals who liberally permitted them to be sent across the Atlantic. These objects, it is allowed, when properly displayed in the locality alluded to, will add to the reputation of the manufacturers, and will confer great benefit on the American public.

Danish Pictures.—Madame Jerichau-Baumann, wife, we believe, of Jerichau, the Danish sculptor, whose contributions to the Great Exhibition last year will doubtless be remembered, has arrived in London with some pictures from her own pencil, which, by the courtesy of the Earl of Ellesmere, she has been allowed to exhibit in his lordship's new gallery at Bridgewater House. The largest work is a group of ladies in a balcony, during, we presume, a carnival at Venice; it is a very clever picture, composed with much skill, pleasing in its general treatment, and most brilliant in colour; another is a "Mother and Infant," charming in conception, and painted in its flesh tints with the utmost truth. But there are two portraits which interest us more than even these; one of M. Jerichau, and the other of a young Iceland girl; all that need be said of them is, they would do honour to the most accomplished portrait-painter of any school in Europe, for their firm and vigorous handling, and life-like representation. We understand Madame Jerichau is desirous of finding purchasers for these works, which she will scarcely have much difficulty in doing.

The Koh-i-noor Diamond.—It is curious, after all the noise which the exhibition of the Koh-i-noor has made, to find it announced that it is not the real *Mountain of Light*. Sir David Brewster has been engaged for some time in examining the gem which was exhibited in the Crystal Palace; and he has detected many peculiarities in it, and in other diamonds he has had under examination, tending to throw much light on the formation of diamonds. Upon comparing, however, the diamond in the possession of her Majesty, bearing the name of the Koh-i-noor, with the original description of Tavernier, a Venetian diamond-merchant, who carefully examined the real gem—and in his work gave a drawing of it—it is not found to correspond. The real Koh-i-noor was the shape of half an egg, and considerably larger than the diamond given up to this country. Upon the supposition that it might have been cut, Sir David Brewster has endeavoured to reconstruct the original upon the diamond under examination—and he finds it impossible to do so; proving the diamond we possess—although a fine gem—is not even a fragment of the *Mountain of Light*.

The Antwerp Exhibition.—Artists are reminded that, early in the present month of July, the pictures intended for the triennial Exhibition in this city, should be placed in the hands of Mr. Mogford, that they may be properly packed, previously to being shipped. The 15th is the last day for receiving them at their destination.

Errata.—In the notice of the Royal Scottish Academy given in our May number (p. 133 *note*), we stated its first President to have been "*Mr. George Wilson*," portrait-painter; instead of *Mr. George Watson*, who was also a portrait-painter and uncle to the present President, Sir John Watson Gordon. In reviewing in the same number the "General View of Chester," we stated that this curious and beautiful print was published by "*Mr. Catherall*," instead of *Mr. George Prichard*, of Chester.

REVIEWS.

ART AND NATURE UNDER AN ITALIAN SKY. By M. J. M. D. Published by T. CONSTABLE and Co., Edinburgh; HAMILTON, ADAMS, and Co., London.

Whenever we take up a book of European travel an involuntary exclamation rises to our lips, "Will it tell us any thing we have not heard before, once and again?" Now this desire after novelty of subject ought not to be the leading idea in the mind of a critic; he should rather desire to ascertain in what spirit the writer has undertaken the task, how the traveller has selected the ground over which he has journeyed, and what freshness of thought has been brought to bear upon the objects met with, so as to present them to his readers as if they were altogether new. It is this latter quality only which, in the present day, can render the journal of a tourist acceptable, so thoroughly acquainted has the world become with all that has been done and all that exists in the quarter of the globe which we inhabit. The volume sent forth by Messrs. Constable and Co.—whom, by the way, we are right glad to welcome again among the publishing community after so long an absence—is just the sort of book to enlist the feelings of the reader whether reviewer or not, for it is penned by one who knows what to look for, and, better still, how to describe what has been seen, so as to communicate to others kindred sympathies and enjoyment. We have heard that the anonymous author is the granddaughter of the late Mr. Beckford, of Fonthill Abbey, but if this information had not reached us we should have guessed it was the work of a lady on whom nature had bestowed a mind deeply sensible of the beautiful, and highly cultivated by education and opportunity, for there is so much elegant taste exhibited in her selection of subject-matter, and so much earnest and heart-felt enthusiasm in her description as—we say it with all humility in reference to our sex—few of us really possess. The places described are those which no traveller in Italy fails to see, and which we seem to know almost as well as those which meet us on our daily walks, but they are not the less welcome when again brought to our remembrance by so pleasing a delineator. We could point out several chapters that have especially interested us by the animated spirit and eloquent words in which they are written, particularly those describing the performance of the *Miserere* in St. Peter's and the ascent of Vesuvius; but all are so excellent it seems invidious to make a selection. Nor must we omit to remark there is an elevated moral tone that frequently reaches a still higher character, yet free from fanaticism, pervading the mind of the author and prompting her to utter some excellent thoughts, not inappropriately.

THE "COVER HACK." Engraved by C. G. LEWIS, from the Picture by SIR E. LANDSEER, R. A. Published by GAMBART & Co., London.

It is almost impossible to write anything new respecting the engravings after Landseer, so thickly have they come upon us during our editorial career, and so much does the character of each resemble the other. In this work, we have a white horse standing by the doorway of a stable, with several dogs lying about the pavement. The whole are brought together and delineated with the skill peculiar to the artist, and have been most forcibly transferred by the engraver. There are some portions of the skins of the animals so delicately and faithfully rendered as to surpass even Mr. Lewis's former efforts.

GREAT ARTISTS AND GREAT ANATOMISTS; A BIOGRAPHICAL AND PHILOSOPHICAL STUDY. By R. KNOX, M.D., F.R.S.E. Published by J. VAN VOORST, Paternoster Row.

A few months back we inserted a communication from Dr. Knox with reference to the Sketch-book of Leonardo da Vinci in the possession of her Majesty, which the Doctor considered would throw some light on the question of the relation of anatomy to the arts of Sculpture and Painting, as exemplified in the drawings made by the great Florentine painter, who must have been in the writer's opinion, an accomplished anatomist. His present publication is a further development of the ideas contained in his letter to us; he offers in a biography of the two great anatomists, Cuvier and Etienne Geoffroy, to expound the "views he has adopted on the relation of anatomy to science and philosophy; and in the lives of Leonardo, Angelo, and Raphael, the relation of anatomy to art,—to the divine arts of Painting and Sculpture." Dr. Knox is enthusiastic in favour of his theory, but his ardour does not carry him beyond the bounds of probability, and although he has not convinced us that either of the three distinguished painters whom he names ever studied in the schools of chirurgery, he shows, what we have never doubted, that they possessed no inferior knowledge of the structure of the human form. His book may be profitably read by the young student of our day, for its valuable and judicious remarks on the importance of, and acquaintance with, the science in order to become a correct draftsman.

HER MAJESTY AND PRINCE ARTHUR. Engraved by G. ZOBEL, from the picture by F. WINTERHALTER. Published by P. & D. COLNAGHI, London.

An oval-shaped print, produced as a companion work to one of a similar character, published some months since, of the Queen and the Royal children. There is considerable elegance about the *tout-ensemble* of this engraving; the composition, however, of the accessories does not seem very clear. The Queen is sitting upon a balustrade, with the infant in her lap, but inasmuch as we cannot discern any resting-place for the feet, her position looks by no means a safe one. Moreover, there is such a huge spreading out of drapery as to give to the figure of her Majesty a *vastness* of person neither natural nor graceful. The work is altogether far less to our taste than the other to which we have referred; it is, nevertheless, engraved with much delicacy.

CORK HARBOUR. Lithographed by T. PICKEN, from a drawing by R. L. STOPFORD.

The view of the harbour of Cork from Spy Hill is among the most picturesque features of Irish coast scenery; few who have visited it but must have felt the exceeding beauty of this locality, with its jutting-out promontories and winding river-course. Mr. Stopford's panoramic representation gives a very faithful idea of the spot, and is treated simply but artistically, and without any attempt to work out a picture by fanciful introductions.

THE VISCOUNT PALMERSTON. Engraved by S. COUSINS from the picture by J. PARTRIDGE. Published by P. & D. COLNAGHI., London.

Mr. Cousins has made an admirable engraving from the picture presented to Lady Palmerston by a number of subscribers, who purposed thereby to offer a testimonial in honour of this distinguished and popular statesman. The portrait is full length; his Lordship is standing in what we presume to be his private library, or more probably his official apartment, and, except that he is decorated, which he would scarcely be in such a case, we might suppose him listening to a deputation, inasmuch as the countenance—which by the way, is very like,—strongly indicates that of an attentive listener. The accessories of the composition are appropriate and add much to its richness: altogether it is one of the most pleasing works of its class that has for some time come under our notice.

THE STORY OF NELL GWYN. By PETER CUNNINGHAM, F.S.A. Published by BRADBURY & EVANS, London.

We have always entertained that respect for the inherent good qualities of "poor Nelly," which has rendered her the most popular denizen of the court of England's worst monarch, but we have also always felt the delicacy and the difficulty which besets the narrator of a life like hers. The sensitive mind of a lady like Mrs. Jameson may achieve the task, which is peculiarly unfitted for that of a man who can dive into all the repulsive details of the "facetiæ" of that period for his facts. The impurities of the drama and the light literature of the reign of Charles II, are happily known to but few, and we cannot conceive that good is done by giving them the advantage of currency in the present day by the aid of elegant paper and print. The details and extracts from such a play as "All Mistaken," in p. 56, or those given on p. 20, and such anecdotes as that on p. 121, are not to be read aloud in the present day, even by gentlemen. So true is it that you "cannot touch pitch without being defiled." The eternal iteration of the "first person singular," by the author, like "the sayings of King Charles II," is precisely what no one wants to hear. We cannot comprehend how a writer pretending to be accurate, could allow such an illustration to pass on two occasions as that of "Nelly at her lodging in Drury Lane," next door to houses with fronts not fifty years old; or representations of Covent Garden, "compiled" very inaccurately, when views exist of the most truthful kind. The work appeared originally as papers in the Gentleman's Magazine, for which they were well adapted, and where they should have been allowed to repose in peace.

DICKINSON'S COMPREHENSIVE PICTURES OF THE GREAT EXHIBITION OF 1851. Part 1. Published by DICKINSON, BROTHERS, London.

If the next generation, and even those who come after it, remain in ignorance of what the Crystal Palace was, and what it contained, the fault will not rest with the artists and publishers of the present day: another and another record of the great show has been promulgated till they have become a vast multitude. This is one of the last, though by no means the least in character and pretensions, that has made its appearance. The drawings for these prints were made for Prince Albert by Messrs D. Roberts, R.A., Haghe, Nash, &c., names that are guarantees for their fidelity and beauty; but we think that the lithographer, whoever he may be, has scarcely done the originals justice, for though very effective, they are certainly deficient in the delicacy to which lithography now has reached in the hands of its best professors; while the heaviness of the chalk detracts much from the brilliancy of the colouring. It is hardly fair, however, to judge of what the work may ultimately prove to be, from a single part; it is probable the others may not exhibit the defect which we see in this; and that we shall consequently have greater pleasure in bringing future parts under notice.

SYMBOLS AND EMBLEMS OF EARLY AND MEDIÆVAL CHRISTIAN ART. By LOUISA TWINING. Published by LONGMAN & Co., London.

Throughout the early and middle-ages symbolism was extensively used by the Church of Christ. In the early period it was rendered in some degree essential by the persecutions to which its professors were subjected, and the remembrance of their sufferings gave their favourite symbols a still more sacred interest in the eyes of their followers; added to the fact that such a mode of conveying to the illiterate abstract truths, was quite in the spirit of the middle ages. Much therefore that is quaint and even grotesque to the modern eye, had no other character than religious mystery gave it to the untaught gazer, and was protected by educational sympathy in those better instructed. Some portion of this symbolism is so exceedingly simple as to be apparent at once—such as the delineations of the acts of the Saviour and his apostles, under the character of lambs. Others however are sufficiently abstruse, and require such an explanatory volume as the present to make their meaning and application clear. Such symbols and emblems are of constant occurrence in Church architecture, illuminated missals, and all the decorative arts of antiquity; not to speak of the earlier originals in the Roman catacombs. Modern fac-similes of these curious and enigmatical representations are widely scattered in many books, but are most ably descanted on by M. Didron, in his valuable "Iconographie Chrétienne." From all these various works, and from unengraved sources the fair authoress of the present portly quarto has compiled her volume, illustrating it with nearly one hundred plates executed in outline on stone by herself, comprising many hundred examples of ecclesiastical symbolism, carefully classified. Of course such a subject appeals only to a peculiar class of inquirers, but they will appreciate such a work of reference as it deserves, and will award to the lady, who has so well merited it, the commendation due to her industry and research.

THE GREAT EXHIBITION, AND LONDON IN 1851. Reviewed by DR. LARDNER, &c. Published by LONGMAN & Co., London.

Our time and attention were too much occupied with our own pursuits in connexion with the Great Exhibition during its progress, to allow of our giving much of either to newspaper reading, but it struck us whenever we glanced over certain articles which then appeared in the *Times* upon the subject that they were written by one in all respects competent to deal with the philosophy of that vast industrial show, and we now find by the preface to this volume that their author was the scientific Dr. Lardner. These reviews and essays upon the various branches of manufacturing and mechanical science are here collected and re-published in a neat and convenient volume. The writer has in some cases enlarged upon his subject, and, where illustrations have been considered necessary to render the text more intelligible, they are supplied. In addition to Dr. Lardner's contributions, the book contains translations of a discourse delivered by the Baron C. Dupin to his class at the Conservatoire des Arts et Métiers, in Paris; together with a selection of Reviews published in the *Journal des Débats*, by MM. Michel Chevalier, J. Lemoine and Hector Berlioz.

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DECORATIVE ART

ANALYTICALLY CONSIDERED.

CHAPTER I.

THE intimate and inseparable connection between Decorative Art and the marketable value of a large class of our manufactures, would seem to indicate the national importance of systematising the study of Ornamental Design; even though the beneficial effects which a wide-spread love of the Beautiful is calculated to produce on the morals of the community, are left out of consideration. But however desirable the attainment of this object may be, we do not remember to have seen an attempt at its realisation. It is, nevertheless, quite certain that no permanent advance can be made in this branch of Art until it is placed upon a tangible basis, and assumes a consistency which will permit of its being studied after the manner of a science; for by this means alone can it be rendered independent of the fashion and follies of the day; which give to goods susceptible of ornamentation, an extrinsic and temporary, instead of an intrinsic and permanent, relative value. If we examine the system pursued in our schools of design, we shall find it is very far from approaching to the exactness of a science; and it is well perhaps that such has hitherto been the case, for until the advent of the Great Exhibition, which set the world thinking upon all kinds of subjects, but little attention was given to the principles involved in the construction and application of Ornamental Design: the adoption therefore of arbitrary rules of Art, anterior to the recognition of those principles, could have produced no other result than that of crippling the efforts, and permanently vitiating the taste of the students in the Government schools. According to the plan of instruction at present in vogue, the taste of the pupil is for the most part formed on the verbal maxims of the masters; but as no standard exists by which the correctness of the masters' judgment can be ascertained, and as masters will in the absence of such a test be found to differ very widely from each other, there is room for questioning the advantages which this mode of teaching is calculated to afford. Under such a system the plastic mind of the pupil is subject to the entire control of the master, who, according to his ability, develops a taste for the beautiful and the appropriate in ornamental design, by referring to individual examples, and pointing out their defects or their merits. If *his* taste and judgment be good, this is doubtless an assistance of great value to the student; but if not, it cannot fail to prove detrimental to his progress. In any case, however, the student's taste is formed by the education of the eye wholly (or almost wholly) independent of the judgment.* This practice of teaching the Art of Design, has evidently been taken from the studio of the artist; who possesses no other means of developing the artistic powers of his pupils; as in the Fine Arts rules can only be applied with advantage to manipulative operations. And here it is important to note that there exists a broad and well defined line of demarcation between Fine Art and Decorative Art; which renders works of the latter kind capable of being submitted to arbitrary tests to prove their quality; although the merits of paintings or sculpture are of too subtle a nature to be judged of by any received canons of criticism: to appreciate in full the merits of this class of artistic labour, is the exclusive privilege of a refined and cultivated understanding. It is not intended in the present paper to trace the rise and progress of the existing styles of decoration, or to urge the utility of an acquaintance with their various peculiarities; much less is it proposed to record the feeble and ineffectual attempts of the Decorative artists of the present day, to cater for tastes which are either too refined or too fanciful to be pleased with modern puerilities; but rather to attempt the elimination of some fixed principle which will enable the Decorative artist to determine in a great variety of cases, if not universally, when the treatment, or construction of his design is faulty, and when its application is appropriate or otherwise. Far from desiring to fetter the inventive faculty of the designer, by the imposition of arbitrary, or even general rules, we believe that he should be as free as the painter or sculptor; we would therefore willingly deliver up to ridicule those fine-spun theories which have recently been promulgated, for discovering "the line of beauty," by the aid of conic sections,—for determining symmetrical beauty, by means of numerical and harmonic ratios, &c.—did we not believe that by their very multiplication a habit of thought on æsthetics is likely to be induced,—while the diversity of such fanciful doctrines is calculated to neutralise the errors which each would tend to foster singly; and thereby, indirectly, the public may be led to acquire the power of discerning and appreciating beauty, under whatever form it may be embodied.

At the outset of our analytical investigation, it will be important first to ascertain wherein Decorative Art and Fine Art so far differ, as to present that unmistakeable line of demarcation which we have said exists between them; for it is, as we believe, to the confused notions of designers on this point, that fully half the barbarisms in ornamentation, which are now corrupting the taste of Europe, may be traced. As illustrative of the undefined views held by men of undoubted ability, whose special province it is to be well-informed upon this subject, we would call attention to the evidence of Mr. Redgrave, given before a Committee of the Council of the Government School of Design, and printed by order of the House of Commons in 1847. Mr. Cockerell, R.A., is the examiner:—

"*Q.* There has been a great deal said about principles of Art; it is very difficult to know what those principles are; but you have no doubt considered what the differences are between poetical Art and prose Art?

"*A.* Decidedly.

"*Q.* Would you not say that the painter's art, with the knowledge of anatomy, the power of exact imitation, the knowledge of position, colour, perspective, foreshortening, illusion, movement and action, all those may be called a poetic Art?

"*A.* Yes.

"*Q.* Whereas the architect's art, or the art of the designer for manufactures, is truly a prosaic Art?

"*A.* I should be sorry to take so low a ground. I conceive that the architect's art is as much addressed to the object of making poetical impressions upon the mind as that of the painter.

"*Q.* Would you say the same of design as applied to manufactures, to chintzes, to jewellery, to vases, to calico-printing, and china-painting?

"*A.* Even there I conceive that the power of making an impression upon the mind may be exerted as well as in the painter's art. If the poetry of invention does not enter into those designs, we shall never have proper designs." (P. 41.)

We have here, it must be admitted, no very satisfactory elucidation of the matter in question; and yet, with the exception of a morsel of negative information, afforded by Mr. Wilson, the director of the School of Design, viz., that "the art of the ornamentist is not an art of direct imitation," this is all we are enabled to gather from the evidence taken by the committee,—although the several masters of the school were examined at length, with the view of eliciting from them the best means of imparting to the students the *principles of Ornamental Art;* but these, it would appear, from a letter addressed to a member of the council by Mr. Burchett, formerly a student in the school, had not only not been taught, but remained yet to be discovered!* The first step, then, towards a better understanding of the principles involved in Decorative Art is to ascertain the distinctive marks which pertain respectively to so-called high Art and to the Art of Design. Decoration—which, according to its proper acceptation, is the result of this art—may be broadly stated to be the application of ornament to the utilitarian works of man; but the Fine Arts may be, and very frequently are, applied—although, as we think, very improperly—to ornament the like objects; it is therefore necessary to seek a closer definition. Now the province of the Fine Arts is unquestionably to portray the face of inanimate nature, under its endless varieties of form and aspect, to delineate the *beau idéal* of form in the animal creation, and to seize upon and perpetuate the transient expression of the passions of men and animals; and this, for the purpose of awakening in the mind of the spectator sentiments

* That consistent instruction is not to be expected in our schools of design, so long as the present system is retained, will be readily seen from the evidence of one who made it his business to be well informed on the subject. In speaking of the masters in these schools, Mr Redgrave, A.R.A., says, "Art has grown up in this country individually, each man actuated by his own spirit, and independently following his own path. * * * From this cause our artists have an independent self-reliance, which, while it gives them great energy in the pursuits they undertake, unfits them for working in subordinate relations, even if it were requisite they should do so, under one of great eminence in their own pursuits."—*Appendix to Report of the Committee on the Government School of Design*, p. 18.

* "And surely if high Art has principles which can be, and are, taught, Ornamental Art, which is not more mysterious in its foundations—and which is so obviously dependent upon systematic arrangement, as the beautiful works of all ages and countries fully prove—*must no less contain principles which are as discoverable, and as demonstrable, as those of geometric problems.*" (Extract from Mr. Burchett's Letter, see Appendix to Report, p. 140.)

and feelings akin to those which the scenes or objects portrayed by the artist are naturally calculated to excite. But if we have thus rightly denoted the province, and the end or aim of the Fine Arts, it follows that in so far as the realisation of this end is concerned, Decorative Art and Fine Art have nothing in common; that is, if we acknowledge Decorative Art to possess a separate and distinctive existence. For not to be one with Fine Art, either its *end or purpose* must differ, or the *means*, whereby that end is attained, must differ. Thus, for example, the aim of the poet is often one and the same with that of the painter, but the mode in which they address themselves to their common task is widely different. In Decorative Art, however, as well as in Fine Art, all appeals to the mind are made through the eye, by the delineation of real or imaginary objects; the means, then, speaking generally, are the same in both these cases, and being so, we are driven to one of these two alternatives—either to seek the distinctive mark of this branch of Art in its aim or purpose, or to ignore its very existence. But let us assume that the means and aims of Decorative Art and Fine Art are the same, and, consequently, that no generic difference exists between the works of the decorator and the painter on the one hand, and those of the decorator and the sculptor on the other; and how are we to account for the fact that many examples which we have hitherto been content to recognise as pertaining to Decorative Art, may be appreciated without any mental exertion—as when the eye lights on a Grecian border, and is pleased with its graceful flow; whereas, what we distinguish as Fine Art productions, invariably demand the exercise of a refined sensibility for their appreciation? It is obvious, therefore, that there is a marked difference between the art of the decorator and that of the painter and sculptor; and that their distinctive character must be sought for in the different provinces of the two Arts. We have already admitted that Decorative Art in some of its branches appeals to the mind; we are, therefore, bound to assign to it, in common with the Fine Arts, the power of embodying and intelligibly expressing ideas; and we now further concede, that all forms of nature may rightly subserve the purposes of the designer. By these admissions, and by reason of the preceding argument, we are constrained to find the distinction between Fine Art and the higher branches of Decorative Art, either in the different modes of expressing ideas by the two kinds of delineative Art, or in the quality or nature of the ideas expressed, or in both: we shall see hereafter, that their field of occupation, as respects their relation to the human mind, differs greatly, and that the interchange, or indiscriminate use of the one art for the other is essentially a vice of the age. When defining the province of the Fine Arts, we said that their aim was "to awaken in the mind of the spectator sentiments and feelings akin to those which the scenes and objects portrayed by the artist are naturally calculated to excite;" but inasmuch as the depicting of natural objects is common to the decorator and the painter, it would seem to follow that the province of Decorative Art, in so far as it refers to the delineation of forms existing in nature, is to present them in a manner that will not kindle in the observer those emotions of which the things represented are naturally suggestive; but will, when intended to appeal to the mind, awaken sentiments either foreign to or supervening those which the things represented are calculated to call up. At this stage of our progress it will be convenient to assume that our definition correctly determines the line of demarcation between Decorative and Fine Art; for to go at once into an elaborate demonstration of the truth of our premises, would be to forestal many remarks which will come more appropriately when discussing seriatim the principal branches of Art-manufacture. By thus assuming, on the grounds already advanced, that the delineation of objects with the expression naturally pertaining to them, is beyond the province of Decorative Art, we are enabled to dismiss at the outset of our inquiry into the principles involved in Ornamental Design, all consideration of Fine Art (which, by its intimate relation to, and apparent inseparability from, Decorative Art, has done so much to perplex former investigators); while there yet remains for the designer's use no less than all the generic forms of nature, as well as those which have resulted from the creative hands of man: ample scope is therefore afforded for the exercise of his fancy and imagination, in the endless varieties of combination and arrangement of which those forms are susceptible.* If it should be objected that, in depriving him of the power of introducing natural expression into his works, we have left him nothing but dry bones, in themselves utterly worthless, we would reply, that he is still on a level with the poet, whose dealings are with lifeless words, which glow with meaning simply from their arrangement. To appreciate these materials aright it should be borne in mind that—

> "It is in the use
> Of which they may be made their value lies;
> In the pure thoughts of beauty they call up,
> And qualities they emblem."

The office of the designer is a noble one if he will receive it; for his is no less a duty than to endue these inexpressive forms with a new life and meaning: if he fail in this, he may be sure that he lacks the creative power without which great successes are impossible; and that his failures would be but the more apparent, if his field for exertion were enlarged.

CHAPTER II.

HAVING set forth broadly the province of Decorative Art, let us now see how the materials, which, in the hands of the painter or sculptor, awaken admiration in proportion to the truthfulness of expression they display, are to be treated by the decorator, so as, in the absence of natural expression—which we have said does not pertain to his branch of Art—to meet that love of ornamentation, which is supposed to be innate in man. It will be obvious that the treatment in the two cases *must* differ to comply with the conditions we have laid down; but the necessity for these conditions, notwithstanding what has been already said, may not be quite so evident. To make this more apparent, let us suppose any subject—say, for instance, a landscape, or a group of flowers—to be painted with equal power on a china dish and on canvas; these two pictures will produce precisely the same effect upon the mind—that is, they will both awaken the same sensation of pleasure. But, according to our present Art-nomenclature, the painting on the dish would be classed under the head of Decorative Art, while that on the canvas would be considered as Fine Art. This is certainly a strange anomaly, and one that points to the difficulty into which all previous investigators of the subject seem, more or less, to have become involved. Thus, in drawing up his report to the Royal Commissioners on "Design in Manufactures shown at the Great Exhibition," this has proved a source of perplexity to Mr. Redgrave; for he says,—"In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus," he continues, "the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* Art, the shield by Antoine Vechte, are at one and the same time works of Art and works of Ornament." The error into which Mr. Redgrave has here fallen, is caused by confounding "ornament" with "decoration;" whereas, they are essentially distinct; for the term *ornament* signifies something which possesses an individual or independent existence—as, for example, the glazed earthenware groups of shepherds and shepherdesses, which realised the aspirations of a former age after the Beautiful, and are still to be seen in many chimney corners, both in town and country. These pastoral reminiscences, which we have instanced because they cannot by any stretch of imagination be considered as belonging to Fine Art, have no claim whatever to the term *decoration;* for they decorate nothing, but are in fact isolated ornaments, and belong to the same class as commemorative plate, when adapted to no useful purpose, and to those nondescript specimens of manufacture known as "centre pieces" and "racing-cups;" which, being devoid of utility, serve no other end than to pander to a vicious taste for display. By decoration we understand the *application* of ornament; it requires, therefore, the combination of ornament with a manufacture—in contradistinction to the employment of manufacturing skill for producing an ornament—in order to constitute a decoration. If then in the examples cited by Mr. Redgrave, the designs were intended as *bonâ fide* embellishments of the shields, these works will properly belong to, and should be classed as, Decorative Art,—irrespective of the questionable taste exhibited in applying ornamental designs to articles destined to bear the brunt of war; but if, as indeed there can be no doubt, the object of these artists, in choosing the metal shield, was the same that prompts the painter to employ canvas and colours, or the sculptor marble or clay, viz., because they considered it the best medium for transmitting their thoughts or displaying their powers, then these works must be classed either as ornaments or, if their merits admit of it, as Fine Art productions. From this digression, which has enabled us to dispose of a matter that would have otherwise embarrassed us, or at least have complicated our future proceedings, we will now return to the consideration of the question of treatment of natural objects by the designer. This is without doubt a matter of the very greatest importance, for whatever skill the Decorative artist may have attained in drawing or modelling, by study and industry, aided by the best masters, or whatever may be the amount of inventive power with which he has been endowed, a disregard of this one point, *treatment*, will subject him to the liability of vulgarising his best designs, and making them offensive to the true critic. Fortunately something approaching to an unanimity of opinion may

* "The numberless ways in which matter in some sort may remind us of moral perfections, are hardly within any reasonable limits to be explained, if even by any single mind they might all be traced."—Mr. Ruskin's *Modern Painters*, vol. ii. p. 36.

be traced among those who have given public evidence of their devotion to the Decorative Arts; and we are thereby enabled to enunciate, with some degree of authority, a law which condemns, by implication, a very large number of modern productions. We will present a few extracts which embody the opinions of some of these gentlemen. And first, Mr. Redgrave, in the Report from which we have already quoted, makes the following truthful remarks:—"There is great reason to doubt if merely imitation carving is ever just in principle, when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour in this country: natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing, rather than to imitate it." In reference to the same subject, Mr. Digby Wyatt says:—"As a general rule, the less closely the artist attempts to embody nature, the more safe he will be."* Again, Mr. Owen Jones, a great authority on all matters decorative, is reported to have said, "Flowers or other natural objects should not be used as ornament, but *conventional representations founded upon them*, sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate." Mr. Wornum also, in his prize essay called "The Exhibition as a Lesson of Taste,"† remarks that, "in no popular style of ornament have natural details ever yet prevailed: the details of all great styles are largely derived from nature, but for the most part *conventionally treated*, and theory as well as experience seems to indicate this as the true system." Not to accumulate evidence unnecessarily on this point, we will conclude our extracts with the following remark by Mr. Ruskin, in his "Modern Painters:" he says, "I cannot enter here into the question of the exact degree of severity and abstraction necessary in the forms of living things [animal life] architecturally employed: my own feeling on this subject is—though I dare not lay it down as a principle, with the Parthenon pediment standing against me like the shield of Ajax—that *no perfect representation of animal form is right* in architectural decoration; * * * only, be it always observed, that it is not rudeness and ignorance of Art, but intellectual awful abstraction that I would uphold." There is scarcely need to remark, that this marvellous agreement on a matter of some difficulty, is diametrically opposed to the prevailing notions of the public; he must, therefore, be a bold man who would venture, under such circumstances, into the market, with goods decorated in accordance with the views above expressed. It is, in fact, too much to expect from manufacturers generally, that they should run counter to the taste of their customers; and in our opinion it is idle to complain of that absence of refinement which is so apparent in the fashionable textile goods forthcoming at every change of season. We trust, therefore, that the remarks which we may feel called upon to make in depreciation of the taste displayed by manufacturers of certain kinds of goods that will hereafter come under our notice, will not be considered as implying the existence of a culpable ignorance on their part, any more than the announcement of the proper treatment of ornament, in other manufactures, will be taken as commendation by the manufacturers of those goods: for, in the one case, if the manufacturers are at all to blame, the public as the patron must, at least, share the censure; while, in the other, the presence of mechanical difficulties may have necessitated an adherence to true æsthetic rules. In applying the rules that may be deduced from the preceding extracts, we are fully sensible that we shall be setting ourselves in opposition to public opinion, and perhaps putting such an interpretation upon the expressions of some of our authorities as they may not themselves be prepared to receive; but, while pursuing an inquiry after truth, we do not feel justified in softening down a reasonable conviction for the sake of conformity to what we conceive to be prevailing errors; neither can we acknowledge the charge of presumption, in running counter to the taste of the day; fully concurring, as we do, in the remarks of Dugald Stewart,* that "the public taste is in great part dependent upon association—the consequence of which is, that what is at one period held in esteem, is at another abandoned as vulgar."† Our present object is to assist in remedying this evil. For the attainment of so desirable an end, the decorator should first possess himself of a clear and definite notion of what he is setting about, so that he may choose his material judiciously. This raises the question of *fitness or appropriateness of design*, of which we shall have much to say; but which, although it is the first thing to be considered, when designing, will come more appropriately under consideration when we have determined the kind of treatment which ornament is to receive at the designer's hands. Now setting aside for the moment the question of propriety, in employing close imitations of natural objects in decoration, and looking at the subject in an abstract manner, but with the eye of an artist, it is evident that when copying any object—say a rose—the value of the work, so long as the desire is apparent to give it a faithful representation, depends on the degree of its resemblance to the flower; and that when not faithfully rendered it not only ceases to augment, in the eyes of connoisseurs, the value of the article which it decorates, but it may by its presence actually depreciate the marketable value of the article. There is some reason then for the prevailing belief, that all who are engaged in the ornamentation of our Art-manufactures should have an artistic education; for the growth of Art-knowledge may outstrip their executant powers, and render the public chary of purchasing the barbarous examples of decoration with which the market is frequently deluged. We have perhaps assumed an extreme case in assigning to ill-executed decoration the property of depreciating the value of a manufacture; but if we were accustomed to apply the same kind of criticism to flower-paintings on china that we do to the like representations on canvas, should we not in general feel a disgust rather than a pleasure in contemplating the groups and sprigs which our china services present? That the indifferent and feeble execution of these imitations of nature are not positively offensive, depends in part upon custom, which has inured us to their defects, but chiefly from the fact that they fulfil, howbeit very imperfectly, the conditions required from this class of decoration, viz., grace of form and harmony of colour. But are not these conditions attainable without the risk of violating taste, by a display of imperfection in the work, or indeed, without employing the executive powers of the artist in the monotonous labour of producing numberless copies of the same design? We believe that they are attainable, and that the attempt should be made to secure them, even though public opinion were set at nought thereby; because such a step is calculated to free the Decorative artist from an irksome and degrading occupation, and to open up a field of greater usefulness, both to himself and to the public. This change might be effected by this very simple concession, that all representations of existing or imaginary forms shall be *typical*, in contradistinction to *imitative*. Our manufactures present us with many examples of typical representation, but, curiously enough, it is rather from necessity than from intention that this treatment of ornament has arisen. Thus, in damask-weaving, we have a sufficient approximation to natural forms to enable us to appreciate the intention of the designer; and the play of light upon the surface of the fabric reveals enough of graceful form to satisfy the eye. Again, in lace, whether made by hand or by machinery, and also in muslin curtains, close imitation is impossible, and yet the beauty of ornament of which these fabrics are susceptible, is equal to anything that the most fastidious purchaser could desire. Indeed, in the ornamentation of all textile manufactures, where there is an absence of colour, the same treatment is invariably adopted, and so also is it in a few others, where colour is but sparingly used. Thus in marqueterie, when flowers are introduced, they are represented typically; and so again in encaustic tiles. But when we examine those manufactures which present facilities for the application of colour, we perceive the treatment of ornament entirely changed. Instead of typical representation being the aim of the designer, we see him engaged in producing the closest imitation, which correct drawing, and a plentiful variety of tint will enable him to achieve; and thus we find our walls covered with birds of paradise, displaying all the colours of the rainbow, and avalanches of the rarest flowers and fruits, strung together with flaunting ribbons, depicted with a reality which only custom is capable of taming into subordination. We might on philosophical considerations object to this practice, and, indeed, it is our intention in a future paper to examine this phase of the subject: but it will suffice us for the present to have made out our case thus far, that as imitation is of value only when, by its measure of exactness, it is capable of giving pleasure, it is most desirable that a means of obtaining grace of form, and harmony of colour, in all branches of our manufactures susceptible of such ornamentation, should if possible be adopted, which will not present any corresponding drawbacks. One objection to the present mode of obtaining these ends has been stated to be the necessity for employing, in the ceramic manufactures, artists to produce endless copies of the same design; another very obvious objection is, that unless natural forms receive a typical, or as it is more generally termed, a conventional treatment, they cannot with any degree of propriety be employed in the decoration of some manufactures for which, by reason of their elegance of outline and the opportunity they present for the introduction of a variety of colours, they would be eminently suited;

* Lecture, on "The Principles which should determine Form in the Decorative Arts," delivered before the Society of Arts, April 21st, 1852.

† Published in "The Art-Journal Catalogue of the Industry of all Nations."

* "Elements of the Philosophy of the Human Mind." See the chapter which treats of the influence of the association of ideas on our judgments in matters of taste.

† On this subject, Mr. Ruskin makes the following remark:—"Neither is there any better test of beauty than its surviving or annihilating the love of change."—*Modern Painters*, vol. ii., p. 52.

but in lieu thereof geometrical or kaleidoscope patterns must be substituted. This would greatly narrow the field of the designer, and give to many branches of Art-manufacture such a sameness that their ornamentation would scarcely fulfil the office of Decorative Art. There is, however, no reason for falling back upon this the most primitive style of Art; for if, in designs produced by colour or in chiar'oscuro, we are content with a profile likeness, so to speak, devoid of all attempts at obtaining the appearance of solidity or bulk,—and we have shown that such treatment is perfectly satisfactory where both colour and shadow are wanting—there will be no bar to the employment of flowers, foliage, fruits, and shells, under circumstances where their introduction could not but be condemned by every man possessing a just feeling for Art, if they were rendered with strict fidelity to nature. We do not bring this suggestion forward as possessing an abstract claim to novelty, for, besides the examples already given, we might point to specimens of printed dresses and paper-hangings, in which this treatment of ornament has been used with the happiest effect; but these are exceptional cases; and it is a question whether the desire to produce goods cheaply has not, in the absence of technical difficulties, been the inducing cause of this partial adoption of a practice which we desire to see universal. According to our view the introduction of shadow to indicate relief, or the reverse, is inadmissible. Thus, for example, if a flower is to be depicted, let it be drawn with all care and filled in with flat tints, the markings being shown either by the appearance of the ground through the overlaid or superimposed colour, as in flock paper-hangings; or, better still, by lines of an independent colour, which may form also an outline to the flower. Again, a design may be brought out with good effect by imprinting hatched lines on a dark or brilliantly-coloured ground; parts of the ground, corresponding in form with the design required to be produced, being left uncovered. These remarks are intended to have a general application; as the adoption of this severe style of treating ornament is essential to preserve the line of demarcation, which we have pointed out as existing between Decorative Art and Painting.

The differences in the degree of approximation to natural forms for decorations in the solid, and for works of Art in the round, it is not easy to express in words; but solid forms, when used for decoration, must, equally with chromatic designs, retain but a typical likeness to their originals. The art of carving and modelling under this condition, although at an earlier period carried on with marked success, for architectural purposes, is, at the present time, never employed, except when imitations of ancient works are required: indeed so completely has the practice of typical representation disappeared, that the only merit which sculpture is now supposed to possess, consists in its close resemblance to nature. That this is a false view of the value of sculptural decoration will be manifest, if we bear in mind that all ornament must be subordinate to the object it is intended to enrich; whether that object be the capital of a column, a chimney-piece, or an arm-chair: when it ceases to be subordinate, it no longer belongs to Decorative Art. It is equally clear that the fact of producing a barbarous resemblance to any living creature or thing, is not, in itself, meritorious; but yet we often see, in old work, that uncouth representations possess a peculiar charm, which would render us unwilling to part with them, even though they were to be replaced by the most exquisite productions of the chisel. This is undoubtedly owing to the power they have received of "awakening," as we before expressed it, "sentiments either foreign to or supervening those which the things represented are calculated to call up;" for how else are we to account for the pleasures they communicate? Our business is not at present with the manner of attaining this end—that is with the *setting* of the types which the designer employs to spell out his ideas—but with the mode of constructing the types themselves. Now a remarkable circumstance in relation to the treatment of this kind of ornament by the early masters is, that they obtained the effects which they aimed at with the least possible amount of labour; and this, not by hasty or careless manipulation, but by setting prominently forward the individual peculiarities of the living or ideal things which they desired to represent. This system of illustration may be successfully pursued throughout both the animal and vegetable kingdom; and where subjects are intelligently rendered, they cannot fail to express the meaning of the designer. Thus, for example, if in symbolical decoration, self-confidence is required to be illustrated, the designer chooses the horse as the type of that passion; and, keeping in mind the animal's characteristics of strength and courage (which are supposed to be the elements of self-confidence), he expresses them forcibly in the broad chest—the arching neck, which lifts the head above the line of the spinal column—and the expanded nostrils. When representing that emblem of meekness, the patient ass, it should be noted, that the value of the symbol arises solely from one point of contrast with the horse, which, in other respects, the ass so nearly resembles:—in the one the head is erect, while in the other it is bowed almost to a level with the line of the back. Elevate the head of the ass, and the symbolical character of meekness is lost; or depress that of the horse, and his dignity degenerates into an expression of weariness. To the careful observer, foliage and flowers will also display marked peculiarities, which the Decorative artist is called upon to seize and embody. Thus, not to mention the trefoil and the passion-flower, whose forms have rendered them the theme of poets and divines, there are the ivy-leaf, with its five points, formed by the junction of three concave and two convex curves; the fern, with its jagged edges; and the water-lily—which present salient points that are unmistakable. When these features are once seized, the decorator, however indifferent his artistic skill may be, can work fearlessly and with good effect; but without this knowledge, although possessed of great imitative powers, his work will make little impression on the spectator. As the ornament itself must, as we have said, be subordinate to the object decorated, so should the details of the ornament be kept in subordination to the physical characteristics of the subject represented; and it is thus, and thus alone, that typical representation can be obtained. Mr. Ruskin, in his "Stones of Venice" gives a remarkable instance, which he met with abroad, of this kind of treatment, and as it fully illustrates our preceding remarks, we cannot more appropriately conclude this branch of our subject than by presenting it in his own words. The subject represented is a peacock. He says:—"Now a peacock has a graceful neck, so has a swan; it has a high crest, so has a cockatoo; it has a long tail, so has a bird of paradise. But the whole spirit and power of peacock is in those eyes of the tail. It is true, the Argus pheasant, and one or two more birds, have something like them, but nothing for a moment comparable to their brilliancy; express the gleaming of the blue eyes through the plumage, and you have nearly all you want of peacock, but without this, nothing; and yet those eyes are not in relief; a rigidly *true* sculpture of a peacock's form could have no eyes,—nothing but feathers. Here then enters the stratagem of sculpture; you *must* cut the eyes in relief, somehow or another." He then refers to a drawing of the peacock, which is shown in front view, with the tail expanded and forming a circle that envelops the bird. The "power of peacock," as he terms the markings of the tail, is indicated by raised figures, which bear a strong resemblance to links of a flat chain, laid on their side, and set radially within the circle. The same treatment, he says, is followed by nearly all the Byzantine sculptors. He continues—"This particular peacock is meant to be seen at a distance of thirty or forty feet; I have put it close to you that you may see, plainly, the rude rings and rods which stand for eyes and quills, but at the just distance their effect is perfect." From this example we learn that *invention* is an important element in Decorative Art; for without it the power of expressing the passion of vanity, of which the peacock is the type, would have been wanting.

A. V. N.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.

WITHOUT disregarding the unquestionable advantages, whether in popular appreciation of high Art or in the number of meritorious works from the exhibitions at Westminster Hall, and the arrangements for an extensive development of the arts of painting and sculpture in the palace of the Legislature, we cannot but feel that the time has arrived for evidences of a more important character than any which are yet observable at the Houses of Parliament, or our public buildings generally. It is commonly asserted that the Art of Architecture is in a somewhat abject condition in this country; and it may at least be conceded, that, considering what has been done of late years, both in works of painting and sculpture, our public buildings as yet, scarcely place the art in that parallel position which might be presupposed, judging merely from the amount of criticism and disquisition which has lately appeared. There is no doubt that the contrast may be in part, due to the serious responsibilities of the architect, in matters little connected with his vocation as an artist, and, further, to the dictation and whims of employers which beset him, from which his brothers of the chisel and the *palette* are comparatively free. Let us here content ourselves by saying, that the art can never stand in that high position towards which so many efforts are being directed, and that the *architecture* of England cannot rank even with that of foreign countries, until *all* the arts minister to its excellence, and become united with it, as they have been at the most important periods, whether amongst the ancients, or during the brilliant state of Art which was maintained in Italy. Architecture is not only placed in its highest condition as an art, by the union of painting and sculpture, but these themselves are in like manner, directed to their noblest uses, when employed for the decoration of buildings.

Let us continue to see our exhibitions filled

with works which our citizens may purchase, and which may communicate a healthy influence in the atmosphere of our own homes; and may even the art of the portrait painter—sometimes and often erroneously, rated of little worth as *Art*—continue to give the likeness of a friend, and be made to enrich our future National Gallery with records of the illustrious men of our country. And it is impossible to say that even cabinet pictures, and works of small dimensions have no influence upon, and are not influenced by, the character of design in the interior of a house. There would be moral and social, and we may say sanitary benefit to all, were such works more commonly considered part of the indispensable decoration of an apartment—whether in the palace or the cottage; and our buildings, and all such details as the patterns of papers—in place of being designed, each thing without reference to what it may be associated with—should be treated in connection with its accessories, and especially with regard to the proper display of works of Art.

But let us bear in mind that there is, after all, a field of Art in comparison with which busts, *statuettes*, and *tableaux de genre*, stand somewhat in the same class as miniature painting—a field till lately, scarcely thought of in England, since the monstrous conceptions "of Verrio or Laguerre," or the attempts of Sir James Thornhill. This is the high walk of Art—carrying us back to the days when painter, and sculptor, and architect were one individual—which it was felt could be materially advanced by the opportunity afforded by the erection of a great public edifice like the Houses of Parliament; and great benefit has certainly resulted, generally, from the labours of the Commissioners. Without dwelling upon points such as the high educational value of the exhibitions at Westminster—where, too, sculpture was almost for the first time in England, seen in its full character—we may certainly discover important results, from the attention then awakened to old vehicles and processes—now taught in our schools of design, and extensively made use of in interior decoration. But, it may be recollected, that so great was the anxiety to secure a large amount of superficial space in the Palace at Westminster for paintings in fresco, that we are almost justified in believing, that the success of the architect's design was at one time in danger of being submerged by the *incubus* of the painting upon the architecture. Feeling strongly the importance of the arguments in favour of the use of fresco for paintings when in union with architecture,—we cannot say that we are satisfied either with the amount, or completely with the quality, of the works produced. At least, our artists do not seem to have taken *con amore* to the use of the new vehicle, so as to overcome the difficulties which its novelty presented; nor do we discover that progress towards the existence of *schools* of fresco painters, such as existed in Italy, and which it was supposed might be revived in England. Each painter prefers to work for himself, and to care more about his individual fame than the production of a work of the highest class. Consequently—omitting from present consideration our water-colour painters, who do not to any great extent, in this channel, appear to have availed themselves as was hoped, of the advantages of their training—our painters still cling to that vehicle, which, whatever its advantages, is, we say, certainly very ill fitted for the effect of large pictures in combination with architecture. It may be hoped, however, that the completion of the buildings at Westminster will admit of a greater number of commissions, both to painters and to sculptors, than have perhaps been possible hitherto,—only we should like to feel better hopes, that the result in one branch of Art, will not be unworthy of the high merits of the existing British school.

But there is great reason to feel dissatisfied with the results of attention to the decorations of the Houses of Parliament, inasmuch as we see very slight indications of what we hoped would be the chief results—namely, as before said, an extended development of the arts of painting and sculpture in connection with our public buildings generally. We are reminded in every newspaper—we are in fact, taunted by ourselves, that the enterprise and love of Art of the French nation, in the space of very few years, and in a great degree, by the enlightened taste of one monarch, have enriched the galleries of Versailles with a considerable number of fine works of Art. Let our readers put much of the credit of these to the vain-glorification of the bad passions which have not wholly vented themselves on the soil of Africa, and the most peace-loving of our countrymen will find it hard to deny, that there is still evidence of love of Art, and of the power to benefit and delight the people by its works. That the production of an acre of canvas charged with the butcheries of war, is indicative, and perhaps productive, of a diseased mental condition in a nation, and which may endanger the peace of the world and the progress of society, we can hardly question; but, if the effect alluded to be produced, we doubt whether there may not be to certain individuals a different result; and we should further repeat the obvious argument, that the powerful influence of a work of Art, when exerted in a wrong direction, is only evidence that it is capable of some degree of benefit, when the hand and mind of genius are animated with the consciousness of a high moral purpose and capability. On the simple ground alone of its value as an historic record, and also of the benefit to be reaped merely by the innocent *pleasure* derived from the observation of a work of Art, we would argue that the decoration of our public buildings with works of painting and sculpture, is worthy the energetic attention of the government and legislature, and of all the municipalities, corporations, guilds, and companies in this great country. Of the short-comings of the State, it is difficult within present limits to say all that might be fitting; but on the one side, jobbery and real ignorance under the mask of supreme wisdom (as we generally see it when Art-questions are debated in Parliament) and infirmity of purpose, and on the other side, jealousy and fear of undue influence, have combined to leave our country in a condition as to modern works, contrasting strangely with the riches of minor states, and those where the happiness of a nation is supposed to be secondary to the caprice of an absolute government. But, there are corporations and guilds with whom if obligation to the public is not as great, the difficulties are readily to be overcome, and with whom funds are not deficient. As a matter of economy, it would be wise to lay out something upon an enduring and ever-fructifying gratification, with something of

"the luxury of doing good"

superadded,—even without such other return, as we believe there would be, and even in many cases, directly, pecuniarily. If haply, that return be not so much for this "present age," it is precisely from such public bodies that we should look for evidence of that apprehension of the future, which, though it may exist to a larger extent with individuals, is practically counteracted by immediate private demands and necessities. We cannot enter further into the question of the positive returns from a liberal outlay upon works of Art; but must content ourselves by regretting, that the present chariness, as shown by the railway companies, about expending money even upon undertakings confessedly of a productive nature, but of which the return would be spread over a considerable number of years, does not afford a very favourable prospect in that direction. But there are other public bodies standing in a different position, and to none of these are we so much justified in directing our attention, as to the Corporation and Companies of the City of London.

The Corporation is understood to have an income of about 156,000*l.*; and the most recent authority to which we have access ("Cunningham's Handbook of London," 2nd Edition) puts down the following as some of the items:—

Coal and Corn Dues, estimated at	£60,881
Rents and Quit Rents	56,896
Markets	17,126
Tolls and Duties	7067
Brokers' Rents and Fines	3892
Admissions to the Freedom of the City of London	4518
Renewing Fines for Leases	723
	£151,003

leaving an amount of about 5000*l.*, as it would appear, of which we are not furnished with details. The income is every year rapidly increasing. It will, however, be seen, that the sources from which this immense income is derived, leave a large obligation upon the Corporation to disburse the amount in measures of permanent benefit, not only to holders of property in the city, but to all London.

The same work furnishes us with the following approximate estimates of the different items in which a portion of the income is disbursed:—

Central Criminal Court	£12,182
City Police	10,118
Newgate	9223
House of Correction	7602
Debtors' Prison	4955
Conservancy of the Thames and Medway	3117
	£47,197

We have, therefore, an amount of 100,000*l.*, or more, of which the indefatigable compiler of the work does not appear to have been able to furnish us with an account, excepting that we are reminded that 8000*l.* is allowed to the Lord Mayor,—which is no doubt, mainly disbursed in the hospitalities of the Mansion House. But if the manner in which the income is laid out, is not very well known,—feeling as we do most strongly, that great obliviousness of important public duties has for a long period, and even down to a recent date, characterised the authorities in the city,—we must not omit to give credit for many results of an opposite line of action, now apparent. But we do believe, with many who have paid more attention to the financial part of the question, that something, and probably a considerable sum, might be spared for commissions for works of Art. When we are positively informed that the charge for lighting the Mansion House, through the want of permanent contrivances, has amounted to about 100*l.* a night, on important occasions; and when we add that, on the 9th of November, the cost of the banquet is upwards of 1000*l.*, and that excessive waste then prevails, it will be seen that we may have some grounds for this belief. Animated by the desire to contribute to a large amount of public benefit and gratification, the authorities would have little reason to fear the loss of privileges, which, reasonably or not, people are told do not just now, stand upon a perfectly secure basis. We will not cast a reflection upon the municipality, nor the individual companies with whom our general subject concerns itself—because they have spent immense sums in conviviality,—though we individually have no special inclination towards—

"A solemn sacrifice perform'd in state,"

and might rather, like Mr. Walker of "The Original," make one of the same number as the Graces or the Muses; or, like Barry Cornwall, sing of the delights of—

"* * * an honest *partie carrée*."

In matters of business possibly, our English habit of having public dinners, is like jobbery according to a writer in the *Westminster Review*, who lately hazarded the opinion that it was an essential element in our social and political progress. But, as the days of deep drinking have happily passed away from all men of cultivated minds, and amongst gentlemen, we trust that the taste among all classes for excessive indulgence in the pleasures of the table may follow.

Avoiding all difficult questions of this kind, which the citizens would be supposed to understand, and which we should not,—let us—out of love of mere consistency,—proclaim that the citizens do stand before the world as expending enormous sums upon the transient pleasures of the table, and simply *nothing* upon the permanent, widely disseminating, noble and enlightening gratification, derived from works of painting and sculpture. We have said *nothing*, and might perhaps be reminded that a few busts are to be seen in the saloon of the Mansion House, and so forth. Six infinitesimal drops from the full river of Art, are all that can be brought, to pour upon the arid desert of the Mansion House. We did, indeed, peer through the dingy light of the drawing-rooms, and became conscious that one or two paintings in cool brown colour had

been attempted. We had given credit for the purchase of ten busts, placed in the Saloon a few years ago; but four only have become the property of the City, and quite recently. In the same flourish with which the news of this extensive and laborious achievement reaches our ears, a project is mentioned—due to the suggestion of Mr. Bunning, who has always had proper regard for such branches of his art as are connected with our present subject—of filling the niches of the Egyptian Hall (shown in the plan) with sculpture illustrative of passages in the poets.* We do not wish any hasty or ill-considered selection of works; but we venture to urge that there is much more that may be done, and that much time has been lost; and, in comparison with what might have been achieved out of such large resources, or even by the annual outlay of a comparatively insignificant amount, we can hardly speak of what we now see, except as some ground for hope, that the municipal authorities will *eventually* direct their energetic attention to a subject more important to their constituents than some,—the consideration of which we dare say, is in great part forced upon them, by men who would rather nourish an affront at not receiving an invitation to a city festival, than see the education and minds of their children progress, and expand with the contemplation of the pictured records of our unrivalled page of history, or the sculptured presentment of the men who, by lives of enterprise and industry, have given distinction to their families, and left well-earned gains for the poor, and needy, or the ignorant of the land.

Regarding the number of churches in the city as evidence of the piety of the former inhabitants, let us—now that places of actual residence have been changed—hope to see corresponding evidence of care for that mental and moral culture, which assuredly can to a great extent in one way, be promoted by works of Art. Let us hope, that every public building in the city of London, which from associations or from architectural merits, is worthy to receive such, may be perfected by the additions of works in painting and sculpture in the highest class of Art; and generally, that the Corporation and Companies will direct their attention to the whole subject of collecting such pictorial and sculptured records of their own and their country's history, as may not be unworthy to elucidate the valuable written archives which they possess.

We have spoken of the Corporation of the city of London merely as a body to which we might be justified in looking, in the first place, for consideration of this subject; but to all the societies and associations in the country should our appeal be directed. We know no collections more interesting than the portraits at the Royal Society, or those at the College of Physicians, or the familiar faces at the Garrick Club. These have to the world at large, to whom the great and talented individuals belonged, an interest somewhat resembling that of a gallery of family portraits to a scion of the same house—an interest not existing when such works are in the hands of separate possessors. The pleasure, and, we repeat, the advantage, which is derived by this contemplation of works in one branch of Art, and at one or two localities, might be developed in all branches, and by numerous public bodies and private associations. Amongst the Companies of the city of London, what a series of fine and instructive works might be gleaned from the records of the "Ironmongers," and the rich stores of biography which Mr. John Nicholl's recent account contains. We have the portrait of Thomas Betton at the Hall, and the statue of Alderman Beckford; but a work especially prepared for historians and antiquaries, is not the place for the world to learn the benevolence of the first, of which society now reaps the benefit, or even for admirers of "the quaint old coxcomb," Izaak Walton, to look for his "revered" name. To what lessons might the "Merchant Taylors'" and other companies celebrated for their schools, direct the eyes of their youth, and leave impressions which, received at that age, are never to be lost nor eradicated. The value of teaching by pictures is perceived in schools already; let this salutary method be expanded; works of the highest class of Art, if only for the young, will not be thrown away. Art was the only means of instruction before the invention of printing; but surely there is no reason in our ignoring its peculiar advantages, now.

Deeply impressed with the importance of our subject, into all the ramifications of which it is not possible here to enter, we willingly received a suggestion from the Editor of this Journal, to direct special attention to the principal edifices of the city of London, with a view to such practical suggestions as might appear worthy of consideration; and we have in consequence made a careful examination of the Mansion House, and have noted down such ideas in reference to additions in painting and sculpture, as appear to carry out the purpose of the building, and to be consistent with its architecture,—and we propose to give in some future numbers, with illustrations where necessary, some suggestions, in reference to the Halls of the Companies, and other buildings. In making these we wish mainly to direct public attention to a subject of great importance, rather than to obtrude our individual views on matters of detail upon those who probably, either are, or soon will be fully alive to the importance of the subject, and who may have their own competent professional advisers, whose advice in each case should be sought and fully regarded.

Without troubling ourselves now with the Banking and Insurance, and other Companies—except to remark that every building devoted to such purposes, might be made to further to some extent, the work before us,—"the Companies,"—so called—of the city of London, appear to be at present, 82 in number, and although 40 of them are without halls, and others are not possessed of large incomes, there are a sufficient number remaining with whom these particular difficulties do not exist.

The most important companies include "The Twelve Great Companies" so called, and a few others. "The twelve" arranged in the order of precedence are these:—

1.—The Mercers' Company.
2.—The Grocers' Company.
3.—The Drapers' Company.
4.—The Fishmongers' Company.
5.—The Goldsmiths' Company.
6.—The Skinners' Company.
7.—The Merchant Taylors' Company.
8.—The Haberdashers' Company.
9.—The Salters' Company.
10.—The Ironmongers' Company.
11.—The Vintners' Company.
12.—The Clothworkers' Company.

Of the other companies, perhaps the most important for our subject may be, the Apothecaries' Company; the Stationers' Company; the Armourers' Company; the Barber Surgeons' Company; the Weavers' Company; the Saddlers' Company; the Carpenters' Company and the Painter-Stainers' Company.

In carrying out any extensive amount of decoration at a particular place, it may rightly be considered, whether the existing building is well adapted to receive works which might not be readily removable, or which could not well be brought in with the design of a new building, should an increase of accommodation or other alteration be likely to be required. The associations of the buildings will form part of this question, and that alone will probably suggest the interest of preserving drawings of the old structure, and the use which may be made of them in historical pictures. The hall of the Carpenters' Company is one of those which we might here refer to. It is now allowed to remain in the possession of Messrs. Waterlow, but retains many portions of its original architecture and pictorial decoration, which we believe are carefully preserved. The old halls of the companies of the Goldsmiths and Fishmongers, both interesting and not inelegant buildings, may be mentioned as amongst those which have given place to new structures; that of the former company, a production of high merit, and in which we shall probably find evidence of much attention to the value of sculptural accessories.

The subjects of the works, applicable to such buildings, may be chosen from a very wide field. The history of Great Britain, the annals of the city, episodes in the lives of the worthy and good amongst the inhabitants and those holding offices; portraits in painting or in sculpture; passages from the literature and poetry of the country, and, where—as in the case of sculpture and mural paintings—the works have especially an architectural character, arabesque or other suitable decorations. Records of the antiquities of the city, by exact drawings and models, should also, as we have said, be found. With regard to the vehicles: fresco, encaustic, and such methods of production as allow of works which do not reflect the light, should be considered, at least in works of large size; but neither oil, nor yet water-colour paintings, need be excluded.

We have been led to allude to the question of the permanency of the present buildings, because to those who are acquainted with the unsuitable nature in many respects of the accommodation, it might be an essential consideration before adopting a description and scale of works such as would not allow of removal to a new edifice, without imposing difficulties in the provision of spaces and general architecture, which it would be unwise to encounter. In such cases, notwithstanding our wish to see the spirit of the Reports of the Commissioners for the decoration of the Houses of Parliament fully carried out, there is still a wide field in oil paintings of cabinet size. Indeed we go so far as to suggest, whether in addition to the comparatively limited space in the present halls, some of the companies might not consider the question of providing galleries. At least, if paintings executed in fresco, be on plaster laid on laths, with a framework, their removal to such galleries might present no serious difficulty. We could not but regret the loss of some really meritorious works, at the destruction of the old British Museum, through their not having been executed on plaster laid in this manner.*

In sculpture for statues, groups, busts, and relievos, the materials, marble, bronze, electro-typed metal, as well as wood and parian, or statuary porcelain, and even plaster and terra-cotta, may be worthy of consideration, for it does not follow because marble is not always available, that a meaner material is to be eschewed, ennobled as such material is, not by the lustre

* Since this article was in type, we are glad to see that the exertions persevered in by us publicly and privately, for a series of years, have at length met with success, so far that a report has just been published, and presented to the Common Council, containing the suggestions from Mr. Bunning to which we have alluded. The Committee of General Purposes in April last, had been charged to select four busts to be placed in other parts of the Mansion House. The report shows that in the course of the inquiry upon this matter, the attention of the Committee was "particularly drawn to the entire absence of any specimens of the Fine Arts in the building, even where the architect had originally designed convenient situations for such ornaments." There is no date to the report as we find it in the newspapers, and certainly the nakedness of the architecture—so far as Painting and Sculpture are concerned—would be sufficiently obvious without any hint from the coincidence of the examination on behalf of this Journal, with the period when the Committee's attention was "particularly drawn" to the subject. However this may be, we should be happy to leave to the authorities the full credit of the good work, which we hope they will pursue with energy on a liberal scale of expenditure. But it so often happens, particularly where those are concerned whose thoughts are given through the press, that these ideas are acted upon without recollection of individuals; we must in justice to ourselves say, that not only have we for some time past devoted our pages to the general subject, and with the feeling that much might be done by the city authorities, but that during the mayoralty of Sir John Musgrove we personally urged upon him and others, the importance of the question; and it is to the desire then expressed to receive special suggestions as to the *manner* of obtaining an object confessed to be of so much importance, that our idea of these papers is due. Circumstances have contributed to defer the matter longer than we intended, but it is owing to mere accident that our publication did not precede instead of occurring in the same month as the publication of the report.—Ed.

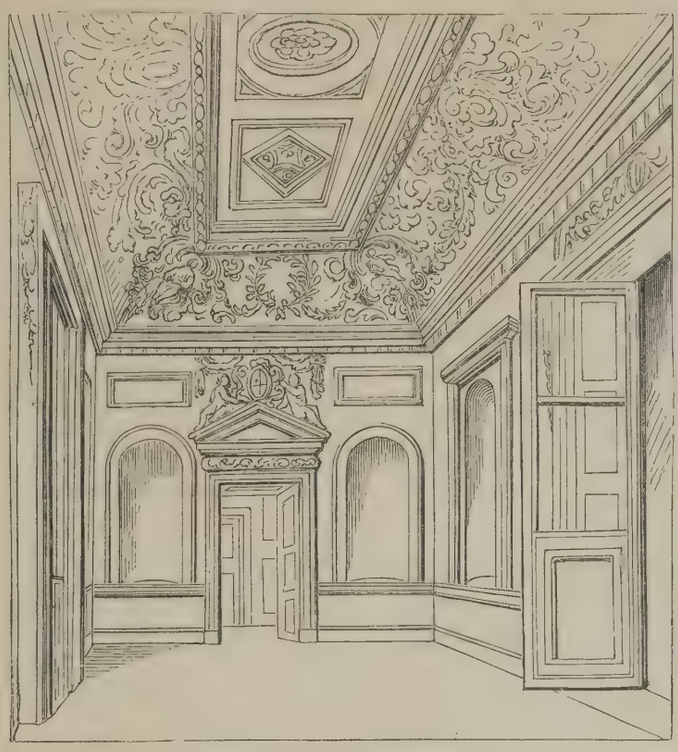
* Our readers may recollect a notice in this Journal of the clever removal from the plaster of some of these paintings by an ingenious man named Dowling. We have not heard that he has gained anything by his commendable exertions. The works should form national property.

or polish, too often the chief merit in the eyes of the vulgar, but by the art—

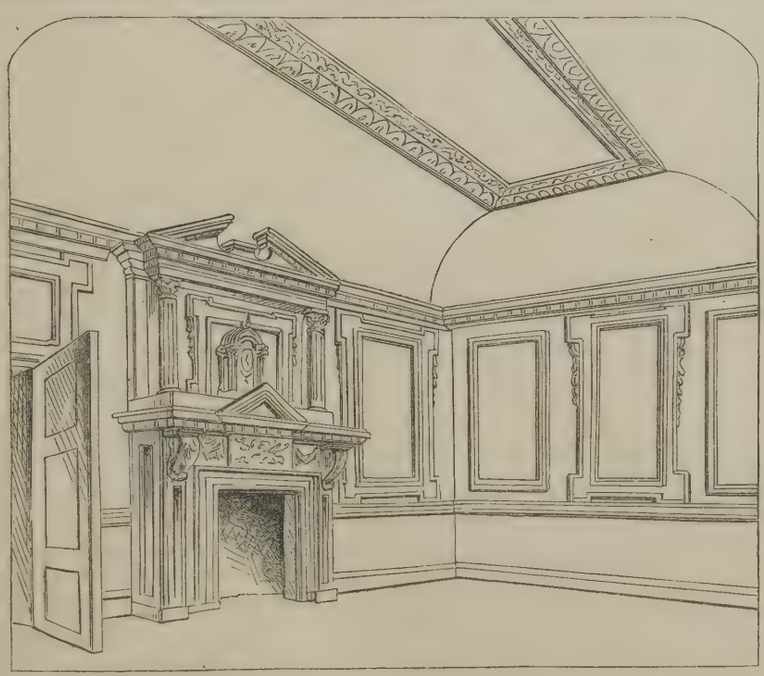
"the power of thought, the magic of the mind,"

with which it is permeated and imbued.

Thus then, have we endeavoured to show, that that increased development of high Art in painting and sculpture to which the efforts of the Commissioners of Fine Arts were directed, has yet mainly to be undertaken; that following out the original connection with the natural head of the Arts, manifested in every brilliant period in their history, and recognised by the Commission, this high development must be effected in combination with architecture; and we hope to give further evidence, that there are a large number of existing buildings to which such additions might be most advantageously made. We treat this question apart from any special benefit to be held out to painters or sculptors. We have a full conviction of the great power of Art, and its capabilities, when properly presented, of tending to high moral rectitude and purity of mind in individuals, and to the real and enduring greatness of a nation. If the artist be not penetrated with the feeling of this great truth, let him mistrust all eleemosynary and fleeting support called *patronage*,—it is not for this that we write. In the world of literature, it has been learned, that the support of the public is at least more stable than the starving countenance of one of the patrons of former time; and so, if we can only thoroughly impregnate this vastly expanding and fructifying enlightenment which is going on around us, with the perception and love of the beautiful in Nature and in Art, the field for genius will be no longer limited; those who exercise the public trust will have full regard for the duties which it entails, and the artist will be recognised in his proper sphere as at once, as he has been called, the "poet and the law-giver of his time," contributing alike to present intellectual enjoyment, and to permanent and enduring good.



MANSION HOUSE. ENTRANCE HALL.



MANSION HOUSE. THE LORD MAYOR'S PARLOUR.

NOTE.—We give on this page two wood engravings of portions of the Mansion House, in order to explain the course we design to pursue in drawing up these articles. Our next part will contain engravings of other portions of the same building, and in succeeding numbers we shall illustrate our purpose by various sketches taken from other City Halls.—ED. *A. J.*

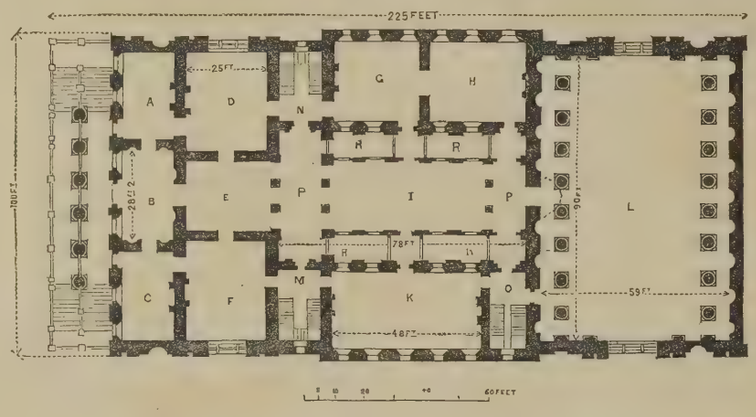
THE MANSION HOUSE.

Without reference to the obvious importance, in our present subject, of the edifice which is the residence of the chief magistrate of the city of London, the Mansion House deserves primary attention from the elaborate character of its architecture, and especially from the circumstance, that the sister Arts of painting and sculpture were obviously designed by its architect to play a prominent part in the building. As regards the merit of the general architectural design, or the present sufficiency of the structure as characteristic of the opulent city of London, or compared with the magnificent hotel of the municipality of Paris, adverse opinions may be expected. But, there are many features in the architecture which do not altogether deserve such indiscriminate censure as the building has received; and in the interior especially, although there are serious errors, many parts are worthy of attention, and some very beautiful effects could be developed with the aid of that knowledge of the principles of Art in sculpture, and in chromatic decoration, which we suspect, though little called into exercise, really exists amongst architects now, to an extent even greater than at the date at which the building was erected.

Before complaining of the absence of works in painting and sculpture, it may be well to note that, with the exception of the Guildhall, and the halls of the companies, even those structural facilities now exist for such works, which are not of very old date. A comparison of the Guildhall and Mansion House with *Hôtels de Ville* in very small cities in the Netherlands, would not be flattering to national pride; and the country which Holbein, Rubens, and Vandyke, and an illustrious line of sculptors so long made their home, would appear as never having had any episodes in the history of its capital, nor any *merchant-princes* to be recorded and presented to posterity.

Omitting the ground-floor and basement in which are the prisoners' cells, and the kitchen and offices, and, on the west side, an entrance-hall (much too low and dark), the building of the Mansion House consists of the principal floor, shown in the plan, the second floor in which are the ball-room, private apartments of the Lord Mayor, state bed-rooms, and the attics. Before entering, let us notice that the niches on the exterior are all vacant, and that the block of masonry above the entrance door was evidently intended to be carved into an *alto-relievo*. But there is much carved work about the windows which merits attention, and we notice it here, not only from the desire to detect evidence of care for Art, where it may exist, but because we may take this opportunity to say that it is most erroneous to limit the Art of sculpture to mere statues and busts. It would tend not only to the advantage of a class of artists, in a branch in which commissions for marble statues are not plentiful, but real design and instructive thought might be wrought out in allegorical, emblematic, or grotesque sculpture, were the practice now, such as we have evidence of in the works of the Cinque-Cento artists of Italy. Our artists, whether architects, painters, or sculptors, have held themselves aloof from the "inferior" branches of their Art. We deem them unworthy of their high office, unless they are

prepared not to ignore any department. They must be able to address the multitude as well as men of learning and taste, or their Art will be without a voice and a beneficial influence in frequent places where the plasterer and upholsterer will continue to do much of what they should be doing, and retard the advancement which is in progress. Here too, the sculpture in the pediment, the subject of which is "The Dignity and Opulence of the City of London," designed and executed by Sir Robert Taylor, reminds us that the natural union of the Arts was maintained to a late date, not only as we see in the practice of that architect, but in the fact that in this pediment and some others, the *tympanum* was not a blank space, as in the later revivals of a style which more especially required that enrichment. A better feeling however, is recently shown by the use of sculpture at the Royal Exchange and British Museum.



THE MANSION-HOUSE.—PLAN OF PRINCIPAL FLOOR.

Reference.

A. Formerly the Justice-room, now divided for offices.
B. Entrance Hall.
C. The Lord Mayor's Parlour.
D. Formerly called the Strong Room, now the Justice-room.
E. Hall or Ante-room.
F. The Venetian Parlour.
G and H. State Drawing-rooms.
I. The Saloon (one story only).
K. The Long Parlour, formerly the Lord Mayor's Dining-room.
L. The Egyptian Hall.
M. Principal Staircase.
N. Staircase.
O. Staircase to Egyptian Hall for servants.
P P. Corridors.
R R R R. Parts now open.

The plan will show the distribution of the halls and apartments. Generally, in the interior, the architectural character is gained by the orders, and by arched and coffered, or coved and enriched ceilings, and throughout the building panels with highly enriched frames, but enclosing mere patches of blank wall or ceiling, are everywhere to be found. Much of the architecture has a heavy character, suitable to an exterior, and some of the columns are not very well proportioned. Niches have been provided, but they have no statues. Yet the whole interior is elaborately enriched with ornament in relief; some of it, it is true, deficient in beauty, but the greater portion worthy of preservation. The whole cost of this part of the work must have been great.

The decorative painting displays the entire absence of Art, excepting one or two rooms and staircases, which are in a single colour; it is invariably white, or cream-colour and gold, or in the entrance-hall, imitation marble and gold. The effect is not simply wearying and monotonous, and the gilding—in the common house-painter's manner—applied on the tips of the ornaments, and universally, is not merely destructive of beauty of form, which it should increase by the treatment of parts, but there is not sufficient distinction between different apartments, or between entrance-halls and apartments, to get the beauty of gradation, or even sufficiently to distinguish their respective uses. The whole thing makes the architecture look like that of "a nation of shopkeepers," or far worse, for there is really no vulgarity merely in that, like the evidence of that accursed folly—almost a vice—rampant indeed now-a-days, which emulates the sculptor who made his goddess fine, and believed that in so doing he made her beautiful. If we think that there is proof of real ignorance in the frequent disinclination towards all outlay upon objects which gratify the love of Art, immeasurably worse must we feel it to expend enormous sums in what produces the idea of great cost, and no other result whatever, except one which is most pernicious to everything within its influence. The whole of this decoration should be improved; indeed the dirty appearance of the building would alone call for it. We have merely to urge that what is done should be under the direction of an artist-architect—not that of a house-painter—and that special consideration should be given to the effect of future works in painting and sculpture.

Yet with all this expenditure, we have seen that the panels are without paintings, and the niches without statues. We thought of "Timon's Villa," of:—

> " * * * here a fountain never to be play'd,
> And there a summer-house that knows no shade;"

and also that no modern Gothic architecture, which the able and learned Professor at the Royal Academy once showed, left "niches and canopies *tenantless*, like well-gilt frames adorning an apartment, the pictures being omitted"—could err more flagrantly against good taste than this building. The sketch of the staircase (to appear hereafter) and that of the entrance-hall, will give some idea of these defects; and in another sketch, an attempt has been made to show the elaborate character of their vacant frames.

It is impossible to leave this part of our subject without noticing that the whole of the furniture is of indifferent character, and some of it excessively common and bad. In the Egyptian Hall, where mahogany sideboards of good design might be looked for, ricketty tables of deal are to be found! The lighting by day we have alluded to; and by night there is a great deficiency, and the lights, so far as they go, are arranged without Art. So little good design is to be met with generally in manufactures, that we need hardly say that everything of that kind—as the carpets—are of the most inferior description.

Now, if a fitting home for the Arts is to be provided—as it should be—*all* these matters must be attended to. Building, decoration, furniture, fittings, and works of Art, must all be treated as structural, and essentially part and parcel of the fabric. The effect of the building, any one of them not so treated, will assuredly mar. Let the Common Council extend the suffrage for one Court at least, and the ladies may for once be found true logicians. As regards the pleasing result, it is no more a matter of indifference what form or what colour is placed next to another form or colour, than a pattern of dress is to a tall or a short figure, or particular colour to a *blonde* or a *brunette*. We wish we could discover any like recognition of universal principles in the sphere of taste which now concerns us. It is to be regretted that architects are not consulted about more than the mere fabric of a building; and they have perhaps to some extent—and most erroneously—abanboned certain branches of their Art. But this is certain, that the right man must be found, and invested with the direction of *all* matters connected with the building, or no complete result can possibly be attained. It is just as possible to achieve success in the fabric, fittings and decorations of a building, when these are produced without the supervision of one head and mind as, to use common illustrations, it is for an army to gain a victory under the guidance of two commanders, or for a band to produce anything but discord, when each musician plays his own tune.

Our remarks have become more general than we perhaps contemplated; but they are not the less strictly applicable to the particular building now under notice.

The Entrance Hall, shown in the sketch, is entered in the north side. Opposite, on the south, is the door leading to the body of the building, and in the wall are two niches and brackets of light character. At the ends in each case, is a door with a pediment, on which are grouped figures of boys holding a shield with the city arms. Here also are two niches, each with an oblong panel above. The north side has the door and windows, and brackets. The cornice is elaborate, and there is an enriched coved and panelled ceiling. The cove is ornamented with swags of fruit and flowers, with birds and medallions, with relievos at the angles. A common ironmonger's stove—kindly omitted by the artist in the sketch—obstructs one part of the floor. The podium round is painted in imitation of Sienna marble; the walls are of white marble with gilding, and the ceiling is light in tone, with gilding. The pavement is of black and white compartments. The decorative painting should be entirely altered, and treated with especial regard to the effect of form in the architecture and ornament.*

THE VERNON GALLERY.

THE RAFFLE FOR THE WATCH.

E. Bird, R.A., Painter. G. Greatbach, Engraver.
Size of the Picture, 1 ft. 11½ in., by 1 ft. 5 in.

THE name of the painter of this picture is but little known in our day, though it is not very many years since he occupied no mean position among the Royal Academicians.

Bird, born in the year 1772, was a native of Wolverhampton, and at Birmingham served a term of apprenticeship to a tea-board maker, by whom he was employed to ornament these objects of manufacture. He subsequently removed to Bristol, and opened a drawing-school, occupying the hours not devoted to instruction in sketching and painting, and, after some little time, was persuaded by friends to send two or three pictures to the Bath Exhibition, which were readily bought at prices beyond his original demand. His reputation soon increased, and his works were coveted and acquired by some of the most distinguished collectors. The Marquis of Stafford became the possessor of his "Chevy Chace" at the price of three hundred guineas, and of his "Death of Eli," for five hundred guineas, while the Council of the British Institution awarded him a sum of three hundred guineas for the latter picture.

The example we here introduce of his composition belongs to that class in which he most excelled; it is one that Wilkie himself might have imagined. We have, indeed, heard that when the latter saw this picture, he remarked how proud he should have felt had he painted it; certainly the Scottish artist never produced a more characteristic group than that engaged in the kitchen of the village ale-house, in disposing of the watch which the landlord displays to the assembled company, each one of whom is a natural study. The picture is painted with extraordinary depth and finish, and might not unworthily be placed by the side of a Teniers or an Ostade.

* To be continued.

THE GREAT MASTERS OF ART.

No. XVI.—KAREL DU JARDIN.*

It will be readily seen from the examples of the style of Du Jardin which are introduced in this and the preceding number, that the character of his works is more associated with Italian than with Dutch Art; such was likely to be the consequence of his long residence in Italy, which moulded his taste in conformity with those objects that constantly surrounded him.

Independently of the class of subjects to which allusion has been made as showing the general style of the productions of this painter, he occasionally, but very rarely, departed from it to exercise his talent on history. In the Louvre is a picture by him, executed on copper, about three feet by three and a half feet. It is intended to represent "The Crucifixion," and although there are parts in it to which exception may be taken, as deficient in the solemn dignity of the occasion, it is as a whole a fine composition. In the collection of the Marquis of Bute, at Luton, is a small and highly finished picture of "Tobias and the Angel," and among his other works of a similar class may be mentioned "Hagar and Ishmael," "The Flight of the Holy Family," "Paul Healing the Impotent Man," and the "Battle of the Centaurs and Lapithæ." His reputation, however, rests upon his landscapes enriched with peasantry, banditti, muleteers, sportsmen, wandering musicians, &c.

The first three engravings that appeared in our last number are fac-similes of his etchings, of which Bartsch and other writers have authenticated fifty-two as executed by him; the second and third of these three indicate a decided difference of style, the one more finished than the other, but both equally spirited. The "Laden Mules," forming the fifth of our examples is in the same style as the four sheep. The engraving above the mules is from a small picture, formerly in the "Choiseul Gallery," and is engraved in the published work of this name. When Mr. Smith

compiled his "Catalogue" in 1834, he states it to be then in the possession of M. Steengracht, at the Hague. It is a charming little work.

The engraving on this page is from another beautiful picture of small dimensions; it has also been previously engraved, by Le Bas, of Paris, under the title of *La fraiche Matinée*. We find, on referring to Smith's work, that the original painting was sold by Christie, in 1831, from the Maitland collection, for 326*l.*: it belongs to Mr. R. Foster, who exhibited the work this year, at the British Institution, among the pictures by the "old masters." The title appended by Le Bas seems wonderfully to be borne out, even when we see the subject without the advantage of colour: the freshness and sparkle of the morning are not lost in the translation into black and white, while the light of the up-coming sun catches the water and figures in the foreground in a most brilliant manner, and the edges of the clouds that are rolling away before it.

The next subject is from an etching known among collectors as *Le Goujat et les deux Anes*: it is a composition of Italian scenery, with a strong daylight effect. The foliage of the trees is remarkably bold and truthful.

The last engraving is from one of the most distinguished of this artist's pictures, and, as Mr. Smith justly observes, the date upon it, 1657, and the skill and masterly execution displayed in it, are convincing proofs of the errors into which biographers have fallen who give the year 1640 as the date of Du Jardin's birth. This would make him only seventeen years of age at the period when the picture was painted. But even presuming him to be twenty-five, which is most probable, it is an extraordinary production for so comparatively young a painter. The picture is entitled "The Charlatan, or Quack Doctor:" this interesting personage is mounted on a temporary platform erected in front of a house, and is haranguing a mixed assembly upon the

* Continued from p. 211.

virtues of his nostrums. At his feet sits a figure in a mask playing upon a guitar, and behind him, peering through an opening in the "curtain," is the head of some other performer in the burlesque performance. Among his auditory stands a woman with a child at her back, counting money in her hand, no doubt to pay the empiric —half mountebank, half leech—the price of some compound his eloquence has induced her to

purchase. The other characters in the composition are not so easily determinable, mere idlers probably attracted by the music and the show. A monkey, perched at the end of a pole, to which a full-length portrait of some other apparent quack is attached, seems to give the finishing touch to the absurdities of the scene.

This picture is, in its class, one of the gems of the Louvre. Its size is about 16 inches by 18,

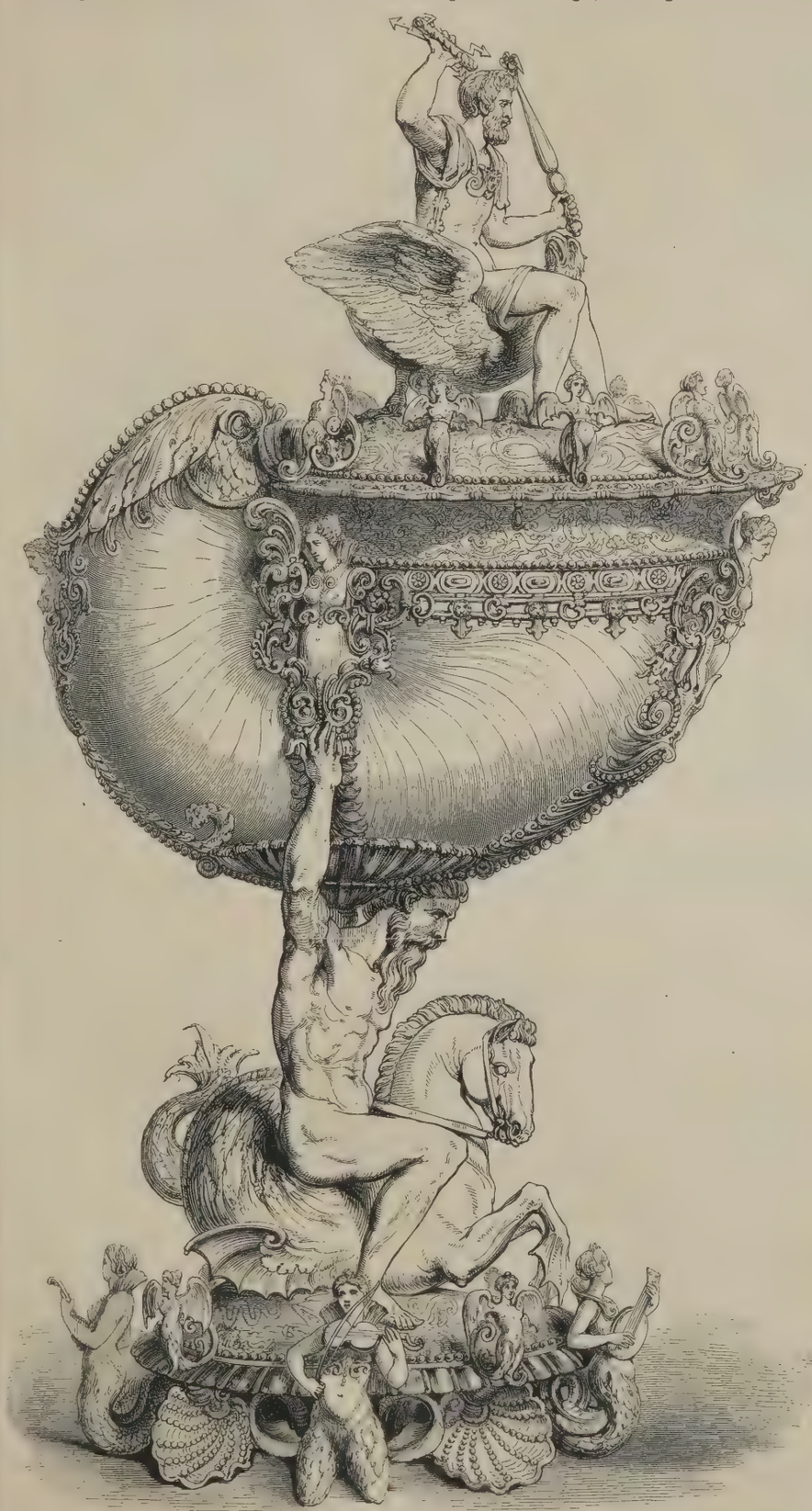
and though so small it is valued at a very high price. In 1776 it sold for 684*l.*, in 1783 for 732*l.*, and in 1816 it was considered by French connoisseurs to be worth 1200*l.* It was engraved by Boisseau and Garreau for the "Musée Français."

The works of Du Jardin are comparatively few; this, as well as their excellence, makes them much sought after, and brings high prices when offered for sale, which is but seldom.

RELICS OF MIDDLE-AGE ART.

PART THE FIFTH.

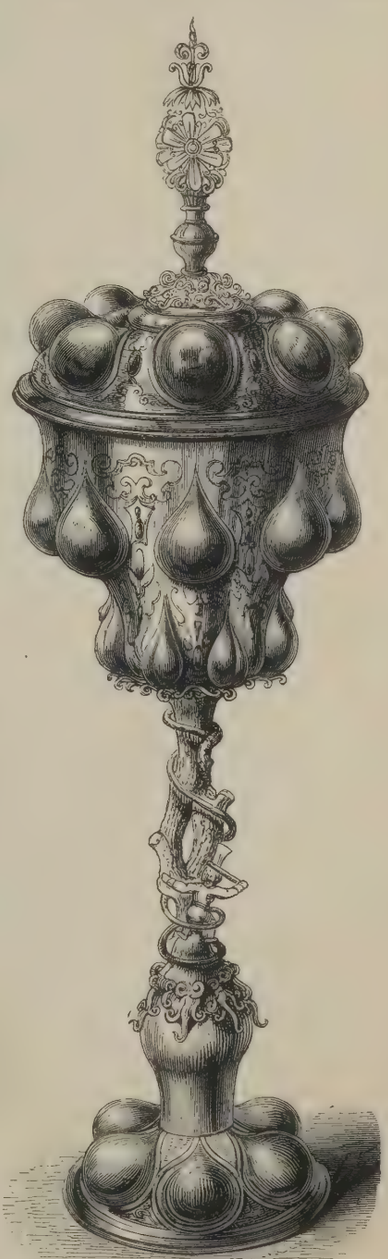
THE great gem of the collection of Medieval Works gathered, in 1850, within the walls of the Society of Arts, was doubtless the NAUTILUS SHELL, with its silver-gilt mountings, engraved below. It is the property of her Majesty the Queen, and is attributed to Benvenuto Cellini. This fine work is surmounted by a figure of Jupiter on the eagle, wielding his thunderbolt.



Neptune mounted on a sea-horse forms the stem. Nereids playing musical instruments, marine emblems, and arabesques, are profusely distributed over the entire composition, which is as remarkable for the elaboration of its execution, as for the fertility of its conception. Each portion of this work is a study for the goldsmith, and the *tout-ensemble*, of truly regal magnificence.

The ORDER OF ST. GEORGE is of goldsmiths' enamelled work, and is the property of E. Hawkins, Esq. It is a work of the seventeenth

century, and represents the patron saint of England combating the dragon sword in hand, presenting some variety to the style now adopted.



The silver-gilt HANAP is a work of the seventeenth century, and is the property of Octavius Morgan, Esq., M.P. It derives its form from a pine-apple (see cut, p. 114), the arms of Augsburg, a city whence metal manufactures of an artistic class emanated in considerable quantities.

The statuette of the VIRGIN AND CHILD is of silver gilt, a fine specimen of metal work in the fifteenth century, belonging to A. W. Pugin, Esq.

The ivory TANKARD is of Flemish workmanship, and is carved in high relief, with figures allegorical of Intemperance. The silver mountings are embossed with swans, grapes, and vine leaves. It was executed in the seventeenth century, and now belongs to the Baron Rothschild.

We have here another of the IVORY GROUPS devoted to Bacchanalian subjects, ascribed to Fiamingo. The youthful devotees of the grape are engaged in gathering and pressing the fruit, imbibing its fresh juice, and luxuriating in the playfulness or dreamy enjoyment it engenders.

BINOCULAR PERSPECTIVE.

ATHENÆUM CLUB, PALL MALL,
25th May, 1852.

DEAR PROFESSOR WHEATSTONE,—Since I last had the pleasure of addressing you on Binocular Perspective,* it has occurred to me, as a useful step towards practice, to collect together in a tabular form, some of the most likely instances of duplication, for the various kinds and sizes of pictures employed by artists.

This may therefore be regarded as supplementary to the former letter.

All the varieties of a picture, in respect to size and distance, may be comprised, I think, in four divisions :—

I.—Still life, fruit, flowers, &c., at the distance, say, of two feet from the eyes.

II.—Portrait, including the head and shoulders (called by professional men the three-quarter size), say, at the distance of six feet from the eyes.

III.—Whole-length portrait, and moderate-sized history; with the distance of fifteen feet from the eyes.

IV.—Landscape ; with the supposed distance of fifty yards or one hundred and fifty feet from the eyes ; reduced afterwards monocularly to a miniature, six feet off.

All of these are understood to be constructed, in the first instance, of the full scale of life or nature. On that scale the Binocular allowance or duplication for false adjustment is made; after which, in any of these four instances, the picture, by a simple monocular operation, may be reduced to a miniature; and in the last instance, or landscape, this reduction to a miniature is indispensable, and the full scale can only be used for the purpose of calculating the duplications.

In all the varieties, C of the first diagram in my former letter is understood to be a point duplicated by being *beyond* the plane of distinct and single vision ; and C′ of the second diagram, to be a point duplicated by being on the hithermost side of the said plane, or too near for distinct and single vision.

Before introducing the table for tenths of duplication in the different sorts and sizes of pictures, I would call attention to the following statement, applicable more especially to the fourth class, or Landscape.

At twenty-five yards, or half-way to fifty yards, the duplication of C′ is equal to 25-tenths of an inch, measured at the great picture ; twenty-five tenths are equal to fifty twentieths ; fifty twentieths for fifty yards are monocularly diminished to one twentieth for one yard, which is equal to two twentieths or *one tenth at two yards*—the distance of our miniature picture.

N.B.—A short-hand way in practice from nature, to supersede these calculations, when their principle is once thoroughly understood, would be to *use each eye separately ;* care being taken that reference is always made to the fixed vertical plane at the distance chosen.

Most of the following results have been obtained rudely and approximately with strings and silk threads, by actual trial at home and out of doors ; and have been since corrected, (I believe with mathematical precision,) by a friend.

Tenths of Inch Duplication.	Case I. Picture 2 Ft. off. C Inches beyond Picture.	Case I. Picture 2 Ft. off. C′ Inches short of Picture.	Case II. Picture 6 Ft. off. C Inches beyond Picture.	Case II. Picture 6 Ft. off. C′ Inches short of Picture.	Case III. Picture 15 Feet off. C Feet and Inches beyond Picture.	Case III. Picture 15 Feet off. C′ Feet and Inches short of Picture.	(Miniature 6 Feet off.) 10ths of Inch; from C beyond Picture.	(Miniature 6 Feet off.) 10ths of Inch; from C′ short of Picture.	Case IV.—Landscape 50 Yards, or 150 Feet off.	C′ Feet from Eyes.
·05	·7	·47	1·48	1·41	Feet. In. 0 3·7	Feet. In. 0 3·53	·5--	- - - -	Resulting from C at 50 yards beyond large picture.	
							...	·05	Resulting from C′ at, say 3 feet, short of large picture.	
·1	1	·92	3	2·7	0 7·5	0 7	...	·1	Reduced from 1 Visual Base at 50 yards off, produced by C′ (half-way) at	75
·2	2·1	1·77	6·3	5·33	1 3.6	1 1·3	...	·2	Reduced from 2 Visual Bases at 50 yards ; from C′ at	50
·3	3·29	2·58	9·8	7·74	2 0·1	1 7·3	...	·3	From 3 Visual Bases at 50 yards ; from C′ at	37·7
·4	4·6	3·31	13·5	9·9	2 10·6	2 0·8	...	·4	At Miniature; from 4 Visual Bases ; by C′ originally from eyes	30
·5	6	4	18	12	3 9	2 6	...	·5	——— from 5 Bases at picture, got from C′ at	25
·6	7·6	4·64	22·7	14	4 10	2 10·8	...	·6	——— from 6 Bases at large picture, got from C′ at	21·43
·7	9·2	5·3	28	15·7	5 10	3 3·3	...	·7	——— from 7 Visual Bases at large picture, got from C′ at	18.75
·8	11·4	5·82	34	17·4	7 1	3 7·7	...	·8	——— from 8 Visual Bases at large Picture, got from C′ at	16·7
·9	13·6	6·4	40·7	19·1	8 5	3 11·7	...	·9	——— from 9 Bases at large Picture, from C′ originally from eyes	15
1·0	16	6·86	48	20·66	10	4 3·4	...	1·0	1 Inch at Miniature, from 10 Bases at large picture, by C′ at	13·67
1·1	19	7 3	66·5	21·4	11 9	4 7	...	1·1	——— from 11 Bases at picture, C′ being originally at	12·5
1·25	24	8	72	24	15	5	...	1·25	1¼ Inch at Miniature; from 12½ Bases, by C′, originally from eyes	11·12
1·3	...	...	...	...	...	...	...	...	... ...	
1·4	...	...	...	...	...	5 6	...	...	... ...	
1·5	...	9	...	...	...	5 8	...	...	... ...	
1·6	...	...	...	...	...	6	...	...	... ...	
1·7	...	...	...	...	...	...	...	...	... ...	
1·8	...	...	...	...	...	6 5	...	...	... ...	
1·9	...	...	...	...	...	...	...	...	... ...	
2·0	...	...	...	...	...	6 8	...	2·4		
2·5	Infinite	12 (Half-way to Picture.)	Infinite.	36 (Half-way to Picture.)	Infinite.	7 6 (Halfway to Picture.)	·1--	- - - -	(In contact with Miniature). the maximum ; at At Miniature, produced by C at infinite distance beyond large picture.	6

In an acknowledged article in the last number of the *North British Review*,† Sir David Brewster has noticed my former letter on Binocular Perspective, and has given some extracts from it. Unfortunately, the Reviewer has entirely mistaken, in its most essential particular, the theory propounded. I was at great pains to explain that the adjustment of the spectator's two eyes is to a given vertical *plane, to any point of which plane the two eyes may range*, whether to the right and left, or up and down ; whereas, Sir D. Brewster argues as if I supposed the two eyes fixedly adjusted to *a single point*, without any such range.

If our work were on a vertical cylinder, like a Panorama, it would be different ; the range would then be for a given vertical cylinder of distinct and single vision : if on a dome, like Correggio's at Parma, the range would be for a given dome or hemisphere. Sir David Brewster's reasons of dissent from my suggestions as to the true Theory of a Picture, are thus and therefore wholly inapplicable.

But this is of the less consequence because Sir David proceeds to state his own theory of a picture, with which I am persuaded no artist *but a Pre-Raphaelite* will ever be found for one moment to agree. He would adjust the two eyes afresh to every different distance in succession, and "delineate every part of the picture "with the same distinctness with which he sees "it, whether in the foreground, or middle ground, "or distance ;" that is to say, in whatever plane the objects represented are situated. This seems to speak for itself.

I may make this an opportunity of mentioning—though upon a different part of the topic—that the vanishing point of a line inclined at any angle to the Picture might be obtained, with reference to binocular considerations, by drawing lines from each eye, parallel to the given line till they meet the Picture one visual base apart, and then bisecting that visual base ; and I believe that the two points to the right and left, horizontally 1·25 inch from the said vanishing point, would indicate the maximum of duplication for any line beyond the Picture ; while the spread of the duplication for a line on the hithermost side of the Picture, from the said vanishing point, would be at the rate of C′; in proportion to distance of C′ from the Picture : the two points mentioned to the right and left of the vanishing point would also indicate the spread for C′ at the distance half way between the Picture and the Spectator.

This is a new and difficult part of the topic, and requires further experiment and research ; but, I *think* the leading fact is certain. Suppose a line not parallel to the Picture to be drawn through the picture at any given angle, the spectator's two eyes can be adjusted only to one point of that line, so as to see it single, namely, where it intersects the Picture. Beyond and on the hithermost side, the line will appear like two lines crossing each other at the picture, and expanding at the rate indicated for the given points, C and C′, in the above Table.

To use the Table, let us take for an instance ·5 inch or half an inch duplication : run the eye along to the right at that level in the Table ; and we find 6 inches as the distance of C from a Picture two feet off to give the duplication of half an inch ; and 4 inches as the distance of C′ to give half an inch. We next find, that, in Class II., or with Picture six feet off, 18 inches are required to give C a duplication of half an inch ; and 12 inches to give C′ a duplication of half an inch. So in Class III., or 15 feet Picture, 3 feet 9 inches are required for half an inch from the duplication of C, and 2 feet 6 inches for half an inch from C′.

Finally, the proper business of a Painter is to use both his eyes and make them bear upon his work : and I must protest urgently against the preference which both you and Sir David Brewster, as well as other high authorities, seem to give to the perfection of Monocular above Binocular vision. I am persuaded that our two eyes and their laws were given us by the Author of our nature for wise and important purposes ; and that the design has been carried out with the most admirable precision. I entirely deny that the "regulated indistinctness" produced by false adjustment of our two eyes is any imperfection ; it is an exquisite and refined arrangement ; without reference to painting, it is

* See *Art-Journal* for March, 1852, pp. 89, 90.
† No. 33, May, 1852, p. 202.

well-known to be one of the chief means by which men distinguish near distances; and, with reference to Painting, I believe it to be the Master-key to subordination and relief or roundness.

I have often fancied that *a miniature* was seen to greater advantage with one eye than with two: but not a genuine picture of life-size: and it is to be recollected that every Landscape is necessarily a miniature. May not this advantage arise, therefore, from the second or Monocular part of the process above adverted to?

I remain, dear Professor Wheatstone,
Yours most sincerely,
JAMES HALL.

22nd June.

P.S.—In my letter to you which appeared in the *Art-Journal* of last March, as well as in this letter, I address you as one who has attended more than others to a subject cognate with, though essentially different from, my own, and as one whose beautiful discovery of the Stereoscope brought the whole topic of binocular vision prominently before the public.

The application of the known phenomena of binocular vision to perspective and the theory of a picture, properly so called, is a topic essentially different from yours. I suspect you do not agree with me. I am afraid you do not thoroughly understand me; and am almost certain nobody else does.

It was not until after I had sent my second letter to you that I perceived quite clearly the law which completes and clinches the new and, I am persuaded, true theory of a picture and of binocular perspective. I am anxious to lose no time in the announcement of what I may be excused for believing of considerable importance to the Fine Arts.

The law is, that every line not parallel to the picture has *two* vanishing points and one "intersection," and that the "indefinite representation" of such a line is found by drawing a line from the "intersection" to each of the vanishing points. The two vanishing points, for the purpose of duplication, are found by drawing a line through each of the spectator's eyes parallel to the original line, till they meet the picture one visual base apart, measured horizontally on the picture, full-sized; in other words, half a visual base to the left and right of any vanishing point obtained in the old monocular way. And the continuation of a line on the hithermost side of the picture is projected upon the picture by two lines diverging from the point of its "intersection," at the rate indicated in Diagram 2 of my letter of March last for the point C′, and by the Table for C′ in my second letter.

In like manner every plane not parallel to the picture has two vanishing lines, except the horizontal plane—one produced by a "parallel" plane through each eye. The horizontal plane is excepted, because our two eyes are situated horizontally with regard to each other, and, therefore, in that case a "parallel plane" through each eye is one and the same thing as a parallel plane through both eyes.

I will not say that there are two centres of the picture in binocular perspective, but I venture to assert that when we use both our eyes there are two vanishing points for every line perpendicular to the picture, the centre of the picture being the point where the optic axes concur, half-way between these two vanishing points.

J. H.

PICTURE-DEALING.

THERE is no necessity for recurring to the history of Art, to learn that its most encouraging patronage has always been by the patrician and mercantile classes. In England, at the present day, manufacturers and merchants are the principal purchasers of the works of our living artists: the wealthy and ancient aristocracy seek but sparingly the acquisition of modern performances; yet it must be admitted that they select, generally, with refined judgment.

Any disquisition on the causes of the limited support of modern Art by the first-named classes, would be at present apart from our purpose; the intention of these introductory remarks being merely to have reference to dealing by intermediate agency instead of direct communication.

Our great and leading artists at the present moment have commissions to such an extent as to prevent the possibility of gratifying the wish of any amateur to possess one of their works, except by waiting a considerable time for its execution. Consequently, those who deal in productions of Pictorial Art of high class, find a ready sale; and there can be no possible objection to this branch of commerce when honourably conducted, as it certainly is by some few individuals. However, there is a larger number of dealers in the works of living painters who trade in the most unscrupulous way with forgeries of our first-rate painters, made by artists of unappreciated ability, and who justify the dishonourable occupation by the necessity of supporting themselves and their families. *"Il faut vivre!"*

The only remedy for the evil appears to be Art-instruction. The educated eye would instantly detect the simulation. Art-instruction, besides, gives an amount of pleasure inconceivable to the mere purchaser of pictures, who is unlearned in everything, but a series of popular names. There is another point upon which the manufacturing and mercantile classes are remarkably sensitive—the pecuniary value of a purchase, and its probable value at a future period. If purchasers were sufficiently instructed, they would be protected from the robberies daily and hourly perpetrated on their property, and by their knowledge of the constituent elements of true Art, would acquire works of great future pecuniary value from admirable young painters, some of whom, not finding encouragement from the ignorance of amateurs, fall into the degradation of becoming accomplices in fraud.

As the absence of this Art-knowledge is well understood by the horde of dealers, they are enabled to profit by it by conspiring and acting together. This method may be best understood by the following relation of facts. A young married painter, with an increasing family, exhibited landscapes which obtained the suffrage of the critical press. He had previously supported himself by selling his works at very moderate prices to the *Trade*, as it is called, and in the various exhibitions where his works appeared, they were invariably the property of the *Trade*. It was on the express condition of their being sent to public exhibitions that they were bought. One happened to be purchased at the British Institution by a distinguished nobleman, whose knowledge of Art is patent to all amateurs. In the next exhibition appeared another picture of the same painter, acquired by the trade for 28*l.*, which was priced at 60 guineas, and on the very day of opening was marked to have been purchased at this price by the identical owner. Recently another picture by the same painter appeared at an important sale of modern Art at Christie's auction-rooms. It was a landscape by the same young artist, sold by a dealer to the possessor, in whose sale from misfortunes it appeared, for 30*l.*, and was bought back by the very dealer who sold it for 105*l.* We saw it recently sent for inspection in the magnificent gallery of a liberal purchaser. Possibly he will acquire it at a moderate advance upon the 105*l.*, while half the sum would obtain a finer picture from the young painter, if the amateur held direct communication with him, instead of being mystified and gagged by the dealer. The result of this mock elevation of prices will carry off the stock in hand at 200 or 300 per cent. profit. At all events, the dealers will gain twice as much as the artist is paid for his talent and labour; and this is, and has been, the history of picture-dealing in modern Art, where it is genuine, arising from a deficiency of Art-knowledge on the part of purchasers, and a consequent want of confidence in purchasing direct from the painter, to say nothing of getting frequently fraudulent copies. That gentlemen engaged in the highest commercial undertakings, remarkable for shrewdness and mental capacity in their immediate occupations, should be victimised by men of less capacity, but of extreme cunning, supported by daring falsehood, is remarkable, to say the least. Yet such is generally the result of not purchasing from the producer, but by the intermediate agency of dealers, and the equally unfortunate absence of knowledge of Art on the part of purchasers.

Turning from modern to ancient Art, it is a great and encouraging truth that the immense mass of pictures, falsely called works of the great masters of the ancient school, many thousands in number, which form the stocks in trade of fraudulent picture brokers, and which are constantly encumbering the walls of public sale-rooms, are fully consigned to their legitimate worthlessness. The race of dupes is not, however, extinguished, but the mania now assumes the form of an innocent illusion indulged in at a minimum sacrifice of cash. Probably this race will never wholly disappear among the classes where money value dominates over Art-knowledge.

The remarks which have occasionally appeared in this Journal have obtained this desirable result, and our article in the May number has influenced the extinction, for the present at least, of the mock auctions in the City coffee-houses; the advertisements in the daily papers thereof having since wholly disappeared. One of the clique has even chosen to cast off the titular distinction of dealer in paintings from the façade of the shop and to inscribe on it "Commission picture gallery." Perhaps this may be a cunning stroke of policy, which the following tale may somewhat explain.

A country gentleman entered a shop in London where pictures are exposed in the window. He asked the price of some which appeared to please him, made a few remarks in the way of diminution of price, saying he "would consider about purchasing some of them when he returned home, and that he could inform the dealer by letter, if he intended to purchase." It is very evident this gentleman had a yearning for their acquisition by what followed. The dealer remarked, when he found his customer was leaving without actually buying, that if were he favoured with the name and address of his visitor, he would examine the accounts of his purchases, and if, on reference thereto, he could make a diminution of the prices he had asked, he would inform him by letter of the lowest amount acceptable. For the purpose of being thus informed the gentleman was unfortunately so confiding as to write, with his own hand, his name and address in the dealer's book.

On the country gentleman's return to his habitation, he was astounded to find there the pictures he had only *enquired about*, packed in a case addressed to him, and accompanied by an invoice, as if *bought*. He immediately sent back the case and pictures by railway, addressed to the dealer, who refused to receive them, and they yet remain at the railway warehouse. An action for the amount of the invoice has been brought against the gentleman by the dealer, who asserts that the former wrote his name and residence with his own hand for the express purpose of having the pictures forwarded to the address after he had purchased them.

If this scandalous transaction should appear in law proceedings, we shall publish the full details with the names of the parties implicated. It is much to be regretted that the defendant in this flagrant affair has not the moral courage to expose the entire particulars of the transaction with the name of the dealer. But as few persons care to proclaim themselves to have been taken in or cheated, and to save exposing their weakness, a compromise at a sacrifice of money is too frequently the consequence: it may be foreseen that unless authorised by the victimised party, it would not be safe for us to name the individual; such a declaration would be a benefit to many and a general warning, which we shall not shrink from publishing, on the first opportunity of authentication, which we invite.

The mock auctions which have been carried on in coffee-houses and taverns would be best described if put in a dramatic form, although it

has no pretension to the brilliancy and wit of the dialogue of the drama.

SCENE.—*Supposed to be at the Corn Exchange on Market-day.*

DRAMATIS PERSONÆ.

The Auctioneer.
The "Chicken-feeder," *rather pale, with nosegay in button-hole.*
Four Christian Picture-dealers.
Three Jew ditto, *including one or two well-known individuals.*
Three eminent wealthy Wine Merchants, *having less taste for Art than for the juice of the grape, with surplus uninvested cash.*
Some Idlers.
Chorus of Jew and Gentile Puffers.

AUCTIONEER. Now this is a capital picter. I never saw a better by this great master. Give me a first bidding,—fifty, forty, thirty pounds.

PUFFER. Ten pounds.

AUCTIONEER. Ten pounds, what do you mean? the frame cost two pounds more.

[*Here sundry biddings reach* 18*l.*, *when a timid* Wine Merchant *says* 19*l.*]

AUCTIONEER. Well, I am ashamed of myself. I shall dread telling the lawyer what I have sold this valuable property for. I think I had better close the sale than get myself into such a scrape. Go to the Royal Academy, and ask them what they will sell such a picter by this man for. Let me close the sale, gentlemen.

CHORUS OF GENTILES. What do you bring us here for?

CHORUS OF JEWS. Let us have the pargains.

DOUBLE CHORUS (*forte*). Go on, go on!

AUCTIONEER (*with great humility*). Gentlemen, I am in your hands. I am bound to do so.

[*Jew and Gentile* Dealers *here bid with great animation and apparent squabbling up to* 36*l.*]

WINE MERCHANT. Thirty-seven pounds.

JEW DEALER. Thirty-seven pounds ten; he sha'n't have it.

CHRISTIAN DEALER. Thirty-eight pounds for me. [*Here a pause.*

CHICKEN FEEDER *to* WINE MERCHANT. What a chance; but, unluckily, I have left my cheque book at my country house to-day, or I would have laid out a few hundreds. I never could have imagined, &c., &c.

WINE MERCHANT. Thirty-nine pounds.

[*Down falls the hammer, the* Wine Merchant *hands his card, the vile copy, perhaps of Roberts or Stanfield, gaudily framed, is sold, and dazzles its owner in the Drawing-room of some Villa on Brixton Hill.*

The delusion of some of the collectors of antique rubbish becomes often absurdly amusing, as they are always great chatterers, and seek to astonish their listeners with their collecting exploits. A sample may suffice in an eminent vocalist, and will be best ridiculed by his own relation of those exploits to a friendly visitor. "My dear sir," said the Professor, "it is really astonishing, how I have obtained such a magnificent collection, and at so little cost. Well, whenever I attend professionally the music meetings in the country, I make it a rule to penetrate all the dirty alleys and back lanes of the various cities and towns, and it is surprising how lucky I have been to *pick up* such gems of Art, in such unsought localities!"

The reader must now imagine the admired vocalist to step towards an outrageously massive gilt frame, the contents of which are hidden by a dazzling crimson satin curtain. "There, sir, is a wonderful work of Art, a genuine Rubens, one of his very finest pictures, and no mistake about its being an undoubted original. I *picked* it up in the most extraordinary manner; I was strolling about in my usual way, as I have told you, after dark one evening in a country town, which shall be nameless; some dirty boys had built an oyster grotto, feebly lighted by a small candle, when my attention was suddenly arrested by fancying I saw beautiful colour making a background to the grotto. I was struck by the circumstance, and chancing to look more closely, saw this very picture, which belonged to a poor man close by, who thought it valueless rubbish, and I became its possessor for a trifle not worth mentioning!" This is neither an overcharged tale, nor a fictitious romance. The only remark it calls for, is that the poor inhabitant of a country town had intuitively a better appreciation of the picture than the talented musician.

To conclude what we have to say about the legion of old masters, is, that having quitted the Museum of Economic Geology one morning by the back entrance, we saw a manufacture of these articles busily going on in a cellar which receives its light on a level with the pavement. Among other precious works, a small Raffaelle was advancing to completion at the hands of a poor living artist.

THE ART-UNION OF LONDON.

SINCE our report last month, the following pictures have been added to the list selected by prize-holders:—"Father Thames," 150*l.*, S.B.A., J. Tennant; "The Village Letter-writer," 100*l.*, N.I., J. G. Middleton; "The Action in which Van Tromp was killed," 100*l.*, R.A., W. A. Knell; "Lake Leman—Switzerland," 80*l.*, R.A., T. Danby; "A Flower-girl of Seville," 80*l.*, S.B.A., F. Y. Hurlstone; "Returning from Church," 70*l.*, N.I., W. Underhill; "Glen Nevis—Inverness-shire," 80*l.*, N.W.C.S., W. Bennett; "A Quiet Valley—Autumn," 100*l.*, S.B.A., H. J. Boddington; "St. Brelade's Bay—Jersey," 60*l.*, S.B.A., A. Clint; "Smugglers disposing of their Cargo," 60*l.*, S.B.A., T. Clater; "The Bird's-nest in Danger," R.A., W. F. Witherington, R.A.; "Bolton Abbey — Yorkshire," 60*l.*, R.A., W. Havell; "The old Boat-house at Ventnor—Isle of Wight," 50*l.*, N.I., E. C. Williams; "Noon," 55*l.*, N.I., G. A. Williams; "Gipsies in a Barn," 50*l.*, N.I., W. Underhill; "The Lake of Thun," 50*l.*, W.C.S., W. C. Smith; "One for me," 40*l.*, R.A., W. H. Knight; "The Swing," 40*l.*, N.I., E. C. Cobbett; "Snowdon," 50*l.*, W. C. S., Copley Fielding; "The Frozen River," 40*l.*, N.I., A. Montague; "Welsh Peasants," 40*l.*, N.I., C. Dukes; "On the Conway," 40*l.*, N.I., F.W. Hulme; "Road to the Saeter," 36*l.* 15*s.*, S.B.A., W. West; "Don Quixote and Sancho," 40*l.*, N.I., J. Peel; "On the Frith of Forth," 44*l.*, R.A., R. M'Innes; "Scene near the Upper Falls—Lynmouth," 30*l.*, N.I., H. B. Willis; "Off Purfleet—River Thames," 26*l.* 5*s.*, R.A., R. H. Nibbs; "Going to Market," 25*l.*, R.A., J. Stark; "Demise—Lamartine's Stonecutter of St. Point," 25*l.*, N.I., O. R. Campbell; "Morning," 30*l.*, N.I., G. A. Williams; "Waterfall at Bradfladt—Norway," 30*l.*, S.B.A., W. West; "Summer Evening Tramps descending to a Village," 35*l.*, S.B.A., J. W. Allen; "Roses," 17*l.* 17*s.*, N.W.C.S., Mrs. Margetts; "Cinderella," 20*l.*, B.I., W. S. Burton; "The Close of a Sultry Day," 20*l*, R.A., E. Williams, jun.; "Returning to Port, Evening," 20*l.*, S.B.A., J. W. Yarnold; "Wargram, Berks," 20*l.*, R.A., A. Barland; "Old Manor House at Salterns, Dorset," 20*l.*, S.B.A., A. Clint; "The Mouse," 31*l.* 10*s.*, R.A., H. P. Parker; "An Autumn Evening in the Bay of Monaco," 28*l.*, R.A., H. J. Johnson; "Youth and Age," 22*l.* 10*s.*, S.B.A., J. Noble; "Calm, River Thames, early Morning," 25*l.*, S.B.A., R. H. Nibbs; "The Stream in June," 20*l.*, R.A., J. Middleton; "Isabella," 20*l.* S.B.A., W. Gale; "The Forester and his Favourites," 20*l.*, R.A., H.B. Willis; "Dutch Ferry Boat, Morning," 20*l.*, N.I., A. Montague; "The Nevis, Inverness-shire," 17*l.* 17*s.*, N.W.C.S., W. Bennett; "Canal, St. Fronaro, Venice," 20*l.*, N.I., W. Oliver; "Clovelly, North Devon," 20*l.*, R.A., H. Jutsum; "View from Denison's Hill, Surrey," 20*l.*, B.I., G. V. Cole, jun.; "River Scene, Showery Weather," 20*l.* N.I., E. Williams, sen.; "A Gleaner," 20*l.*, S.B.A., F. C. Underhill; "A Peep at By-gone Times," 21*l.*, R.A., W. S. P. Henderson; "On the banks of the Yare," 15*l.*, R.A., J. Stark; "Distant View of Conway," 15*l.* 15*s.*, W.C.S., D. Cox, jun.; "Calais Pier, Fresh Breeze," 15*l.*. N.W.C.S., T. S. Robins; "On the Thames near Chiswick," 15*l.*, S.B.A., J. Tennant; "On the Coast near Ostend," 15*l.*, S.B.A., J. Wilson; "Shallow Stream, North Wales," 20*l.*, R. A., C. Marshall; "Fruit from Nature," 31*l.* 10*s.*, B. I., Miss Stannard; "Children playing at Jink-stones," 15*l.*, R. A., A. Hunt; "The Mill, Chigford, Devon," 45*l.*, R. A., J. Gendall; "Gipsies," 15*l.*, S.B.A., G. Cole; "Children at Play," 12*l.* 12*s.*, N.I., Miss Hewitt; "On the Coast of Kent, near Broadstairs," 15*l.* 15*s.*, B.I., J. Dugardin; "Evening on the Common," 15*l.*, N.I., G. A. Williams, &c. &c.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

VII.—EARLY ENGLISH HOUSES.—THEIR GENERAL FORM AND DISTRIBUTION.

AFTER the middle of the twelfth century, we begin to be better acquainted with the domestic manners of our forefathers, and from that period to the end of the fourteenth century the change was very gradual, and in many respects they remained nearly the same. In the middle classes, especially in the towns, there had been a gradual fusion of Norman and Saxon manners, while the Norman fashions and the Norman language prevailed in the higher classes, and the manners of the lower classes remained, probably, nearly the same as before the conquest.

We now obtain a more perfect idea of the houses of all classes, not only from more frequent and exact descriptions, but from existing remains. The principal part of the building was still the hall, or, according to the Norman word, the *salle*, but its old Saxon character seems to have been so universally acknowledged, that the first or Saxon name prevailed, over the other. The name now usually given to the whole dwelling-house was the Norman word *manoir* or manor, and we find this applied popularly to the houses of all classes, excepting only, the cottages of labouring people. In houses of the twelfth century, the hall, standing on the ground floor, and open to the roof, still formed the principal feature of the building. The chamber generally adjoined to it at one end, and at the other was usually a stable (*croiche*). The whole building stood within a small enclosure, consisting of a yard or court in front, called in Norman *aire*, (area,) and a garden, which was surrounded usually with a hedge and ditch. In front, the house had usually one door, which was the main entrance into the hall. From this latter apartment there was a door into the chamber at one end, and one into the *croiche* or stable at the other end, and a back door into the garden. The chamber had also frequently a door which opened also into the garden; the stable, as a matter of course, would have a large door or outlet into the yard. The chief windows were those of the hall. These, in common houses, appear to have been merely openings, which might be closed with wooden shutters; and in other parts of the building they were nothing but holes (*pertuis*); there appears to have been usually one of these holes in the partition wall between the chamber and the hall, and another between the hall and the stable. There was also an outer window or *pertuis* to the chamber.

In the popular French and Anglo-Norman fabliaux, or tales in verse, which belong mostly to the thirteenth century, we meet with many incidents which illustrate this distribution of the apartments of the house, which no doubt continued essentially the same during that and the following century. Thus in a fabliau published by M. Jubinal, an old woman of mean condition in life, dame Auberée, is described as visiting a burgher's wife, who, with characteristic vanity, takes her into the chamber adjoining, (*en une chambre ilueques près*), to show her her handsome bed. When the lady takes refuge with dame Auberée, she also shows her out of the hall into a chamber close adjoining (*en une chambre iluec de joste*). In a fabliau entitled *Du prestre crucifié*, published by Méon, a man returning home at night, sees what is going on in the hall through a *pertuis* or hole knocked through the wall for a window, before he opens the door (*par un pertuis les a veuz*). In another fabliau published in the larger collection of Barbazan, a lady in her chamber sees what is passing in the hall *par un pertuis*. In the fabliau of *Le povre clerc*, a clerc, having asked for a night's lodging at the house of a miller during the miller's absence, is driven away by the wife, who expects a visit from her lover the priest, and is unwilling to have an intruder. The clerk, as he is going away, meets the miller, who,

angry at the inhospitable conduct of his dame, takes him back to the house. The priest in the meantime had arrived, and is sitting in the hall with the good wife, who, hearing a knock at the door, makes the priest hide himself in the stable (*croiche*). From the stable the priest watches the company in the hall through a window (*fenestre*), which is evidently only another name for the *pertuis*. In one fabliau the gallant comes through the court or garden and is let into the hall by the back door; in another a woman is introduced into the chamber by a back door, or, as it is called in the text, a false door (*par un fax huis*), while the hall is occupied by company.

The arrangements of a common house in the country are illustrated in the fabliau *de Barat et de Haimet*, printed in the collection of Barbazan. Two thieves undertake to rob a third of "a bacon," which he (Travers), had hung on the beam or rafter of his wall:—

"Travers l'avoit à une hart
Au tref de sa meson pendu."

The thieves make a hole in the wall, by which one enters without waking Travers or his wife, although they were sleeping with the door of their chamber open. The bacon is thus stolen and carried away. Travers, now disturbed, rises from his bed, follows the thieves, and ultimately recaptures his bacon. He resolves now to cook the bacon, and eat some of it, and for this purpose a fire is lit, and a cauldron full of water hung over it. This appears to be performed in the middle of the hall. The thieves return, and approaching the door, one of them looked through the *pertuis*, and saw the bacon boiling:—

"Baras mist son oeil au pertuis,
Et voit que la chaudiere bout."

The thieves then climb the roof, uncover a small space at the top silently, and attempt to draw up the bacon with a hook.

From the unskilfulness of the medieval artists in representing details where any knowledge of perspective was required, we have not so much information as might be expected from the illuminated manuscripts relating to the arrangements of houses. But a fine illuminated copy of the romances of the San Graal and the Round Table, executed at the beginning of the fourteenth century, and now preserved in the British Museum (MS. Addit. Nos. 10,292,—10,294), furnishes us with one or two rather interesting illustrations of this subject. The romances themselves were written in Anglo-Norman, in the latter half of the twelfth century. The first cut which we shall select from this manuscript is a complete view of a house; it

No. 1.—AN ANGLO-NORMAN HOUSE.

belongs to a chapter entitled *Ensi que Lancelot ront les fers d'une fenestre, et si entre dedens pour gesir avoec la royne.* The queen has informed Lancelot that the head of her bed lies near the window of her chamber, and that he may come by night to the window, which is defended by an iron grating, to talk with her, and she tells him that the wall of the adjacent hall is in one part weak and dilapidated enough to allow of his obtaining an entrance through it; but Lancelot prefers breaking open the grating in order to enter directly into the chamber, to passing through the hall. The grating of the chamber window appears to have been common in the houses of the rich and noble; in the records of the thirteenth century, the grating of the chamber windows of the queen is often mentioned. The window behind Lancelot in our cut is that of the hall, and is distinguished by architectural ornamentation. The ornamental hinges of the door, with the lock and the knocker, are also curious. Our next cut, taken from this same manuscript, represents part of

No. 2.—THE HALL AND CHAMBER.

the house of a knight, whose wife has an intrigue with one of the heroes of these romances, king Claudas. The knight lay in watch to take the king, as he was in the lady's chamber at night, but the king being made aware of his danger, escaped by the chamber-window, while the knight expected to catch him by entering at the hall door. The juxtaposition of hall and chamber is here shown very plainly. In another chapter of the same romances, the king takes Lancelot into a chamber to talk with him apart, while his knights wait for them in the hall;

No. 3.—THE KNIGHTS IN WAITING.

this is pictorially represented in an illumination copied in the accompanying cut, which shows exactly the relative position of the hall and chamber. The door here is probably intended for that which led from the hall into the chamber.

We see from continual allusions that an ordinary house, even among men of wealth, had usually only one chamber, which served as his sleeping-room, and as the special apartment of the female part of the household—the lady and her maids, while the hall was employed indiscriminately for cooking, eating, and drinking, receiving visitors, and a variety of other purposes, and at night it was used as a common sleeping room. These arrangements, and the construction of the house, varied according to the circumstances of the locality and the rank of the occupiers. Among the rich, a stable did not form part of the house, but its site was often occupied by the kitchen, which was almost always placed close to the hall. Among the higher classes other chambers were built, adjacent to the chief chamber, or to the hall, though in larger mansions they sometimes occupied a tower or separate building adjacent. The form, however, which the manor-house generally took was a simple oblong square. A seal of the thirteenth century, attached to a deed by which, in June 1272, William Moraunt grants to Peter Picard an acre of land in the parish of Otteford in Kent, furnishes us with a representation of William Moraunt's manor-house. It is a simple square building, with a high-pitched roof, as appears always to have been the case in the

No. 4.—SEAL OF W. MORAUNT.

early English houses, and a chimney. The hall door, it will be observed, opens outwardly, as is the case in the preceding cuts; it may be added that it was the custom to leave the hall door or *huis* (*hostium*) always open, as a sign of hospitality. It will also be observed that there is a curious coincidence in the form of chimney with the cuts from the illuminated manuscript.

As the grouping together of several apartments on the ground floor rendered the whole building less compact and less defensible, the practice soon rose, especially in the better *manoirs*, of making apartments above. This upper apartment was called a *soler* (*solarium*, probably from *sol*, the sun). It was at first, and in the lesser mansions, but a small apartment raised above the chamber, and approached by a flight of steps outside, though (but more rarely) the staircase was sometimes internal. In our first cut, from the Museum manuscript, there is a soler over the chamber, to which the approach appears to be from the inside. In the early metrical tales the *soler*, and its exterior *staircase*, are often alluded to. Thus in the fabliau *D'Estourmi*, in Barbazan, a burgher and his wife deceive three monks of a neighbouring abbey who make love to the lady; she conceals her husband in the soler above, to which he ascends by a flight of steps:—

Tesiez, vous monterez là sus
En cel solier tout coiement.

The monk, before he enters the house, passes through the court (*cortil*), in which there is a sheepcot (*bercil*), or perhaps a stable. The husband from the soler above looks through a lattice or grate and sees all that passes in the hall:—

Par la treillie le porlingne.

The stairs appear, therefore, to have been outside the hall, with a latticed window looking into it from the top. The monk appears to have entered the hall by the back door, and the chamber is adjacent to the hall (as in houses which had no soler), on the side opposite to that on which were the stairs. When another monk comes, the husband hides himself under the stairs (*souz le degré*). The bodies of the monks (who are killed by the husband) are carried out *parmi une fausse posterne* which leads into the fields (*aus chans*). In the fabliau of *La Saineresse*, a woman who performs the operation of bleeding comes to the house of a burgher, and finds the man and his wife seated on a bench in the yard before the hall:—

En mi l'aire de sa meson.

The lady says she wants bleeding, and takes her upstairs into the soler:—

Montez là sus en cel solier,
Il m'estuet de vostre mestier.

They enter, and close the door. The apartment on the soler, although there was a bed in it, is

not called a chamber, but a room or saloon (*perrin*)—

> Si se descendent del perrin,
> Contreval les degrez enfin
> Vindrent errant en la maison.

The expression that they came down the stairs, and *into the house*, shows that the staircase was outside.

In another fabliau, *De la borgoise d'Orliens*, a burgher comes to his wife in the disguise of her gallant, and the lady discovering the fraud locks him up in the soler, pretending he is to wait there till the household is in bed—

> Je vous metrai privéement
> En un solier dont j'ai la clef.

She then goes to meet her *ami*, and they come from the garden (*vergier*) direct into the chamber, without entering the hall. Here she tells him to wait while she goes *in there* (*là dedans*), to give her people their supper, and she leaves him while she goes into the hall. The lady afterwards sends her servants to beat her husband, pretending him to be an importunate suitor whom she wishes to punish! "he waits for me up there in that room:"—

> Là sus m'atent en ce perin.
> . . . . . .
> Ne souffrez pas que il en isse,
> Ainz l'acueillier al solier haut.

They beat him as he descends the stairs, and pursue him into the garden, all which passes without entering the lower apartments of the house. The *soler*, or upper part of the house, appears to have been considered the place of greatest security—in fact it could only be entered by one door, which was approached by a flight of steps, and was therefore more easily defended than the ground floor. In the beautiful story *De l'ermite qui s'acompaigna à l'ange*, the hermit and his companion seek a night's lodging at the house of a rich but miserly usurer, who refuses them admittance into the house, and will only permit them to sleep under the staircase, in what the story terms an *auvent* or shed. The next morning the hermit's young companion goes up stairs into the soler to find the usurer, who appears to have slept there for security:—

> Le vallet les degrez monta,
> El solier son hoste trova.

It appears to have been in the thirteenth century a proverbial characteristic of an avaricious and inhospitable person, to shut his hall door and live in the soler. In a poem of this period, in which the various vices of the age are placed under the ban of excommunication, the miser is thus pointed out:—

> Encor escommeni-je plus
> Riche homme qui ferme son huis,
> Et va mengier en solier sus.

The soler appears also to have been considered as the room of honour for rich lodgers or guests who paid well. In the fabliau *Des trois avugles de Compiengne*, three blind men come to the house of a burgher, and require to be treated better than usual; on which he shows them up stairs—

> En la haute logis les maine.

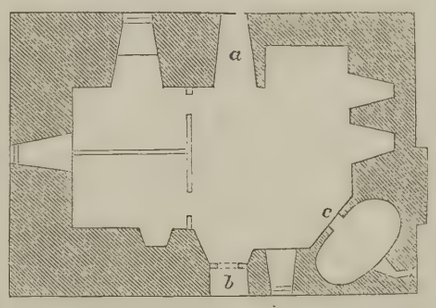
A clerk, who follows, after putting his horse in the stable, sits at table with his host in the hall, while the three other guests are served "like knights" in the soler above—

> Et li avugle du solier
> Furent servi com chevalier

During the period of which we are speaking, the richer the householder, the greater need he had of studying strength and security, and hence with him the soler, or upper story, became of more importance, and was often made the principal part of the house, at least that in which himself and his family placed themselves at night. This was especially the case in stone buildings, where the ground floor was often a low vaulted apartment, which seems to have been sometimes looked upon as a cellar, while the principal room was on the first-floor, approached usually by a staircase on the outside. A house of this kind is represented in one of our cuts taken from the Bayeux tapestry, where the guests are carousing in the room on the first-floor. Yet still the vaulted room on the ground floor was perhaps considered as the public apartment. In this manner the two apartments of the house, instead of standing side by side, were raised one upon the other, and formed externally a square mass of masonry. Several examples of early manor-houses of this description still remain, among which one of the most remarkable is that at Millichope in Shropshire, which evidently belongs to the latter half of the twelfth century. It has not been noticed in any work on domestic architecture, but I am enabled to describe it from two private lithographed plates by Mrs. Stackhouse Acton, of Acton Scott, from which the following cuts are

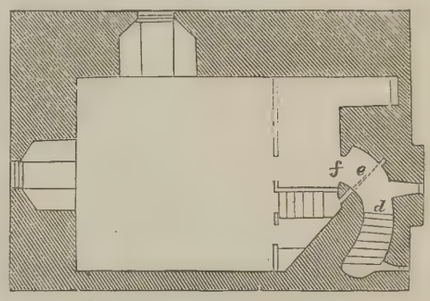
No. 5.—ANCIENT MANOR HOUSE, MILLICHOPE, SHROPSHIRE.

taken. The first represents the present outward appearance of the ancient building, which is now an adjunct to a farm-house. The plan is a rectangle, considerably longer from north to south than in the transverse direction. The walls are immensely thick on the ground floor in comparison to the size of the building, as will be seen from the plan of the groundfloor given in the next cut. The original entrance was at *b*, by a late Norman arch, slightly ornamented, which is seen in the view. To the right of this is seen one of the original windows, also round arched. On the north and east sides were two



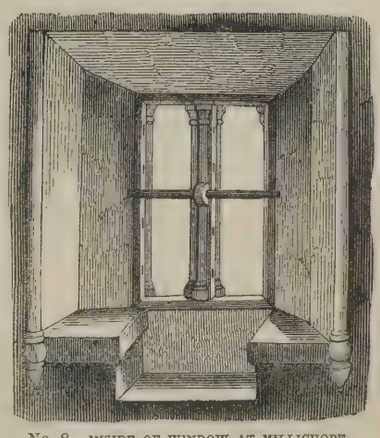
No. 6.—PLAN OF GROUND FLOOR OF HOUSE AT MILLICHOPE.

other windows, the openings of them all being small towards the exterior, but enlarging inwards. The interior must have been extremely dark; nevertheless it contains a fireplace, and was probably the public room. The opening at *a* is merely a modern passage into the farm-house. As this house stands on the borders of Wales, and therefore security was the principal consideration, the staircase, from the thickness of the walls, was safer inside than on the exterior. We accordingly find that it was worked into the mass of the wall in the south-west corner, the entrance being at *c*. The steps of the lower part—it was a stone staircase—are concealed or destroyed, so that we hardly know how it commenced, but there are steps of stone now running up to the soler or upper apartment, as represented in our plan of the upper floor. This staircase received light at the bottom and at the top, by a small loop-hole worked through the wall. Although the walls were so massive in the lower room, the staircase was secured by extraordinary precautions. At the top of the steps at *d*, again at *e*, and a third time at *f*, were strong doors, secured with bolts, which it would have required great force to break open. The last of these doors led into the upper apartment, which was rather larger than the lower one, the west wall being here much thinner. This was evidently the family apartment; it had two windows, on the north and east sides, each having seats at the side, with ornamentation of early English character. A view of the northern window from the



No. 7.—PLAN OF THE UPPER FLOOR.

interior, with its seats, is given in our cut No. 8; it is the same which is seen externally in our sketch of the house: this room had no fireplace.

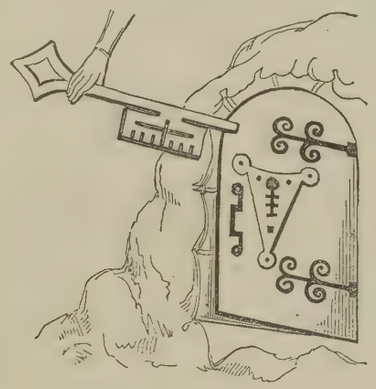


No. 8.—INSIDE OF WINDOW AT MILLICHOPE.

Towards the fourteenth century, the rooms of houses began to be multiplied, and they were often built round a court; the additions were made chiefly to the offices, and to the number of chambers. A new room gradually came into vogue called a *parloir*, or talking-room, which was not so public as the hall, without having the private domestic character of the chamber. In the sequel the parlour became an indispensable part of the ordinary house. It may give some notion of the simplicity of the arrangement of a house, and the small number of rooms, even when required for royalty itself,

when we state that in the January of 1251, King Henry III., intending to visit Hampshire, and requiring a house for himself with his queen and court, gave orders to the Sheriff of Southampton to build at Freemantle, a hall, a kitchen, and a chamber with an upper story (*cum estagio*), and a chapel on the ground, for the King's use; and a chamber with an upper story, with a chapel at the end of the same chamber, for the queen's use. Under the chamber was to be made a cellar for the King's wines.

Houses were usually built in great part of timber, and it was only where unusual strength was required, or else from a spirit of ostentation, that they were made of stone. There appear to have been very few fixtures in the inside, and, as furniture was scanty, the rooms must have appeared very bare. In timber houses, of course, it was not easy to make cupboards or closets in the walls, but this was not the case when they were built of stone. Even in the latter case, however, the walls appear not to have been much excavated for such purposes. Our cut, No. 9, represents a cupboard-door, taken from an illuminated manuscript of the thirteenth century, in the Bodleian Library at Oxford; it is curious for its iron-work, especially the lock



No. 9.—A CUPBOARD DOOR.

and key. The smaller articles of domestic use were usually deposited in chests, or placed upon sideboards and moveable stands. In the houses of the wealthy a separate room was built for the wardrobe.

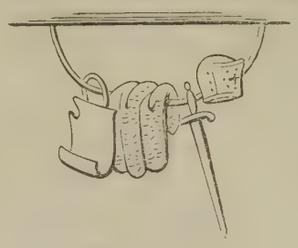
There was one fixture in the interior of the house, which is frequently mentioned in old writers, and must not be overlooked. It was frequently called a *perche* (*pertica*), and consisted of a wooden frame fixed to the wall, for the purpose of hanging up articles of clothing and various other things. The curious tract of Alexander Necham, entitled *Summa de nominibus utensilium*, states that each chamber should have two perches, one on which the domestic birds, hawks and falcons, were to sit, the other for suspending shirts, kerchiefs, breeches, capes, mantles, and other articles of clothing. In reference to the latter usage, one of the mediæval Latin poets has the memorial line—

Pertica diversos pannos retinere solebat.

Our cut No. 10, taken from a manuscript of the *Roman de la Rose*, written

No. 10.—A PERCHE.

in the fourteenth century, and now preserved in the National Library in Paris (No. 6985, fol. 2, v°), represents a perche, with two garments suspended upon it. The one represented in our next cut is of rather a different form, and is made to support the arms of a knight, his helmet, sword, and shield, and his coat of mail; but how the sword and helmet are attached to it is far from clear. This example is taken from an illuminated



No. 11.—A PERCHE.

manuscript of a well-known work by William de Deguilleville, *Le Pelerinage de la Vie humaine*, of the latter end of the fourteenth century, also preserved in the French National Library (No. 6988): another copy of the same work, preserved in the same great collection (No. 7210), but of the fifteenth century, gives a still more perfect representation of the perche, supporting as in the last example, a helmet, a shield, and coats of mail. In the foreground, a queen is depositing the staff and scrip of a hermit in a chest, for greater security. This subject is represented in our cut No. 12.

No. 12.—SCENE IN A CHAMBER.

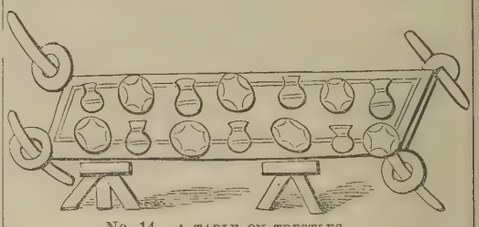
Furniture of every kind continued to be rare, and chairs were by no means common articles in ordinary houses. In the chambers, seats were made in the masonry by the side of the windows, as represented in our cut No. 8, and sometimes along the walls. Common benches were the usual seats, and these were often formed by merely laying a plank upon two trestles. Such a bench is probably represented in the

No. 13.—A BENCH ON TRESTLES.

accompanying cut, taken from a manuscript of the romance of Tristan, of the fourteenth century, preserved in the National Library at Paris (No. 7178). Tables were made in the same manner. We now, however, find not unfrequent mention of a *table dormant* in the hall, which was of course a table fixed to the spot, and which was not taken away like the others: it was probably the great table of the *dais*, or upper end of the hall. To "begin the table dormant" was a popular phrase, apparently equivalent to taking the first place at the feast. Chaucer, in the prologue to the Canterbury Tales, describing the profuse hospitality of the Frankeleyn, says—

"His table dormant in his halle alway
Stood redy covered al the longe day."

Yet, during the whole of this period, it continued to be the common practice to make the table for a meal, by merely laying a board upon trestles. The annexed cut is a very curious



No. 14.—A TABLE ON TRESTLES.

representation of such a table, from a manuscript of the thirteenth century, preserved in the Bodleian Library at Oxford (MS. Arch., A. 154).

ART IN CONTINENTAL STATES.

PARIS.—The Fine Arts in Paris look prosperous under the direction of M. Romieu. Considerable orders for paintings are given to various artists. The following sums have been ordered for Art-purposes:—Establishment of Fine Arts, 454,000 francs; works of Art connected with public buildings, 450,000 francs; tomb of the Emperor Napoleon, 152,217 francs; annual allowance to artists or to their widows, 137,700 francs; salaries of employés in the museums, 201,500 francs; paintings and statues for the Louvre, 100,000 francs; various connected with Art, 156,000 francs.—The direction of Beaux Arts in concert with the town of Paris have ordered of divers artists the following works:—Chasseriau, several paintings for the Church of St. Philippe du Roule; Schnetz, "Christ blessing little Children," for St. Roch; Lazerges, "Death of the Virgin;" Jobbe Duval, "St. Ferdinand;" Riesener, "St. Catherine;" Dumaresq, "St. Peter;" Lecurieux, "St. Bernard preaching the Crusades;" six portraits of celebrated prelates for the Episcopal Palace, by MM. Zo, Hofer, Monginot, Marquis, Gourlier; in sculpture, MM. Dumont and Pollet, several figures for the organ at St. Eustache; "Faith, Hope, and Charity," by M. Dubois; "St. Luke" and "St. Mark," by M. Eudes; "St. John" and "St. Matthew," by Feugere des Forts: these statues are for the chapel of the Hospital (du Nord). In military Art, we are to have the statue of Marshal Dode de la Brunerie, by Jouffroy, for Versailles; that of Marshal Jerome Bonaparte by Count d'Orsay; Emperor Napoleon (colossal bust), by Deligaud, for Algiers; Murat, by Iselin; General Pajol, by Elias Robert; the portraits of Jerome Bonaparte, by Gigoux; Marshal Vaillant, by Bin; Marshal Harispe, by Ricard; Marshal Soult, by Court; Admiral Mackau, by Lariviere; "The Bombardment of Salee," by Gudin; "Battle of Poleski," by Langlois; "Combat of Velizy," by J. Duvaux; several other statues in the civil or artistic department by Robert, Claire, Dantan Ainé; Napoleon Legislator, by Quantain; an equestrian statue of the President, by Gayrard, jun.; busts by Dubray, Desprez; several groups of animals by Fratin, Fremiet, Jacquemart, for the Garden of Plants. Orders for paintings have also been given to A. Leleux, Verdier, P. Rousseau, Gerome, Romain Decazes, Jeanron, St. Jean, Robie, &c., &c. For the theatres, portraits, statues, and busts of Grandval, De Fresne, Bonneval, Madame Favart, Mademoiselle Contat, Madame Preville, &c., by Muller, Chaplin, Decaisne, Besson, &c.; statues of Comedy and Tragedy by Duret; of Tragedy, by Clesinger. These orders, ranging from 2000 to 6000 francs each, need no comment.—Count d'Orsay has been named Conservator of the Paintings in the Royal Palaces, with a salary of 25,000 francs per annum; it is said 300,000 francs have been placed at his disposal to purchase paintings.—The works for the termination of the Louvre are in full activity; those for the Salle Napoleon, in the Champs

Elysées, are on the point of commencing.—A project is on foot to make an industrial school of art in the south of France, where, notwithstanding numerous manufactures are carried on, little improvement has been made for years past.—The weekly meetings of industrial artists at Paris succeed regularly; there is evidently a desire and a zeal to effect the object of good schools, good teaching, and the formation of a museum of models, &c. At the last meeting, M. Clerget (whose name has been often honourably mentioned in our Journal) read the project of a petition to the President, praying him to promote the desires of the committee by aiding them to establish the school, and form the museum, copies of which will be properly prepared, and presented to the President, M. Romieu, Director of Fine Arts, and M. Nieuwerkerke, Director of the Museums, after which they will be printed and distributed to the public. We argue well of this enterprise, which cannot fail to produce good; as it progresses, we shall give an account of the same.—Few weeks pass without some new rooms being opened in the Louvre. The "Musée Americain" and several splendid additions to the "Musée Ceramique," have been made. The catalogue not being yet finished, some account of the latter may be interesting: it is from the pen of a learned Benedictine monk:—First. Vases of the decadence of Art. Groundwork black, figures brick-red heightened with white, yellow, violet, bright red, and green. These vases, though often remarkable for their magnitude and complicated shape, possess no good drawing. The subjects represented are generally theatrical, mysteries of Bacchus, Venus, and Ceres. On this account they offer considerable interest. Second. Etruscan Vases. The Ceramic Vases in this class, in the Musée, are of black earth, thick and heavy in form and manufacture; they are neither painted nor varnished. Some few have figures of men and animals imprinted on the clay by means of a hollow cylindrical mould, which is rolled on the vase. Third. Vases Gallic and Gallo-Romanic. The finest and most beautiful vases of the epoch are covered with a brilliant and highly finished red colour, and have ornaments imprinted in relievo, but with no other colour than that of the ground. Others are of black or white earth without any colour. Their forms are little varied and not elegant. Fourth. Painted Antique Vases. The Greeks have bequeathed to us a certain number of these vases, some of which are very ancient, showing a red or white ground, with winged animals surrounded by ornaments in the oriental style. These vases which date back (*i. e.* the most ancient) to the sixth century B.C. are found in Achaia, in the islands of the Archipelago, and on the eastern coast of Italy. Fifth. Vases of the Second Epoch. Black figures on red ground, and red figures on black ground. Drawing, stiff and *archaique*; inscriptions sometimes accompany the figures. These antiquities, found at Corinth or in Etruria, appear to belong to the fifth century B.C. Sixth. Vases of the best Epoch of the Art. Ground black, figures red, and white unvarnished ground with red figures. In these vases we find the innovations introduced by Phidias; they are distinguished by the graceful forms of the figures: these are the forms of the Parthenon in profile. Found at Athens, in Sicily, at Nola, and in the ruins of the Greek colony of Cyrenia. Period the second half of the fifth, and first half of the fourth century B.C. Seventh. Vases of the Alexandrine period. The Musée is in possession of three amphoræ which bear the names of the annual Archons, and, of course, are accordingly dated: the decadence is visible. These vases are useful in fixing the dates of other styles.

MUNICH.—Hanfstängl's great lithographic work of the Dresden Gallery is finished, and is now before the public in two folio volumes. As the Dresden Gallery contains masterpieces of all schools, this selection of the most admired of its contents must meet with a cordial reception; indeed, this publication of Herr Hanfstängl is not merely successful, but it merits a place upon every drawing-room table. So perfect is the spirit of the work, that the Teniers, Ostades, Netschers, Metzers, Wouvermans, and Gerhard Dows, seem to be reproduced with all their original force; and the noble Correggios, Titians, Paul Veronese, and the divine Raffaelle, in his Sixtine Madonna, are realised with all their truth. The publication, which is brought forward under the auspices of their Majesties the King and Queen of Saxony, has been honoured with the especial patronage of her Majesty and his Royal Highness Prince Albert, and will undoubtedly be well received in this country. The work will be accompanied by illustrated biographies of the artists whose pictures are in the Gallery.

SCENES OF ARTIST LIFE.

No. VII.—MIGNARD AND THE ABBESS DE FONTEVRAULT.

FEW of the great painters bore their real names. Spagnoletto was Ribera: Baccio is known as Fra Bartolomeo: Barbarelli as Georgione: Robusti as Tintoretto: Raibolini as Francia: and so on. Mignard's father was known by the name of More. One day that Nicholas More was on horseback with his handsome brothers, five in number, all serving in the army of the French King, Henri Quatre, they were met by the monarch, who immediately enquired who those fine-looking officers were, and being informed that they were all of one family of the name of More, he replied "More! ce ne sont pas la des Maures, ce sont des Mignards," and ever after the King's remark the family was known by the name of Mignard: on such slight grounds were names taken and held in France; and half of the great painters of Europe have held their names on no more secure tenure than did the family of the Mignards. Nicholas, the eldest son of one of those officers, received the education of an artist at Fontainebleau, and afterwards in Italy, and settled at Avignon, where Cardinal Mazarin, on his way to the Pyrenees to assist at the marriage of Louis Quatorze and the Infanta of Spain, first saw and admired his works, and on his return to Paris, sent for him, where he was employed to decorate the Tuileries for the King. This painter died a few years after, leaving several good pictures to attest his deserved reputation. Among the best is his portrait of the Comte d'Harcourt, known in France by the name of "Cadet là perle," from one magnificent ear-ring that great General wore in his ear. This picture is beautifully engraved by Antoine Masson.

The brother of the above artist, Pierre Mignard, was the favourite painter during very many years at the court of France. Educated in the school of Vouet, he went with Du Fresnoy to Italy, bound to him by a friendship which met with no interruption till death. At Rome, Mignard portrayed Pope Urban VIII. and made many of the beautiful drawings in black and white on a ground of grey that enrich the extensive collection in the Louvre. At Venice he painted a portrait of the reigning Doge, and on his return to Rome, Pope Alexander VII. The Italians compared his works to those of Annibal Carracci; they gave his paintings the epithet of *Mignard*, then a term of admiration, since, one that is construed into that of reproach. Pierre Mignard passed twenty-two years, and those the very best years of his life, in Italy, when the King ordered him to come to Paris. He left that country with regret to obey the King's summons, leaving his beautiful wife, a Roman by birth, a climate and existence so delightful for an artist, and his friend Poussin, for whom he had a sincere affection; delay or excuse were however impossible; "Louis Quatorze avait parlè!" and on his arrival at the Tuileries Mazarin presented him to the King and Queen, whose portraits he painted.

Mignard had been accustomed in the south of Europe to paint in fresco, a style that the damp of a northern climate renders difficult, and that also requires a great facility of hand with promptitude of execution. In this new style of decoration he painted the cupola of the Val de Grace, in which he represented Anne of Austria with St. Louis and St. Anne in Paradise, having two hundred figures in the picture. Molière celebrated this great work of his friend Mignard in verse. There was a rivalry and jealousy between Mignard and Le Brun, which has not however prevented these two artists being both represented in one picture, now hanging on the walls of the Louvre gallery. Mignard's society was that of persons of genius in France, his intimate friends having been Racine, Moliere, Boileau, and La Fontaine. He had a daughter (afterwards Madame de Feuquieres), much celebrated at the French Court for her beauty. She served him as a model in most of his grand works at Versailles, those ill-judged, but still magnificent paintings which had no small share in producing throughout Europe angry feelings against France, and in raising up to the King a host of enemies, personal as well as political. There is a beautiful portrait of Madame de Feuquieres holding her father's picture in her hand: another, equally good, is that of Madame de Maintenon at the height of her power, which certainly was not that of her beauty, of which nothing remains but very fine dark brown eyes; she is fat and heavy in figure; beside her and leaning on her *fauteuil* is Mademoiselle de Blois, a pretty little girl. Mignard used to say that the best picture that he ever painted was the portrait of Madame Hervard, the friend of La Fontaine, which is justified by the story of her parrot mistaking the picture for her. It is possible that the lady may have been as much painted as the canvas, but the parrot used to call out "Baisez-moi, ma maîtresse," to the great amusement of every one present.

Mignard was a good courtier, while his contemporaries were not. Le Brun was irritable, and of a difficult temper; Philippe de Champagne was a Jansenist—an excellent good man of the Port Royal society—quite enough to ruin him at the court of Louis Quatorze; Le Sueur was a simple and frank character, without ambition, but given up to his profession as an artist, and not likely to be a favourite at the French court; Mignard, quick in his speeches and repartees, suited himself in his discourse to his great master, and was a favourite. He once contrived to evade a dangerous question from the King, when, for the tenth time, he was making his portrait. "Mignard, you find me grown very old," said Louis, seeing the painter attentively examining him. "Sire," said the artist, "it is true that I behold some additional victories on the brow of your Majesty." The King liked this; it was a piece of flattery to his taste, and he ever after protected Mignard against Le Brun, and against every one else, and in 1687 gave him a patent of nobility; and as soon as Le Brun was dead, Mignard became Academician—Professor—Rector—Director—and Chancellor of the French Academy of Painting.

Mignard died at the same period as did Madame de Sevigné—the end of the seventeenth century. In her letters he is mentioned in a curious scene that took place; and as that scene is connected with the extraordinary woman who appeared occasionally at the Court of France, we will leave Mignard, and give the history of the Abbess de Fontevrault.

Fontevrault is a name familiar to all classes of readers. To the reader of English history it is interesting as being the burial-place of two of the most illustrious of our kings—Henry II. and Richard Cœur de Lion. Henry II. died at his favourite Château de Clissons, in the vicinity of the monastery, broken-hearted at the undutiful conduct of his children, who confederated

against him, and having, in consequence, bestowed on them his malediction, which he could never be prevailed to retract; and Richard Cœur de Lion was brought to that same castle to die, bewailing his filial disobedience, and with contrite feelings desiring to be laid at his father's feet. Queen Eleanor, the wife of one king, and the mother of the other, is also buried in the choir of the church of Fontevrault. She had richly endowed the monastery, and took the veil a short time before her death; and Isabella of Angoulême, the consort of King John, of whom there is a romantic tale, ended her days here. So mixed up is the name of Fontevrault with English history.

The antiquary or ecclesiastical reader is also acquainted with the foundation of this monastery, one of the most ancient abbeys in France. It was founded in 1096, and the foundation was an extraordinary one, being for nuns and monks together, under the government of a woman, and that woman was generally of royal extraction, or if not of royal birth, of one of the leading families of France.

The modern traveller in search of the picturesque beauties of the rivers Garonne and Loire, may now possibly penetrate the deep woods and the luxuriant vineyards that surround ruins interesting as these are. The monastery is much fallen to decay; part of it has been put into a state of repair, and used as a prison. The prison cannot now be seen, but the church remains open to the traveller's inspection.

This preface to the story of the Abbess de Fontevrault of the days of Louis Quatorze, seems to promise a romance; and most probably the story of many an Abbess of that magnificent pile of building could furnish such a tale, but it is truth that we have to narrate, not romance; and the history of the Abbess painted by Mignard, though singular to the greatest degree, is entirely prosaic, and will neither afford loves nor masks, processions nor hunting-parties, as her predecessors, the Abbesses of the days of Henri Quatre, might do.

From the cloisters of Fontevrault arrived at the Court of France a Queen of Abbesses in beauty, majesty, and ability; dressed in the habit of her order, and bearing the weight of her religious vows with perfect decorum. Such a sight at the court of Louis Quatorze, and during its period of unbounded gaiety and dissipation, was one of singular interest; and this is inferred from every trifling circumstance with regard to Madame de Fontevrault being particularised, and her very appearance commented on, in the letters and memoirs of those days. Madame de Sevigné writes to her daughter that she went, along with her friends M. and Mme. de Villars, to visit Mignard the painter: "Je n'ai pas vu Mignard, il peignoit Madame de Fontevrault, que j'ai regardée par le trou de la porte; je ne l'ai pas trouvée jolie: l'abbé Tétu etoit aupres d'elle dans un charmant badinage, les Villars etoient a ce trou avec moi: nous étions plaisantes," she adds, and makes it regretted that the converstion on looking through the hole in the door is not given. The Abbé Tétu was a leading character in the world of fashion of those days at Paris, or rather an attendant character on all those ladies: he was almost as curious a personage for an ecclesiastic as Madame de Fontevrault must have been as Abbess of a religious order. He was of a quick and irascible disposition, an incessant talker, and did not bear contradiction with a good grace; his real name was Testu, but he gave out his opinions with such vehemence and energy, and adhered to them with such tenacity, that he acquired the name of the Abbé Tétu, from Tais-toi, (hold your tongue). He gave himself up to the society of ladies, finding with them more indulgence and less contradiction than he could meet with from men. Madame de Sevigné says that although she has a friendship for him, she could not but admit both his oddities and the ridicule of his character. Madame de Coulanges tried her coquetry upon him frequently, and her coquetry was always successful. According to the testimony of Madame de Sevigné, the Abbess de Fontevrault was a friend of this tall, thin, blonde, petulant, and imperious Abbé, "que la gouvernait fort." His delight was to be mixed up, and a party concerned, in all the intrigues and quarrels of his lady friends, and being known to be *l'ami chèri* of so many ladies and in possession of their secrets and confidence, Louis Quatorze never would allow of his being made a bishop, although great influence was used in his behalf; but the king did not think him sufficiently religious to do honour to the Catholic Church.

The end of the Abbé Tétu was melancholy enough. Madame de Coulanges, who dealt unmercifully with most of her friends, writes of his death to Madame de Grignan, and describes her former admirer, "like Job on his dunghill *but without his patience.*" Madame de Fontevrault was about thirty years old, when Madame de Sevigné saw her through the hole on the door, sitting to Mignard, with this ugly Abbé beside her to dissipate her thoughts. Notwithstanding Madame de Sevigné's dissent as to her beauty, there seems to have been no doubt about it. She was the daughter of the Duc de Mortimart, the sister of Vivonne, of Madame de Montespan, and Madame de Thyanges. St. Simon says that she was still more handsome than Madame de Montespan, which was saying everything. Her father had obliged her to take the veil, and she made a virtue of necessity, and thus became a nun without any taste for being so. Being destined early for monastic life, Madame de Fontevrault received her religious instruction at the Abbey de Bois at Paris, and at twenty-five, the king made her Chief and General of the Order of Fontevrault. She possessed that same turn of thought and expression, that same gift of eloquence in language, known then in Parisian society as *la langue des Mortemarte*, a turn of conversation that no one but of that family possessed or could imitate. It consisted in a certain manner of saying things in conversation perfectly natural and without pedantry: but in Madame de Montespan sufficiently epigrammatic to inspire some fear of being noticed or named by her. Madame de Fontevrault was a good theologian, understood several European languages, as well as Hebrew, Latin, and Greek, and spoke her own language with an ease and fluency that was perfection; gifted with a talent for the government of her monastery, and facility in the way she managed her Chapter, and all the great and weighty ecclesiastical affairs that fell under her jurisdiction and cognisance; matters that would have embarrassed and distressed any other woman: but these affairs she administered with exactitude, regularity and promptitude, performing all her duties with a dignity, gentleness, and knowledge as to all that she was about, that made her adored by every person under her command.

The Abbess de Fontevrault's letters were letters to keep; those that she addressed to the king he admired much; and, although they were written on the dry subject of ecclesiastical jurisdiction, he frequently referred to their beautiful language and grace of expression. She contrived to make her everyday conversation entertaining, even when talking of the discipline of the Order of her monastery, and her delivered discourses on Fasts and Festivities, or on the assembling of her Chapter, were models of composition, and were spoken as admirably as written. Ménage places Madame de Fontevrault in his list of female philosophers, and Huet, in his Memoirs, bears testimony to her natural and acquired gifts—her talents as well as her deep learning. At her death she left behind her several compositions, which proved her to have been well acquainted with the Greek authors.

Madame de Montespan and Madame de Thyanges were passionately fond of Madame de Fontevrault, and, notwithstanding their imperious tempers, had real deference for her opinion. Her affairs brought her often to Paris, and during the time of Madame de Montespan's influence at court, she was there seen with her sisters in the king's private society. Louis liked the Abbess's conversation much, and wished her to be present at all the royal fêtes, then the most magnificent and sumptuous in Europe. But Madame de Fontevrault obstinately refused to appear in public, although she could not excuse herself more private entertainments. In these she made a most singular appearance in her dress as a nun; but the memoirs of those days state that she kept up every personal decorum in a society where her religious habit seemed so entirely misplaced. The king always possessed for her a friendship and esteem, that neither Madame de Montespan's disgrace, nor Madame de Maintenon's favour, could change. When she died, he much lamented her, and gave the Abbey of Fontevrault to her niece, a nun in the monastery.

THE VERNON GALLERY.

A PERSIAN WARRIOR.

W. Etty, R.A., Painter. C. Cousen, Engraver.
Size of the Picture, 1 ft. 3½ in. by 11½ in.

THE immense number of pictures which more properly come under the denomination of "studies," made by Etty, can only be estimated by those who, like ourselves, occasionally took a peep into the studio of the painter, or who saw, after his death, the walls of Messrs. Christie and Manson's sale-rooms covered with a multiplicity of his sketches, from the mere outline to the richly-coloured finish. His perseverance and his labour must have been prodigious, but by these means it was, aided by his own innate genius, that he worked out his deservedly high reputation. The history of every artist who has raised himself far above his fellows informs us that the practice adopted by Etty was theirs also; and among their works which time has handed down to us, we not unfrequently find finished sketches of single figures, that subsequently appear in groups in larger and important pictures.

The small painting to which the title of "A Persian Warrior" is here appended, seems to be only one of the "studies" to which allusion has been made; it is a half-length of an armed figure, in oriental costume, designed with great power, and abundantly brilliant in colour; altogether a most masterly sketch, bold and animated in expression and execution. We remember seeing, some years since, a life-sized portrait of a Jew, by Etty, which this work recalls to our remembrance; it was a picture that Rembrandt himself might have painted, so forcible was it in all those qualities for which the Dutch master is distinguished.

EXAMPLES OF GERMAN ARTISTS.

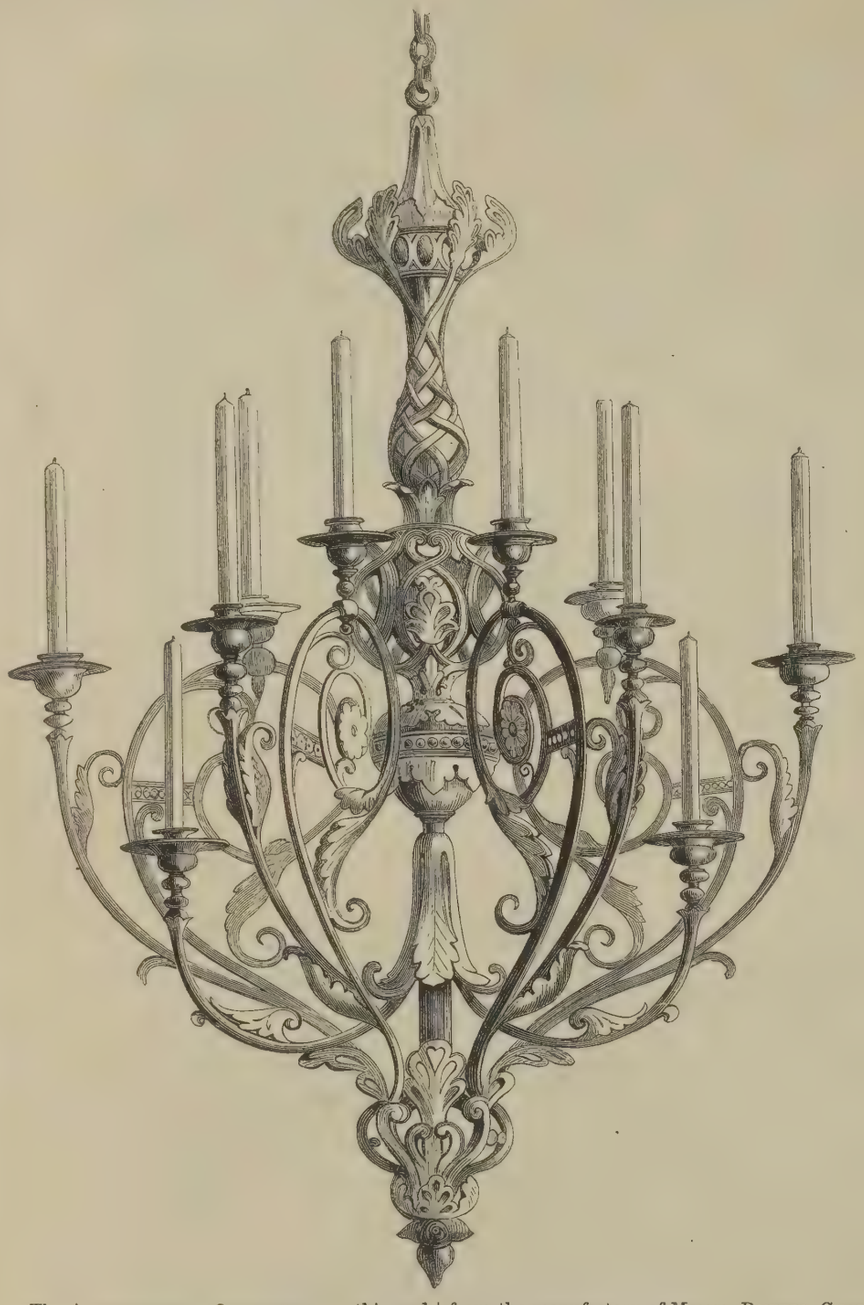
JEPHTHAH AND HIS DAUGHTER. A. STRÄHUBER. Judges ch. xi., ver. 34.

THE DEATH OF GOLIATH OF GATH. A. STRÄHUBER. 1 Samuel, ch. xvii., ver. 51.

THE

PROGRESS OF ART-MANUFACTURE.

THE name of M. MATIFAT, the celebrated Parisian manufacturer of bronzes, will be familiar to many of our readers, as we have so frequently had occasion to refer to his productions, and to introduce engravings from them into our Journal. The annexed illustration of a CHANDELIER is from one M. Matifat has recently manufactured for a distinguished personage in this country.



The ARCHITECTURAL ORNAMENTS on this and the succeeding column, consisting of a portion of a cornice, a bracket, and a balustrade, are from the manufactory of Messrs. BOWERS, CHALLINOR, and WOOLISCROFT, of Tunstall, Staffordshire. We have selected these objects for

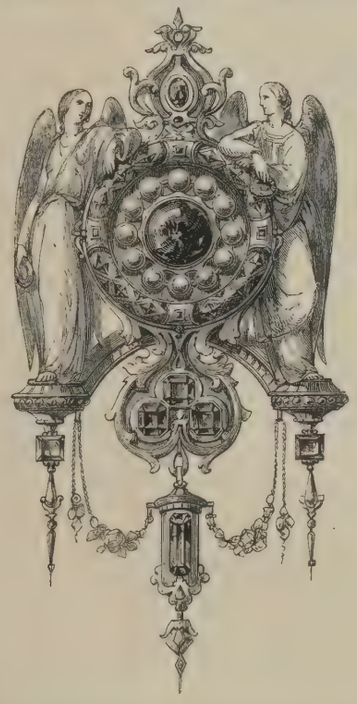
illustration out of a large variety of designs submitted to us by the manufacturers, who, at the same time, sent us some specimens for our examination. The material of which they are composed is a clay of a pure argillaceous nature, exceedingly plastic, contains little moisture, and

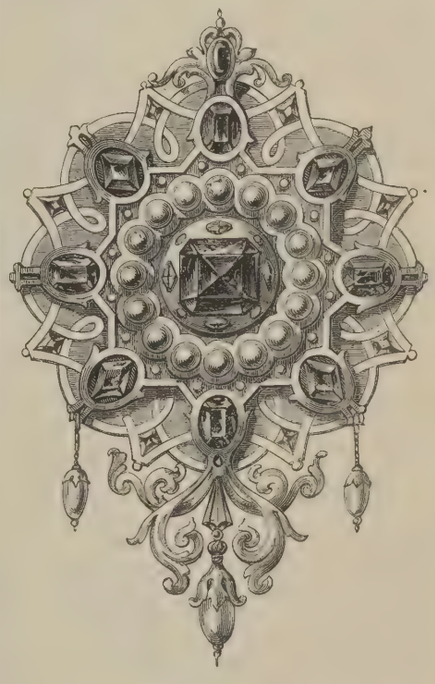
submits to the action of fire without fracture. When it has undergone the manufacturing pro-

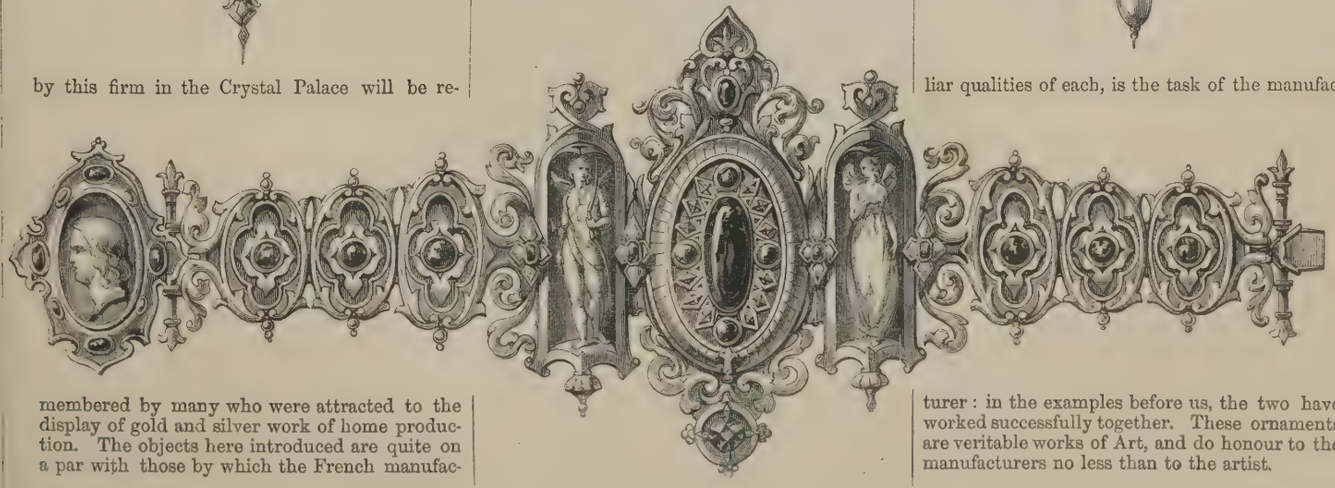
cess, it becomes of a cream colour, very elegant for building purposes of every description.

The JEWELLERY here engraved is manufactured by Messrs. WATHERSTON & BROGDEN, the eminent goldsmiths and jewellers, of London, from designs by their artist, Mr. James Brown.

The beautiful and unique golden vase exhibited by this firm in the Crystal Palace will be remembered by many who were attracted to the display of gold and silver work of home production. The objects here introduced are quite on a par with those by which the French manufacturer has gained so wide a reputation for taste and elegance. They consist of a TIARA, three BROOCHES, and a BRACELET, set with the most costly precious stones, — diamonds, pearls, sapphires, emeralds,—so arranged as to offer the most dazzling and gorgeous effect to the eye. To give artistic beauty to these ornamental designs must ever be matter of great consideration with the artist, and of no little study; while the allotting the gems their respective position, so as to bring out the peculiar qualities of each, is the task of the manufacturer: in the examples before us, the two have worked successfully together. These ornaments are veritable works of Art, and do honour to the manufacturers no less than to the artist.







THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MUCKE, OF DUSSELDORF

Engraved by Mason Jackson.

GOLD.

ITS USES IN ART AND MANUFACTURE.

At the present moment, when we are threatened with an unusual influx of the precious metals, and particularly of gold, it is a matter of no small interest to ascertain, as nearly as possible, the quantity of that metal which is annually consumed in the various processes of Art and manufacture to which it is applied. This inquiry forms a very important element in the consideration of the question of the probable value of gold. It has been very seriously argued that twenty-three millions sterling will this year be added to our stock of gold, and consequently that fine gold, instead of continuing at the price of 46*l.* per pound troy, will be reduced to 35*l.*, or less. The consequence of this, if realised, would be most disastrous to all those who have fixed incomes, and for some time, indeed, to every one depending on the wages of industry. It is evident, however, that one most important element has been omitted in the calculation;—the quantity of gold which disappears every year in the processes of ornamentation, &c., a very small fraction of which is recoverable. It is this part of the subject which we propose to examine, and we believe we shall be able to show that there is a constantly increasing demand for gold in manufacture, and that there are other sources opening out, through which the large quantity arriving in this country will find its way as a marketable commodity. Before entering on this consideration, it will not be out of place to put our readers in possession of the actual state of our imports of gold during the present year, when it will be seen that, though there will be a large increase, it will fall very far below the sum stated. During last year, and the first half of the present year, the imports of gold were as follows from the places named:

	1851.	1852, Half Year.
South America . .	£185,000	£33,000
Africa	28,000	15,000
Russia	905,000	90,000
Turkey	140,000	150,000
California . . .	1,300,000	1,000,000
Australia	40,000	2,600,000
United States . .	3,300,000	2,000,000
	£5,898,000	£5,288,000

The returns from Sydney and Melbourne enable us to ascertain, with a tolerable approximation to the truth, the amount of gold which we shall receive from our Australian colonies, and there is reason to believe that the whole quantity of gold likely to be imported this year will not exceed eleven millions; certainly it will fall very far short of the twenty-three millions which have been so roundly stated as the probable amount. The amount imported from California, either direct or through the United States, exhibits this latter half of the year a considerable falling off, and there are good grounds for believing that the quantity of gold discovered in the Australian gold-fields has reached its maximum.

As we have to consider the continent of Europe generally in our examination of the consumption of gold, it becomes necessary that the other sources of supply should be ascertained. The largest supply is from Russia, and it appears, from official returns, that the produce from the gold-washings of Siberia, and of the Ural Mountains, in 1850 was 971 poods, the pood being about forty pounds troy. In 1851 the Russian mines and mineral washings produced 64,932 lb. troy of gold, equal in value to 2,900,000*l.* sterling. The quantity obtained from the East, and that also which is received into Spain and Portugal from Mexico and Brazil, is comparatively small. It has been estimated that the annual increase of the precious metals in Europe has been at the rate of from eight to ten millions, and the addition this year is not likely to be more than three millions beyond the larger sum.

Before we proceed to the main consideration of the present paper, it becomes important to ascertain the loss which requires to be supplied in coined money. It has been estimated by the authorities at the Bank of England and the Mint that the actual loss by wear and other causes is about 3 per cent. per annum. The number of gold coins in circulation in the United Kingdom amounts to about forty millions, and the loss annually by shipwreck, fire, &c., is very considerable. It is considered that at least three million pounds per annum is required to be added to our circulatory gold medium, to supply the deterioration by wear and the actual loss.

For some time past the English sovereign has been gradually taking the place of the Spanish dollar, and the exportation of sovereigns is increasing rapidly. In many of the foreign states, the English gold passes as the current coin; this arises from the invariability of the standard. From November, 1850, to June, 1851, but little more than six months, the Bank of England issued nine million sovereigns, and at the present time the demand is so great that, with the utmost labour, the Mint can scarcely coin fast enough to satisfy the demand.

We are receiving, it is true, enormous quantities of gold in the native state. We are exporting sovereigns at a largely increasing rate. It is, indeed, resolved into the simple question of taking the raw material in exchange for the manufactured article. Even in this way there appears to be opening out a channel through which our surplus of gold will find a vent.

Gold ornaments for the person and for the tables of the wealthy form very large amounts in the estimate of the consumption of gold; for although the metal may be again converted into current coin, it is only so converted under the pressure of very extraordinary circumstances. The amount of gold and silver plate in Europe has been very variously estimated. Jacob, in his "History of the Precious Metals," says there are in England ten thousand families who are in possession of articles of gold and silver, whose value by weight may amount to five hundred pounds for each family, or may be worth, as mere bullion, five million pounds sterling. The public companies and traders hold plate to a much greater value, and it will not be over estimating the total amount in Europe at forty millions sterling.

The facility with which gold can be wrought, its extraordinary ductility, and other peculiar properties, led to its employment by the earliest workers in metals. We learn from the sacred volume that the use of gold leaf is of the highest antiquity. Moses covered the ark with sheet gold, and Solomon decorated all the carvings of the Temple by covering them with beaten gold. The wealth of the Chaldean and Assyrian kings was indicated by their vessels of gold and silver, and these too frequently became the objects for which the ambitious tyrants of antiquity sacrificed the lives of thousands. In the spoliation of Nineveh and the other buried cities, by their conquerors, the gold was carried away, and hence it is, that, except in a few rare instances, we find no gold in the remains of their cities. We hear, indeed, of the corpse of a princess being found with a thin plate of gold upon the face. The softness of the pure metal, and the ease with which it can be flattened out, peculiarly fitted it for such a purpose as this.

The Egyptians employed gold leaf at a very early period of their history. Mummies have been found gilded, and statues, also, which had evidently been covered with plates of beaten gold. Modern chemistry has just given us a most important piece of information relative to the knowledge of the Egyptians. Mr. Herapath, of Bristol, has lately observed upon the linen of a mummy which has been unrolled at Bristol a name written in a metallic ink. Upon analysing this, it proved to be silver, and, from the action upon the flax fibre, there is very little doubt but nitric acid was used as the solvent. Now nitrate of silver (the lunar caustic of commerce) is the preparation employed in the indelible inks of the present time. This discovery proves that three thousand years ago the ladies of Thebes, and the other Egyptian cities, were in the habit of employing a marking ink of the same chemical composition as that which the ladies of the cities of England now employ. We may by deduction advance a step further; the Egyptians obtained this acid no doubt from their nitre—nitrate of potash—of which there are even now large deposits. To separate this acid, either strong heat, sufficient to decompose the salt, must have been employed, or another acid, the sulphuric, must have been added, and a process of distillation adopted; however, here was the step necessary for obtaining muriatic acid from the muriates of soda, or ammonia (sal ammoniac, which exists abundantly near the temple of Jupiter Ammon). Muriatic acid being obtained, they had but to unite it with nitric acid to form the aqua regia, or true solvent of gold; and, as Moses was learned in all the learning of the Egyptians, have we not a clue by which to explain the operation by which the great law-giver destroyed the golden calf? "And he took the calf which they had made, and burnt it in the fire, and ground it to powder, and strawed it upon the water, and made the children of Israel drink of it."

"Great men were living before Agamemnon," and every advance which we make in the discovery of the manners and customs of those men to whom we assign a high antiquity, appears to prove a far greater amount of knowledge than formerly the moderns were disposed to allow them. The use of beaten gold in Greece was common; we learn in the days of Pericles that the statues of the Parthenon were gilded, or, as it is expressed by the historian, "overlaid with plates of gold."

Pliny, in his "Natural History," gives us a very accurate description of the mode of working amongst the Roman gold-beaters. The thin piece of gold to be beaten out was placed between pieces of parchment, which had previously been rubbed over with some ochre (oxide of iron), and he also details, with equal accuracy, the process of gilding by the amalgamation process. Pliny states, that an ounce of gold could be beaten into seven hundred and fifty leaves and more, each four square inches in size, and we are informed by a subsequent author, that they produced gold leaf from fifty to seventy times this degree of thinness. Beckmann, in his "History of Inventions," has an interesting chapter on gilding, to which we refer our curious readers. During the progress of the Art, it being found that parchment was too thick and hard for the purpose, the workman sought a thinner material, and at length discovered that the skin of an unborn calf was the most convenient. By means of this improvement, gold was made much thinner; but the Art was

brought to the greatest perfection by employing that fine pellicle which is detached from the gut of an ox, or a cow. In the time of Beckmann, the art of preparing this skin was kept a secret, being only known in a few families, and even to the present time the preparation of skin for the gold-beater is made a matter of much mystery.

The preparation of gold leaf is now carried on in the following manner. The metal is first reduced into long thin strips or ribands, by means of steel rollers; it is then cut into little pieces, which are beaten on an anvil, and afterwards annealed. One hundred and fifty of these pieces, now an inch square, are laid two together between leaves of vellum about four times that size, and laid twenty thicknesses on the outsides, the whole being enclosed in a parchment envelope. In this state the mass is beaten with a heavy hammer on a smooth block of marble, till the gold is extended out to the size of the vellum, after which the whole is taken out, and the pieces are cut into form with a knife. The six hundred pieces thus produced are interlaid, as before, with pieces of ox-gut, prepared in a peculiar manner, and called *gold-beaters' skin*. The beating is now repeated with a lighter hammer, until the leaves have reached the extent of the skin, that is, four inches square. The whole is then divided into four parcels, interlaid with membrane, and beaten until they are extended for a third time. After the last operation, the gold leaves are placed upon a leather cushion, cut into the proper sizes, and placed between the leaves of a book, the paper having been previously rubbed with bole to prevent adhesion. It is stated by Mr. Holland that there are about eighty gold-beaters in London, and about twenty in other parts of the country. Two ounces and two pennyweights of gold are delivered by the master to the workman, who, if very skilful, returns 2000 leaves or eighty books of gold, together with one ounce and six pennyweights of waste cuttings; hence, the contents of one book weighs 4·8 grains, and as the leaves measure 3·3 inches, the thickness of a leaf is 1,282,000 part of an inch.

By extensive inquiry we discover that the quantity of gold leaf employed each week in this country, is—London, 400 ounces; Edinburgh, 35 ounces; Birmingham, 70 ounces; Manchester, 40 ounces; Dublin, 12 ounces; Liverpool, 15 ounces; Leeds, 6 ounces; Glasgow, 6 ounces. The quantity used in other parts of the kingdom will give a weekly consumption of not less than 650 ounces of gold employed in gilding picture frames, the names of tradesmen above their doors, gilding the edges of books, and the numerous other ornamental purposes to which it is applied in this form. This will amount to nearly 200,000*l.* worth per annum in this country only, and the consumption on the continent very greatly exceeds this. In addition to this, a very large quantity of gold is employed in what is commonly called water gilding. The gold is dissolved in mercury, and being applied in a liquid form, this very inappropriate term is given to it. The article to be gilded is well cleaned and then rubbed with the liquid amalgam of gold; exposure to the fire volatilises the mercury, leaving a fine film of gold behind. By repeating the process, any thickness of gold can thus be deposited. Electro-gilding has, however, to a very great extent, superseded this method. The process of electro-gilding is very simple; a solution of the oxide of gold in cyanide of potassium is made, and the article to be gilded being connected with one pole of a voltaic battery, a piece of fine gold is connected with the other; both being placed in the solution, gold is precipitated from the solution on the article to be gilt, and dissolved off from the other termination of the voltaic battery. By this means are now gilded a great variety of metal ornaments, silver services, steel pens, &c., consuming an immense quantity of gold, not less, certainly, than 10,000 ounces each year, and the demand for these articles is rapidly increasing. In the potteries, for painting porcelain with reds and purples, and for gilding the various kinds of porcelain services, it is estimated that from 7000 to 10,000 ounces are annually employed, and with the rapidly increasing demand for English porcelain, this must very considerably increase. In the manufacture of gold chains, 1000 ounces of gold are used every week in Birmingham alone, and the quantity employed in this country for the manufacture of watches and jewellery is something enormous. The best accounts of the use of gold for other general purposes, throughout the continent of Europe, will be found in Jacob on the precious metals, and the excellent treatise by Chaptal, "L'Industrie Françoise."

According to his statement, the number of gold and silver watches is now equal. The metal in the watches he values at fifty-seven francs for the gold, and six francs for the silver, making the whole amount of the two precious metals appropriated to this branch to be nine million four hundred and fifty thousand francs. Besides these, there were manufactured five thousand pendulums, or cabinet clocks, partly of gold, partly of silver gilt, and partly gilded on inferior metal. He remarks, that the price of watches has so fallen, and the progress of luxury and the easier circumstances of the country have so increased, as to extend the use of watches, and the consequent fabrication of them. It appears that the weight of gold and silver, respectively, in the watches made in France, is not more than half the average weight of those made in England. It is rare to see double cases to French watches; whereas, in England, it is nearly general with those of silver, and very extensively the case with those of gold. Besides this, the English watches with a single case are much more substantially framed than those which are manufactured in France.

The labour employed in making the larger articles by the gold and silversmiths in France is stated to be no more than an eighth of the cost of the precious metal; whilst on the jewellery, the gilding, and the embroidery, "the fabrication of which, in Paris, is immense, the cost of the gold is not more than one-fifth of the price of the finished goods." All the statements obtained from official sources, or from the manufacturers, induces him to conclude that the gold and silversmiths in France employ annually of the two metals to the amount of sixteen millions of francs, and the jewellery appropriates annually to the amount of four millions; of this, about three-fifths is used in Paris alone.

According to these representations, it is seen that the watchmakers, goldsmiths, and jewellers together, must apply gold and silver in their several fabrics to the amount of twenty-nine million four hundred and fifty thousand francs, or one million two hundred thousand pounds sterling.

Although the use of gold and silver in so small a country as Switzerland can have but little influence on the mass of those substances, which the consumption of the whole of Europe demands, yet every statement marked with accuracy assists the estimation which it is necessary to make in those countries where few facts can be collected, and those only of a general or loose character.

It appears that the annual quantity of the two precious metals used in the trade of Geneva and the whole of Switzerland may be taken at the value of about 350,000*l.* sterling, supposing either the estimate to refer to gold and silver of the fineness of our standard. There is good reason to believe that this is the case, because it has been asserted by some persons well acquainted with the fact, that the greater portion of the gold is obtained by melting English sovereigns. This is said to be most advantageous for the manufacturers, because ours is almost the only gold coin on which no charge is made for seniorage.

In those countries which contain nearly one-fourth part of the inhabitants of Europe it is deemed fair to estimate the application of gold and silver to other purposes than that of coin, at about four million pounds sterling, annually, for the last twenty years. These are not only the richest parts of Europe, and on that account capable of absorbing a larger portion of those metals, but they are also the great workshops in which are fabricated many of those luxurious ornaments and utensils which are furnished to the gratifications of the richer inhabitants of other countries, where the few ornaments of the numerous less rich individuals are supplied by small internal manufacturers. If it be taken into consideration that the small portions of gold and silver which the inferior classes make use of must, from their vastly greater numbers, exceed that used by the rich, it will not be deemed an unfair assumption to calculate, that the hundred and sixty millions of persons in the rest of Europe annually consume two-fifths as much as the fifty or sixty millions who inhabit England, France, and Switzerland.

At this rate the whole application of the precious metals to ornamental and luxurious purposes, is as follows:—

Great Britain	2,457,221
France	1,200,000
Switzerland	350,000
	4,027,221
Estimated amount for the whole of the rest of Europe, being two-fifths	1,605,490
Thus making	5,612,711

We have given a very rough sketch of a subject of general and particular interest—the consumption of gold. It must not be forgotten that of all the gold used in gilding, in porcelain, and many other kinds of manufacture, not one-tenth part can be recovered. It is lost for ever, as far as any useful purpose is concerned. With the advances of civilisation, and the consequent increase of luxury, the quantity of gold required annually to meet the demands will very soon far exceed that which we have stated, and, consequently, we may safely infer that the gold fields of Australia and of California will not have the effect of reducing the value of gold in Europe.

The gold mines of South America are failing. Rarely indeed has gold *mining* proved a profitable commercial speculation; —and even the gold received from the Brazils, Mexico, Peru, and Chili, in the shape of gold dust, has been for some years declining in quantity. Therefore, the world has now to look to California and Australia as the sources from which the store of gold is to be renewed. China, several parts of India, and many of the islands of the Pacific, are already taking gold from these modern El Dorados. Regarding the discovery of

ENGRAVED BY EDWIN LOFFE.

HIGHLAND MARY.

FROM A MODEL IN WAX BY E.H. BAILY, R.A. IN THE POSSESSION OF CHARLES MEIGH, ESQ. GROVE HOUSE SHELTON.

LONDON, PUBLISHED FOR THE PROPRIETORS.

gold in our colony and in California as a natural operation dependent upon some law by which the progress of civilisation is regulated, we cannot believe that any violent changes will be effected in any portion of the globe. A gradual change may be induced, but there appears no sufficient reason for supposing that the value of gold as the great element of exchanges will suffer any of those sudden variations from its present value, which many political economists profess to dread. Rather let us guard ourselves against that pride and consequent indolence which the gold of America introduced into Spain, and from the effects of which that fine country has never recovered.

ROBERT HUNT.

SUBURBAN ARTISAN SCHOOLS.

THE committee of the North London School of Drawing and Modelling have recently published their second annual report, in which they announce the continued success which has attended their efforts, and which induces them to look forward with much hope to a gradual development of the full objects of such institutions. At the commencement of the past winter session, the committee were enabled, through the spirited and liberal assistance of one of their members (J. Scott Russell, Esq.), to open a class for instruction in geometric drawing and perspective, under the superintendence of J. K. Colling, Esq., architect. A commencement has also been made towards the formation of a library for the use of the students. The men themselves have raised money for purchase of books, by half-crown entrance fees, for the use of the library—a plan which was arranged and is carried on by themselves; the demand for the books being at present greater than the supply. The number of volumes is 84. There has been altogether a manifest improvement in the works of the students during the past year.

The number of men and lads who have entered the school during the past year has been 333, and the steady increase month by month of applicants, shows how fully workmen appreciate the efforts made for their benefit. Thus in June 1851, they had 85 students, consisting of 69 males and 16 females, but in April 1852, they had 150 in all, being 122 males and 28 females. These students are connected with trades and professions of the most varied kinds, and their satisfactory progress has been acknowledged by the award of 18 prizes among the students, under the sanction of the president of the Royal Academy and other distinguished artists.

The untiring efforts of all connected with this scheme have so far met their reward; and the funds at their disposal have been so carefully and judiciously expended, as to lead us to wonder how so much could be done out of so little.

The committee also report that, in consequence of the increasing interest taken in, and demand for, Art education amongst workmen, they are preparing to open a School for the Islington and Clerkenwell Districts. Convenient premises have been obtained, and a local committee has been formed under the presidency of Warren Delarue, Esq., Ph.D., F.R.S., who are actively engaged in the promotion of the school. Arrangements are also in progress for the formation of a school in Lambeth. The committee contemplate the establishment of similar schools in other parts of the suburbs as opportunities offer for arousing a local interest in these institutions. They truly observe that there must soon be an extensive formation of Art schools for workmen throughout the country. The establishment of a public department for the promotion of this object is a step in the right direction, and, if founded on liberal and comprehensive plans, will prove of incalculable benefit. All kindred schemes will assist in the great object of educating the mass of the nation; of such schemes, the newest and most deserving are the Museum of Practical Art, formed at Marlborough House, and a Museum or Collection, commenced by a few leading architects, of casts of ornament of all kinds, but more especially of Gothic ornaments taken from existing objects. For carrying out the latter Museum, the assistance of professional men is sought in all parts of Europe; and it is proposed that persons shall be admitted to draw, model, and study, under certain regulations. This will be of great service for artisan schools, as it will enable them to obtain models of the best examples of works of Art and ornament that are known to exist. We can only regret the dispersion of the collection formed by the late Mr. Cottingham, which might have been the basis of a wondrous gathering of fine architectural details.

The annual soirée of these schools was held on the 6th of last month, within the walls of the London University; the use of the Flaxman Gallery and library being allowed them by the Council; a graceful concession which added much to the attraction of the evening. The noble works of our great Sculptor are arranged in a manner that does honour to all concerned, and forms a noble monument of his genius. The library was well filled with artistic contributions, including some excellent early pictures by Wilkie, Turner and Muller, a fine Linnell, and charming specimens of Lance, Redgrave, &c. Some clever sketches by Maddox Browne, and excellent studies of Venetian architecture by Seddon, combined with numerous objects of Art on the tables to give occupation to eye and mind. The works of the students of the school showed that the efforts of all concerned in the work of tuition had been well directed and had brought forth good results. The rooms were well filled with company, and an intellectual evening was agreeably spent by all. We are rejoiced to see this school still flourishing, and still as enthusiastically served by its original founders, who have reason to congratulate themselves on the success of their philanthropic efforts.

HIGHLAND MARY.

FROM THE STATUE BY B. E. SPENCE.

WHO that has read the songs and poetry of Burns has not heard of his "Highland Mary?"—and who has not felt some sympathy with the poet's grief at her premature death, to which he has given utterance in those exquisite lines entitled "To Mary in Heaven"?—

> "Thou lingering star with lessening ray,
> That lov'st to greet the early dawn;
> Again thou usherest in the day
> My Mary from my breast was torn.
> Oh Mary, dear departed shade!
> Where is thy place of blissful rest?
> Seest thou thy lover lowly laid,
> Hear'st thou the groans that rend his breast?" &c.

This is but one of several poems which the romantic but unfortunate attachment of Burns for Mary Morison suggested; its history brings with it many "melancholy musings," but we do not marvel that it frequently is made the subject of the painter's art; we do not remember to have seen any portion of it referred to by the sculptor, except in the instance before us.

It is in the life of the poet, by Dr. Currie, we believe, that the incident is related which Mr. Spence has selected for the subject of his figure. "The lovers met in a sequestered spot near the banks of the Ayr, one standing on each side of a small brook, in which they laved their hands, and holding a bible between them, they swore to be faithful to each other." The bible was given to Mary by Burns, and is still carefully preserved.

The sculptor's object has been to represent her in an attitude of subdued grief, musing on his departure, and lamenting over the absence of one she did not live to meet again. The idea is singularly well expressed; the whole treatment of the subject at once exemplifies the feelings that would naturally occupy her mind at such a time; but even apart from this, and regarding the figure as a simple sculptural study, it is one of much beauty and excellence in form and feature,—the model of a genuine child of nature, moulded, and fashioned, and grown up into girlhood, under the hands of Divinity alone.

Mr. Spence was a pupil of the late Mr. R. J. Wyatt, whose studio in Rome he now occupies. Many of our readers will doubtless recollect the engraving of "Lavinia," introduced into the *Art-Journal* three or four years since; this was also from a statue by Mr. Spence. The two pieces of sculpture in question, with others that have passed under our notice, warrant us in asserting that their author is on the high road to a very distinguished eminence in his profession: he has been taught in a good school.

ART IN THE PROVINCES.

DUBLIN.—This city is destined to have its great Exhibition of Industrial Art, as well as London and Cork, for we learn that Mr. Dargan, a most liberal and enterprising individual, who amassed considerable property as a railway contractor in Ireland, has offered to place at the disposal of a committee of the Royal Dublin Society the sum of 20,000*l.* to be applied in giving prominence and completeness to an exhibition of manufactures in 1853. His conditions are—to use his own words—"1st. That a suitable building shall be erected on the lawn of the Royal Dublin Society. 2nd. That the opening of the Exhibition shall not be later than June 1853. 3rd. That the special executive committee shall be nominated by three gentlemen on the part of Mr. Dargan, to be named by him, and three gentlemen, to be selected by the Council of the Royal Dublin Society from that body. 4th. That Mr. Dargan shall have the nomination of the chairman, deputy-chairman, and of the secretary of the Special Executive Committee. 5th. That at the termination of the Exhibition the building shall be taken by Mr. Dargan, and shall become his property at a valuation of competent persons. 6th. That if, after payment of all expenses, the proceeds of the Exhibition do not amount to 20,000*l.*, with interest thereon at 5 per cent., Mr. Dargan shall receive the proceeds, less all expenses incurred. If the proceeds, after payment of all expenses, amount to 20,000*l.* with interest thereon at 5 per cent., Mr. Dargan is to receive 20,000*l.* and interest at 5 per cent. If the proceeds, after payment of all expenses, exceed the sum of 20,000*l.* with interest thereon at 5 per cent., the Executive Committee is to have the disposal of the surplus. The amount of the valuation of the building to be considered as cash paid to Mr. Dargan."—The offer is exceedingly liberal and has been accepted by the Society to whom it was made. A committee will be formed without delay, and the building commenced in the vicinity of Merrion Square, on a piece of ground belonging to the Dublin Society. The Exhibition will differ from that recently opened in Cork, inasmuch as it will be open to all countries, whereas the latter was limited to Irish productions. If our manufacturers in England and Scotland avail themselves of this opportunity, there is, we think, but little doubt of much practical good arising out of it, no less to themselves than to the natives of the sister-isle. We shall have much pleasure in co-operating with the committee in any way by which we can aid their patriotic object.

We have only time this month to notice the opening of the twenty-sixth annual exhibition of the Royal Hibernian Academy; a local paper makes the following observations upon it; and we most sincerely regret that the writer should be compelled to charge upon Irishmen the neglect of their native artists.—"We confess we were much surprised upon visiting it to find it so excellent and varied in interest. It is, certainly, creditable to the members that, notwithstanding the apathy—nay, total neglect of the Fine Arts by those who should lead the public taste by supporting them, they have been able, year after year, to force an exhibition at the only institution of Fine Arts in the country, although, each year, the artists who produce works of Art for sale are obliged, with scarcely an exception, to take them back unsold to their studios, or seek sale for them anywhere but in Ireland. It is, indeed, difficult to provide a remedy for this shameful neglect of the Fine Arts in Ireland; but we trust the time is not distant when energetic steps will be taken to arouse public attention, and by some common sense and practical scheme of Art Union associations endeavour to diffuse a taste for Fine Arts through the middle classes, and to advance a great engine for the education of the people at large."

A meeting of those interested in the Dublin School of Design was recently held in the Board room of the Royal Dublin Society, for the purpose of distributing the prizes obtained by the pupils who lately exhibited their works, among those of other schools, at Marlborough House. In the notice we gave a month or two since of that exhibition, we pointed out several from the Dublin Institution, as highly meritorious. The pupils who received on the occasion the prize—a beautiful bronze medal, executed by W. Wyon, R.A.—amounted in number to twelve. The report of the committee, with reference to the state of the school during the past year, seems to be in every respect most satisfactory.

LIMERICK.—We are rejoiced to know that this

town, whose lace has long been celebrated among Irish manufacturers, is about to receive the benefits which must result from Art-education. A school of design is formed, from which the best results may be anticipated, inasmuch as Limerick has hitherto been totally without instruction of that kind, and also without any gallery of pictures, collection of casts, or aught that might assist the Art-student or manufacturer.

Birmingham.—The Government school of design in this large manufacturing town appears, from the report read at the recent annual meeting, to be progressing in a very satisfactory manner. Here, as elsewhere, the good that might otherwise be effected is restricted by the limited funds at the disposal of the committee; the annual grant from the government is 600*l.*, but, liberal as this is, considering the amount which the government considers it advisable to allow for the schools of design throughout the country, the managers of the Birmingham school state they could usefully expend twice as much. The receipts of the past year, including a small balance in hand at its commencement, reached 1284*l.* 8*s.* 6*d.*, of which sum 287*l.* 10*s.* were derived from subscriptions and donations, and 156*l.* 10*s.* 6*d.* from students' fees. Several of the leading manufacturers of Birmingham present at the meeting, among whom were Messrs. Winfield, Aitken, Lloyd, &c., bore their unqualified testimony to the beneficial influence exercised by the institution upon those of the working-classes who are engaged in manufactures. A well-merited eulogium was passed upon Mr. P. Hollins, the distinguished sculptor, who had gratuitously offered his services to superintend the instruction of the pupils last summer, while Mr. Wallis, the head-master, was occupied with his duties in connection with the Great Exhibition. Mr. Hollins's assistance had relieved the committee from considerable embarrassment.

We are desirous of directing the attention of our readers, more particularly artists, to the efforts now being made in Birmingham to raise the character of their annual exhibition by offering a prize for the best picture exhibited in the annual exhibition which opens in September. The prize is a money one of sixty guineas, and the competition open to artists generally; one condition only is to be observed, viz.:—that the pictures sent must not have been exhibited at any of the provincial exhibitions. We anticipate, judging from the impetus given to Art by the same course having been pursued in Liverpool and Manchester, that equally favourable results will be visible in Birmingham. We earnestly entreat artists generally to avail themselves of so favourable a chance of making their works known. May we suggest that there are not a few collectors in the immediate vicinity of the town; that this is also the year of the Great Triennial Musical Festival, and as a consequence, an influx of visitors from a distance may be expected; apart from the honour and profit which the prize will secure to the successful recipient, a fair chance of sale is also afforded. The constitution of the selection committee will consist of four gentlemen selected from the general body of subscribers, and who may, if need be, call to their aid three professional artists. This arrangement appears to us a favourable one, and one likely to secure an impartial decision. In another year in all probability, should the scheme succeed in the locality, additional prizes will be offered. As, however, much depends upon the manner in which the appeal is responded to, we can only repeat our wish that so praiseworthy a movement may secure the attention it merits from those it is more particularly intended to benefit; and that thereby, while artists of ability are rewarded and encouraged, the public taste may be improved, elevated, and refined.

Glasgow.—The Art-Union Society of this city, which we believe was the first established in the United Kingdom, held its annual meeting for the distribution of prizes, on the 15th of June. The increase of subscribers during the past year has amounted to no less than 1000, while during the same period of time the society has expended upon works of Art about 2400*l.*: the number of names now in the list reaches very nearly 4000. The Glasgow Art-Union is now second in importance only to that of London; and for this position it is mainly indebted to the active exertions of the Secretary, Mr. R. A. Kidston. Had our space permitted, it would have gratified us to have appended a list of the artists whose pictures have been selected as prizes on the present occasion; we find among them the names of men who have won for themselves an honourable distinction, both here and in the north. On glancing over the report, we see among the subscribers to whom prizes have fallen several residing in our distant colonies, and elsewhere abroad.

CHEMICAL GLEANINGS.

Amongst the late chemical developments which have been made known through the transactions of learned societies, and the pages of scientific journals, the following are selected from their intimate bearing on numerous arts:—

In the first place, it will be interesting and useful for every manufacturer who employs that universal diluent *water*, the purity of which is frequently of so much consequence to insure the success of certain chemical arts, especially those of dyeing and calico-printing,—to be made aware of the discoveries lately brought by M. V. Meynac before the Paris Academy of Sciences, relative to the impurities of rain, snow, and dew water. Even so far back as the year 1849, M. V. Meynac had deposited with the authorities of the French Academy of Sciences a sealed claim to certain discoveries as regards the impurities entering in water from rain and other atmospheric sources. Since that period, his investigations have been extended, and with the result of demonstrating the existence of chloride of sodium, as a frequent—we might almost say universal—constituent of rain-water. Contrary to what might have been expected, *à priori*, M. Meynac's experiments demonstrate that the amount of chloride of sodium present is in proportion with the period of duration of the rain. A similar contamination with chloride of sodium M. V. Meynac has also recognised in the water of snow and of dew; he has also found in all these iodine and ammonia, in addition to a variable quantity of organic matter not determined. It appears then, that henceforth we must cease to regard atmospheric waters recently fallen as being pure; for water containing iodine, common salt, and ammonia-compounds, to say nothing of organic matter, cannot be thus designated. The existence of common salt in the atmosphere raises the question, whence does it come? M. Meynac attributes a portion of it to the act of mechanical drifting from the sea; but another portion he imagines to have been raised in the atmosphere by evaporation. This is contrary to the received chemical notions respecting the degree of volatility of common salt—a substance which chemists speak of as being fixed at even high temperatures. M. Meynac believes that he has demonstrated the volatility of this substance from its watery solution; for on distilling sea-water, also an artificial solution of chloride of sodium, a minute portion of the salt came over.

A very interesting paper has recently been brought before the Paris Academy of Sciences—by M. Chevreuil vicariously for M. Guerin Meneville—on a species of the cochineal insect, indigenous to the centre of France; where the insect has been long known as a depredator on the crops of beans and sainfoin, but the fact of its being a colouring, or cochineal insect, was reserved for the sagacity of M. Guerin Meneville to make known. Having collected a few grammes weight of these insects, they were sent to M. E. Chevreuil with the request that he would undertake an examination of their tinctorial qualities, and furnish a report indicative of the proportional value between the native and the exotic cochineal. Accordingly, on the 30th of March of this year, M. Chevreuil dyed with the two cochineals various pieces of tissue; and on May 1st he reported on the result. Unfortunately for those who trusted to open a new source of cochineal the result is not very favourable. M. Chevreuil determined that:—

(1). The native cochineal fixed on alum-mordanted silk is very inferior to the exotic.

(2). That native cochineal fixed on wool by the scarlet composition has more stability than in the case of alum-mordanted silk.

(3). That native cochineal in combination with madder, in proportion to form a 3-*red orange*, on wool, had, in the interval between March 30 and May 1, lost its original colour, and assumed a tint of reddish brown.

Hence it would seem, remarks M. Chevreuil, that the arts have but little to expect from indigenous cochineal. For every dyeing purpose it would be ineligible, save that of imparting a reddish brown colour to woollen goods; but even in this case, seeing that it possesses much less colouring matter, weight for weight, than the foreign variety, its price must be in the same proportion less, in order that it should be at all eligible. With regard to the chemical nature of the contained tinctorial matter, M. Chevreuil believes it to be very different to carmine, the tinctorial matter of exotic cochineal. He proposes to determine this point by experiment, also to institute a comparison between the fatty matters of the indigenous and exotic insect.

A more valuable accession to the list of tinctorial agents would seem to be furnished in *Bixine*, an improved extract from the *Bixa orellana* or Annatto tree. Annatto is usually prepared by crushing the seeds of the *Bixa orellana* along with their yellow surrounding pulp, macerating the whole in water, and collecting the resulting deposit, which, after having been subjected to boiling and evaporation, constitutes annatto. Now, inasmuch as the colouring matter of the *Bixa orellana* resides in the surrounding pulp of the seeds, and not the seeds themselves, it follows that commercial annatto must necessarily be contaminated with a large per centage of foreign impurities. In short the following is the per centage composition of commercial annatto:—

	In 2000 parts.
Water	500
Leaves	400
Fecula, Mucilage, Ligneous fibre	900
Colouring mather	200

Several French chemists long ago pointed out the impropriety of this plan of manufacture. Leblond, for instance, in the earlier part of the first French republic, proposed to wash the seeds until the colouring matter should be separated, and finally to dry the latter. Annatto was prepared in this manner by Vauquelin, and was pronounced, by certain Parisian dyers who tested it, to be worth four times more, weight for weight, than ordinary commercial Annatto; still the process was never generally adopted. M. Montel, however, a resident of French Guiana, now prepares the colouring matter of Annatto by a modification of the process recommended by Leblond. The product which he calls *bixine* is stated to be an admirable dyeing material.

Those of our readers who are interested in the coloured glass manufacture will be glad to learn that a large sale of Austrian uranium ore is now being negotiated for that government, by Messrs. Fabler & Co., 60, Mark Lane, of whom small samples may be obtained. The ores are now lying at the Imperial Mines of Joachimetha in Bohemia. They are arranged in eleven lots, and vary in richness from 2 to 72 per cent of oxide of uranium.

On Adulterations of Dragon's Blood, and the Methods of Detecting them.—The colouring matter, dragon's blood, as now found in commerce, is extensively adulterated; some specimens indeed contain not one particle of the real substance, being composed of common resin coloured with ochre, coluthan, powdered brick, red sandwood, and many other low priced materials. The usual plan of distinguishing the good from the factitious article is a mere physical examination, but this in most cases is inadequate. The colouring matter of dragon's blood is a ruddy resinous substance, soluble in caustic potash without change of colour,—whilst sulphuric acid alters the original tint to yellow. It is moreover soluble in alcohol, and the alcoholic tincture, possessing a blood-red colour, yields with neutral acetate of lead a brick-red precipitate. The addition of only a small amount of common resin to dragon's blood materially alters its characteristics: thus, sulphuric acid, under these circumstances, causes it to assume a tint more or less brown, and potash disolves it with difficulty. Moreover if the suspected dragon's blood be boiled with water, the solution manifests undoubted indications of resinous taste and odour, whilst good dragon's blood merely communicates to water thus treated an earthy taste. These preliminaries being remembered, the following plan of discovering the falsifications in question is deduced. Take about 15 grs. of substance to be examined and

treat it with about ten times its weight of alcohol. Let a portion of this soluion be then treated with neutral acetate of lead,—whilst another portion having been evaporated to dryness at a gentle heat, the resulting extract is to be submitted to the action of potash and sulphuric acid. The results of this treatment will indicate whether the dragon's blood have been sophisticated or not.

Danger of Employing Green Ornamental Papers.—It is not generally known, except to chemists, that most of the green tinted papers of commerce owe their tint to the presence of that dangerous arsenical compound *Scheele's Green*; hence if a portion of such papers be burnt, the well-known alliaceous odour of arsenic will be developed. Public attention has lately been directed in France to the danger of using slips of this paper for the purpose of lighting cigars. Nor is the danger which may result from Scheele's green limited to *paper* tinted with that substance. The "Gazette des Hôpitaux" has recently published the occurrence of a singular accident to the wearer of a bracelet made of green beads strung together, the colouring matter of which was arsenite of copper—*Scheele's Green.* Bracelets of this kind are well-known in Paris under the name of *bracelets odoriférants composés de granies d'Amérique*; the beads however of which these bracelets are formed are a compound of a paste coloured with Scheele's green, and rendered odoriferous by orris powder, (*Iris Florentina*). The material resulting from this admixture resembles malachite in its physical appearance. Many cases have recently occurred, in which the prolonged wearing of these bracelets has caused a dangerous eruption on the arm, requiring very energetic treatment for its cure. Not the slightest doubt exists as to the cause of these eruptions—for in one case the bracelet was shifted up the arm, for the purpose of removing pressure from the eruptions. Immediately a similar case was developed in the new situation. If there be danger of producing grave diseases by mere contact of such bracelets with the skin, how terrible must be the result of touching them inadvertently with the lips or tongue!

SCENERY OF THE STAGE.

A GENERAL apathy appears to have operated this present season in theatrical enterprise, in a manner of re-action upon the over excitement of the year 1851. From this and other causes easily understood, the stage has not been very prolific of artistic decoration, nor has the public proved at all exacting for its display. The least possible expenditure has been the rule, and it may be hoped the barrenness now witnessed will prove a prelude of repose for future greater display. The only redeeming example worthy of noting has been the ballet of "Zelie," composed by M. Gosselin, and produced by him on the stage of Her Majesty's Theatre. Anything more imaginative and poetical it would be scarcely possible to conceive and it has consequently been a theme of universal delight and gratification to the frequenters of this high temple of rank and fashion. The scenery is purely pastoral—such as an Arcadian valley might represent—peopled with living nymphs of that classic land, imbued with the indefinable graces of ancient Greek Art. In the first scene the painter has availed himself of a gentle fall of real water rippling over rocks, and in the concluding scene of a fountain forming a bouquet of *jets d'eau*, each of them appropriate introductions and happily applicable to the unusual summer heats recently experienced. The combination of the sparkling fountain in the foreground environed by the graceful and fanciful groups of *danseuses*, illumined by varied coloured lights on them, just lasts long enough to excite intense admiration at the *ensemble* of a scenic display which has never been surpassed on the stage of Her Majesty's Theatre.

MINOR TOPICS OF THE MONTH.

THE QUEEN'S VISIT TO CORK.—It is understood that Her Most Gracious Majesty and Prince Albert intend to visit Ireland—perhaps very soon—principally to examine the Exhibition of Industry at Cork. It is needless to say that the extreme of enthusiasm will greet them on their arrival there. Her Majesty will be, of a surety, gratified; she will afford intense enjoyment to her subjects of the south; and she will be pleased to perceive evidences of improvement in those productions of Irish industry which are now—and for some time to come will be—exhibiting in Cork. But Her Majesty will not, we hope, have to endure the disappointment which frequently results from expecting too much. The Exhibition is, in all respects, creditable; the idea was a good one, it has been judiciously worked out, and it will, we are assured, stimulate to future exertions; already, we are told, its effects have been felt beneficially, and the manufacturers and artisans of Ireland are consequently in good spirits concerning the hereafter; but Art-manufacture in Ireland is quite in its infancy, excepting the few very excellent productions, in gold and silver, of Mr. West, Mr. Waterhouse, and two or three others—and the furniture of Messrs. Jones and Fletcher—and the best of these were seen at the Great Exhibition of 1851—there will be but little of the high class to attract the notice of Her Majesty—always, of course, excepting the tabbinets and the linens. Much, therefore, must not be expected at the present moment; although, at no very distant period, the producers of Art-industry in Ireland may vie with those of England. We repeat our conviction, that Her Majesty and Prince Albert will derive pleasure during their Irish visit; and hope it will not be limited to Cork and its harbour, but extended also to all-beautiful Killarney.

GALVANO-PLATED CASTS IN ZINC.—On the occasion of our visit to Berlin in 1850, we were much gratified by an inspection of the zinc casts of Herr Geiss. Of these works we spoke at the time in the terms which they merited, and have now the pleasure of announcing that a depot has been established at 34, Sackville-street, where a collection may be seen. These productions are casts in zinc from antique and modern works, various in size, looking in every respect as good as bronze casts, at the cost of, perhaps, a tenth of works in the more valuable metal, the cost diminishing in a ratio inverse to the magnitude of the work. Many of these statues have been for a length of time exposed to the weather, in order that they may acquire the tone of old bronzes, and showing that such exposure operates upon them just as upon bronze. For ornamental compositions in gardens, and in exposed situations, these zinc casts are incomparably preferable to plaster, or even marble, which in our climate so soon loses its colour. The collection contains many well known productions, some of which we have before seen in Mr. Geiss's premises in Berlin; as, for example, the "Amazon," by Kiss; Kalide's "Boy and Swan," the "Apollino," the "Venus," &c. It is scarcely necessary to say that the surface is deposited by the ordinary process in the trough, electro-metallurgy in its applicability to Fine Art being more extensively practised in Germany than here.

"A LESSON FOR HUMANITY," is the title given to a large picture painted for Mr. Alderman Moon by Mr. T. J. Barker. The work is now on exhibition at the alderman's gallery in Threadneedle-street. The subject is of that class which scarcely attains the dignity of history and yet is akin to it, a combination of the ordinary with the grand, founded upon an incident in the early career of Napoleon. After the battle of Bassano, during his Italian campaigns, while riding with his staff over the field, he was attracted by the howling of a dog beside the dead body of an Austrian soldier, and turning round to his attendants he exclaimed with no little emotion:—"There, gentlemen, that dog teaches us a lesson of humanity." The artist's treatment of the subject is most effective; the right of the picture is occupied by the general and his staff; the centre by the group of the dead soldier, his horse, also dead, and the dog; the left by some French troops and a *Vivandière:* the background, which, by the way, is very cleverly put in, by local scenery extending far into the distance. We look upon Mr. Barker as a young painter who, with care and close study, bids fair to take a high position in our school. This picture is a decided advance over any thing he has yet produced, though in colour it exhibits a little too much of the peculiarities of the French school, in which he received the principal part of his art-education, if we are not mistaken. Yet there is so much of character in the conception, and of power in the execution, as to warrant our auguring great things of his future. We could point out especial portions of the work which, for truthfulness, have never been excelled, but the whole deserves marked approbation. It will shortly be placed in the hands of Mr. C. J. Lewis, who is to engrave it as a companion print to that of "The Meeting of Wellington and Blucher, at La Belle Alliance," after the same painter.

MR. A. W. PUGIN.—It is with exceeding concern we learn that the mind of this gentleman has become so deranged as to render it necessary to place him under restraint. Still more melancholy is it to hear the report, "that he is now so reduced to beggary by his religious zeal that there are no funds to support him, and that he has actually been removed to a *public hospital!*" Mr. Pugin has laboured long and arduously to advance the interests of his religious creed, and of that especial branch of his profession as an architect, to which he has diligently applied. Pugin and gothic architecture have been intimately associated in our day, and his Roman Catholic brethren are largely indebted to him for no small expenditure of public service and private pecuniary means on their behalf. It is their bounden duty, therefore, to rescue him at once from a position they ought never to have allowed him to fall into; and scarcely less so in all others who respect genius to assist in so doing. It is a national reproach when men distinguished above their fellows for intellectual worth are permitted to lie down in penury and want—induced not by their own extravagance and vice—without some friendly hand to aid them. Mr. Pugin's case belongs not to sect nor party; it is one in which the whole country is concerned, and which all who have it in their power should assist in alleviating.

PICTURE CATALOGUES.—We have occasionally deemed it necessary to remark upon the sum—an exorbitant one in this day of comparative low prices—charged by the Royal Academy for its Exhibition Catalogue; but this is cheapness itself compared with those issued by the authorities of the British Institution. The catalogue of the works of the old masters now exhibited contains fourteen pages in all, half of which only relate to the pictures, the other moiety possessing not the slightest interest to the general public; and for this the sum of *one shilling* is demanded! Why, one may purchase a bound volume of some two or three hundred closely-printed pages for the same money! An institution like the "British" ought not to seek to add to its revenues by such means, although it may fairly be questioned whether a sixpenny catalogue would not stand a better chance of effecting the object—of profit. We are persuaded a much larger number would be sold, and also that many more visitors would be attracted to the gallery. As the case now stands, more than half the individuals whom one meets there may be seen without any guide of reference to the pictures; it would not be so if the charge were reduced to the sum mentioned. Our own experience of printing, &c., tells us that the sheets now circulated may be sold for sixpence, and yet leave a considerable profit upon them.

GOVERNMENT SCHOOL OF MINES.—The professors at the Government School of Mines have

* Since the above was written, we find that Lord John Russell, with a liberality that does him honour, has requested that his name may be put down for 10*l.* to any intended subscription. A letter in our contemporary the "Builder," from Mr. E. Pugin, respecting the facts concerning his father, as mentioned above, seems to leave the matter just as it stands.

just concluded a course of six lectures on Gold, directed particularly to emigrants to our colonial gold-fields. The first lecture was given by Mr. Jukes, the author of the "Physical Structure of Australia," now Director of the Geological Survey of Ireland; and comprehended a graphic sketch of the gold-fields of Sydney and Victoria. Professor Forbes lectured on the peculiar Australian Fossils, as indicating the distinctions between the gold-bearing and the non-auriferous rocks. Professors Playfair and Percy dwelt on the chemical characteristics of gold, and the metallurgical processes used for its separation. Professor Warington Smyth described the modes of washing and mining; and Professor Robert Hunt gave a rapid sketch of the history of gold, and enlarged statistics of its production. These useful lectures were numerously attended, and chiefly by the class of men for whom they were intended—men about to start for Australia, who were desirous of obtaining the best information on the subject of finding and treating gold, previously to their leaving our shores on their adventurous expedition to the antipodes in search of gold.

Monumental Sculptors.—Few families, we believe, there are who, when death has visited their houses, have not received from some active dealer in mourning garments a circular reminding them where such purchases can be most advantageously made; in fact, this practice has of late years become general, and perhaps there is nothing very objectionable in it, except that when the heart is heavy, whatever relates even to necessary business seems obtrusive at the hands of strangers. We had thought the practice was limited to the "mourning warehouse," never for an instant supposing it could extend itself within the region of Art; but a little book, emanating from a "studio," not a hundred miles from the New-road, has dispelled our ignorance. The publication is entitled a "Synopsis of Monuments executed by ——," and contains a long catalogue of such works and where they are placed. We presume the majority of these to be perfectly correct, but still the information afforded is not strictly honest, and may lead to the idea that all the monuments here named were actually the works of the party issuing the list; whereas the whole of the most distinguished among them were produced by men who themselves have for many years been laid in their tombs; the present proprietors of the "studio," probably never having seen either the sculptors or some of their works, though ranking with the highest of their class in the English school. We regard such doings as an unworthy attempt to trade upon the reputation of others, justified by some such reasoning as this:—"My father was a partner with Brown's son, *ergo*, I have a right to the merits both of young Brown and his father." We repeat that the inference which the publishers of the "synopsis" desire the public to draw from it is, to say the least, erroneous, and which men practising a noble and elevating art ought to shun as something dishonourable. It is one of the most lamentable signs of our times that a low and fallacious system of trading obtrudes itself into every thing connected with business, whether in the necessaries or the luxuries of life, and that even the chamber of death, as it would seem, is not exempt from it, nor Art invulnerable to its pernicious influences.

The Great Exhibition.—The Queen has given instructions to have prepared for her twenty sets of photographs, illustrating a very large number of the choicest works contained in the Crystal Palace. These photographs will be mounted on stout and fine paper of a large size, and each set bound in richly ornamented crimson morocco, the designs for which Mr. W. H. Rogers is, we understand, now executing. The volumes are intended as presents from her Majesty to some of the principal potentates of Europe and other distinguished foreigners. Remembering the excellence to which photography has been now brought, such an application of the science cannot but produce most valuable and beautiful results.

The Inauguration of the Great Exhibition.—Pictures of this class, which may be called scene pictures, are, for the most part, of such a character as to leave the artist little room for inventive display; they are facts and must be treated as such, consequently the difficulties by which they are surrounded to render them even pleasing to the tutored eye, are not easily overcome. Mr Selous has painted the subject of the opening of the Great Exhibition, selecting that part of the ceremony when the Archbishop of Canterbury is offering the benedictory prayer. The time could not be more judiciously chosen, as it affords the opportunity of bringing forward the illustrious personages who figured prominently on that occasion, grouped together in all the magnificence of costume and dress, but in an attitude of perfect repose, and the countenances expressive of agreeable and devout expression. The view is taken from a point near where stood the crystal fountain, looking northwards. The centre of the picture is occupied by the Royal party and their attendants, the right by the foreign commissioners, chairmen of juries, &c., and the left by the ministers of state, the royal commissioners, and the executive officers. The artist has done all that could be done with so impracticable a theme, throwing into it as much picturesque display as the subject would admit. Most of the persons introduced, including those of the various members of the Royal family, sat to him for their portraits, and we must acknowledge he has been very happy in preserving their likenesses. The picture was, we believe, painted for Messrs. Lloyd, who purpose having it engraved. It will form an interesting memorial of an event that for many years to come will lose little of its attractiveness in the estimation of thousands.

Mr. Ansdell's life-sized picture of "The Fight for the Standard," exhibited at the Royal Academy in 1848, has been lately, and possibly still is, on view at Messrs. Hering and Remington's, who are about to place it in the hands of Mr. Ryall, for engraving. The subject is Sergeant Ewart, of the Scotch Greys, bearing in his left hand the eagle of the 45th French regiment—the "Invincibles"—which he had just captured, in the act of cutting down a Polish lancer who had attacked him. The picture is painted, in all its parts, with great power, and with unquestionable truth to the terrible reality; but it is a representation too sickening in its nature to confer gratification, except as an incident that shows the courage and energy of the British soldier. It may thus, when multiplied by the engraver's art, commend these necessary qualifications to embryo warriors, as well as teach us all a far nobler lesson—to desire and labour for that time when the "sword shall be turned into the pruning-hook."

The Antwerp Exhibition.—We are much gratified to learn that, through the exertions of Mr. Henry Mogford, several of our most eminent artists have forwarded examples of their pencils to Antwerp for exhibition. Among other names that have been mentioned to us are those of Sir E. Landseer, R.A.; H.W. Pickersgill, R.A.; T. Uwins, R.A.; A. Cooper R.A.; J. Martin, Millais, Lucy, Lucas, Madox Browne, H. Warren, C. Barber, President of the Liverpool Academy, Wingfield, T. Mogford, &c., This, we believe, will be the first opportunity of which any number of our school have availed themselves to exhibit abroad; we are sure they will have no cause to regret it, and we trust the example will be followed more extensively for the future. It is due to Mr. Mogford to say that he has worked laboriously, though *gratuitously*, to effect this result.

Photography in France.—The French have certainly the start of us in all that concerns photography. We have just been inspecting some exquisitely beautiful calotypes of the tombs and temples of Nubia and Egypt, published in the "Daguerreine Excursions," as they are called, of Lerebours and Sacretan. These are sold at less than four shillings each, and thus every man of even moderate means is enabled to obtain the most truthful representations of those relics which are left to the world to tell the story of the earliest sections of the history of mankind. While the French are profiting by the progress of this Art, photography on paper and on glass, we in England, shackled by patents, are endeavouring to free the Art by making really humiliating concessions to the patentee. We understand that Mr. Fox Talbot, having failed to make his bargain with the gentlemen who proposed the formation of a photographic society, has been consulting the men of science. Sir David Brewster, Mr. Babbage, Lord Rosse, and Sir John Herschell, have been in turn solicited to aid Mr. Talbot in obtaining some acknowledgment of "obligations conferred," from high quarters, but they are one and all of opinion that science has nothing to thank Mr. Talbot for, and that photographers have much for which they owe him their gravest censure.

Sketching Easel.—In our "Illustrated Catalogue of the Great Exhibition," published last year, we introduced an engraving of a Sketching Easel, invented and manufactured by Mr. Harvey of Oxford. He has recently forwarded for our inspection another, similar in principle, but less ornamental; for all purposes equally suitable for the artist. It embraces, within a comparatively small compass, every requisite of which he stands in need, and is, in all respects, a useful and elegant object for the sketcher to take out with him. The easel may be purchased at most of the artists' colourmen in London.

Photography.—A correspondent at Exeter, Mr. G. Townsend, informs us that he has received from his brother, residing at Abbrokuta, a large town in the interior of Africa, some calotypes taken in that locality. Mr. Townsend says his specimens are not very perfect for want of time and proper attention, but the climate and the light are considered by the operator well adapted to the practice of the art. Under any circumstances it is curious to find such a science penetrating the inmost recesses of the uncivilised world.

The Great Exhibition.—We have received a proof copy of the "Reports of the Juries" on the subjects in the thirty classes into which the Exhibition was divided. It forms a large and closely-printed volume of nearly nine hundred pages, to analyse which for the purpose of comment is totally beyond our power. It is sufficient that we express an opinion that a vast amount of intelligence, industry, and scientific knowledge has been expended upon it, and that all engaged upon its compilation and getting up, from the chairman of the juries to Messrs. Clowes and Sons, the printers, are entitled to share the honours of its production. The statistics of the Exhibition, so far as they relate to its contents, are presented in this volume in a way that affords a mass of information both curious and valuable. The work will not be ready for public circulation until some time in the present month.

The Gerard's Hall Crypt in Basing Lane.—The committee of the city council appointed to consider as to the preservation of this memorial of antiquity, by removal and reconstruction under the Guildhall, have determined against the proposal, on account mainly of the cost, which they estimate at 4000*l.* to 5000*l.* It is but justice to the citizens to say that they have been desirous to save this relic of the middle ages, and a plan has been submitted by the city architect for transferring it to the end of the crypt at Guildhall, as it was impossible to retain it in its present site; it will however be marked, stone by stone, so that we may yet hope to see this interesting relic of old London restored again elsewhere.

Mr. Warren's large and fine drawing of "The Sermon on the Mount," exhibited some years since at the New Society of Painters in Water-Colours, may now be seen at 121, Pall-Mall; the owner having placed it there for inspection, prior to the disposal of it by raffle, or private lottery. We understand two hundred tickets will be issued at one guinea each, thus affording an opportunity for some person to acquire a beautiful work of art for a mere trifle.

Sculptors' Institute.—If the members of this society can meet with a gallery suitable for their purpose, they intend, as we hear, to have a free exhibition, for one week during the next spring, of their works; first submitting them to the inspection of their friends and patrons. This is an excellent move, which will doubtless

earn its reward: hitherto our sculptors have never had an opportunity of worthily exhibiting their productions; the only way to do this is to make it for themselves, as they purpose doing.

STEPHENSON TESTIMONIAL.—The committee for deciding upon the matter and manner of doing honour to the memory of this eminent engineer have instructed Mr. Baily, R.A., to execute a bronze statue of him, of heroic size, and, as at present arranged, it will be placed upon a granite pedestal at the entrance of the Euston Square Station.

ORNAMENTAL ZINC.—The application of zinc to merely ornamental purposes is a novelty that, judging from some specimens we have recently seen, there is no doubt will become very general. The metal may, of course, be had of any thickness; a coating is then attached to it by a chemical process, on which ornamental designs in unlimited variety are coloured; among those submitted to us were imitations of mosaic work, marbles of every description, landscapes, and figures. The uses to which this zinc may be applied are too numerous to specify, but it seems peculiarly adapted to flooring, chimney-pieces, pillars, trays, waiters, chess-boards, &c. &c. Its cost is moderate, as we are informed, and the durability of the material is unquestionable.

PERIODICAL LITERATURE.—It is a rare case indeed for us to comment upon our contemporaries, unless when any novelty is starting into existence, and demands our attention. We feel that, ordinarily, such interference is uncalled for; they and we have our own individual offices to perform independently of each other, and can perform them without extraneous assistance, which, however, while we would not reject—but rather the contrary—we also most willingly afford when it seems a duty so to do. We have watched for some long time past the appearance of "The Critic, London Literary Journal," published every fortnight, a periodical exceedingly comprehensive in its character, and conducted with an amount of talent, and in an enlarged and liberal spirit, excelled by no publication of a similar nature. Its leading articles, so to speak, which refer to many of the chief topics of the day—not political—are evidently written by no ordinary pens, and are replete with interest and instruction. Its reviews of literary works are discriminating, judicious, and generous. Its foreign correspondence is carefully selected, and for the most part generally interesting; and the criticisms upon art, music, science, and the drama are copious, and kind without flattery. We know nothing of the contributors to the "Critic," and do not think we could name one of them, but we like the journal, and would highly commend it, for its healthy vigorous tone and its intellectual wealth.

ENGRAVINGS AFTER TURNER, R.A.—Mr. White, of Maddox street, has placed in the hands of Mr. W. Miller and Mr. R. Brandard respectively, two drawings to be engraved. They belong to Mr. Windus, of Tottenham, whose collection is so rich in the works of Turner. The views are of scenery on the Rhine, one an open locality with a beautiful midday effect, the other a close mountainous scene spanned by a luminous rainbow. The engravings will be comparatively small, and executed on copper. We have seen etching proofs of them which promise most favourably; indeed we know the best talent of the engravers will be exerted to produce plates worthy the genius of the great painter.

GEMS OF THE GREAT EXHIBITION.—The third of Mr. Baxter's beautiful little "Gems" introduces us to Powers's "Greek Slave," as the principal object in the picture, flanked by a group of sculpture on each side, and backed by a view of the Russian department. The view quite equals its predecessors in delicacy of execution and in faithfulness. Mr Baxter has undoubtedly well deserved the honour conferred upon him by the Emperor of Austria, who has forwarded to him the gold medal for "Literary and Artistic Merit," as a testimony to the "originality, utility, and beauty of his invention of the art of printing in oil colours, and as a mark of his imperial approval of the 'Gems of the Great Exhibition.'"

REVIEWS.

THE IMMACULATE CONCEPTION OF THE VIRGIN. Engraved by J. H. WATT, from the Picture by GUIDO, in the possession of the Earl of Ellesmere. Published by LLOYD, BROTHERS & Co., London.

This beautiful engraving and rare example of high-Art affords proof that the publishers fully appreciate the importance of Art as a means of advancing civilisation; whilst the enlarged spirit of enterprise manifested in its publication shews the earnest determination which actuates them to the fulfilment of its high functions. The *Art-Journal* has, for years, endeavoured to enforce this view of the importance of engraving as one of the most diffusible forms of Art. It has omitted no opportunity of pointing out to print-publishers this powerful means of elevating and refining public taste, and thus acting directly and beneficially on public morals. Efforts such as that here made in so good a cause by Messrs. Lloyd and others, cannot fail to excite our warmest sympathy, and to command our most cordial approbation. The picture, of which the engraving is a transcript, is well known to constitute one of the chief attractions of the Bridgewater Gallery. It was formerly in the collection of the Prince of Peace at Madrid, and is, undoubtedly, the most perfect example of those fascinating qualities by which the productions of Guido are characterised. In the rendering of these qualities, the engraver has been most felicitous. He has imparted all the holy grace which breathes in the figures—all the rapt and elevated devotion in the expression—all the pearly delicacy of tone, and the sweetness and simplicity of forms of the original picture, whilst in purity and brilliancy of effect we never saw it surpassed. The work is executed in the most finished style of line-engraving, and of a size commensurate with the high class of subject to which it belongs, being of the same dimensions as the "Madonna di San Sisto," to which it forms, indeed, a most desirable companion. We heartily commend it to all patrons of high Art, as a production which will not only add lustre to the richest collection, but confer honour on the English school of engraving.

LANDSCAPES OF INTERESTING LOCALITIES MENTIONED IN THE HOLY SCRIPTURES. 2 Vols. Published by A. FULLARTON & Co., Edinburgh, London, and Dublin.

If we are not greatly mistaken, this is a republication of a serial work brought out some fifteen or sixteen years ago, by Mr. Tilt, of Fleet-street, under the title of "Finden's Bible Illustrations;" if our conjectures are correct, we are pleased to have the opportunity of expressing our opinion of it now, inasmuch as the *Art-Journal* was not in existence on its first appearance before the public. The most distinguished landscape painters of the period — Turner, Callcott, Roberts, Stanfield, Harding, Prout, Brockedon, Linton, &c., were employed to make drawings of the subjects from sketches furnished them by travellers who had visited the respective localities, and the engravings were entrusted to the hands of Messrs. W. and E. Finden. It need scarcely be added that this combination of talent resulted in the production of some most charming and highly interesting little prints to the number of about one hundred, to which the well-written historical and descriptive narratives of the Rev. J. M. Wilson furnished a no less interesting key to the illustrations.

Egypt and Syria, Judea and Edom, have since been often visited by the artist, and we have frequently been called upon to examine critically the result of their labours; but the subjects never weary us. The regions of Biblical story, desolate though they now may be, and shorn of the glory and magnificence that once distinguished them, cannot at any time be regarded indifferently by a believer in the sacred writings; rather must they be matters of deeper interest as years roll on to alter the natural features of the scenery, so as almost to destroy their identity. Every fragment, therefore, which the artist of the present day is the means of preserving pictorially, is so much handed down to future generations for their instruction and pleasure. Most men are accustomed to look with more than ordinary feelings of emotion upon localities made memorable by heroic deeds recorded in profane history,—Marathon and Thermopylæ, Cannæ and Pharsalia, Crecy, Agincourt, and Waterloo, are spots they will make a pilgrimage to visit; and surely Babylon and Nineveh, Bethlehem, Nazareth, and Jerusalem, are scarcely less worthy of their attention. And in no form of illustration have these latter places, with the many others referred to in the Scriptures, been more pleasingly introduced than in the volumes before us, the first of which embraces subjects from the Old Testament, the second from the New Testament; they pass before us, indeed, in their ruin and their desolation, but illumined by the brightness of the past, and hallowed by associations which must for ever render them immortal.

The plates have evidently been retouched, for the impressions are quite equal to those of the first edition, and they are very carefully printed upon paper of the finest quality, forming two handsome, elegant, and entertaining volumes for the library or drawing-room table.

A MANUAL OF ARTISTIC ANATOMY, FOR THE USE OF SCULPTORS, PAINTERS, AND AMATEURS. By R. KNOX, M.D., F.R.S.E. Published by H. RENSHAW, London.

A work of this kind is greatly needed; for with the exception of Flaxman's "Anatomical Studies," we know of nothing which meets the requirements of the artist. Nor is Flaxman's book in all respects what could be desired, for he knew more of the theory of the science than of its practice. Dr. Knox, as an eminent surgeon, and one who has long brought his professional knowledge to bear upon Art, is eminently qualified to deal with a subject of such essential importance to the painter and the sculptor; and hence his little book, full of scientific information, and abundantly illustrated with woodcuts from designs by Dr. Westmacott, will be found most valuable for study. He does not merely skim the surface, as it were, of the human frame, but dives deeply into its internal organisation, analysing and demonstrating its entire mechanism in so far as it seems necessary for the artist to become acquainted with it. In his introduction the Doctor criticises with unsparing severity, not altogether unmerited, the influence exercised upon the Arts, both fine and industrial, by the mercantile spirit of the times. "I foresee," he says, "the struggle which must arise between the artists of Great Britain and a grasping, calculating, commercial race, fettering their genius, and forcing it into unmeaning, official, trading channels." Two or three chapters at the end of the book upon the object and aim of Art in general, and upon special topics relating thereto, contain some sensible and truthful observations. We shall be well-pleased to know this "Manual" find its way extensively into the studio of the artist and the library of his patron; both will unquestionably be benefited by perusing it, if it be read without prejudice by the one, and studiously by the other.

THE CELT, THE ROMAN, AND THE SAXON; A HISTORY OF THE EARLY INHABITANTS OF BRITAIN. By THOMAS WRIGHT, M.S., F.S.A. Published by HALL, VIRTUE, & Co. London.

The early history of Britain has always been a difficult subject to treat, and one surrounded by doubt and conjecture. Even at a time when Classic historians flourished it was enveloped in mystery, increased and fostered by those who knew the truth—the Phœnician traders—who naturally feared that their great source of traffic, the tin mines of England, would be thrown open to the world; they therefore aided in increasing, rather than dispelling, the darkness of geographers and historians; and publicly rewarded the merchantman who wrecked his vessel off the coast of Gaul, when he found his course watched by the Roman galleys. When Cæsar dispelled all conjecture by a personal visit, and was succeeded by other emperors, only a few slight records were preserved of the "Northern Barbarians;" and it is from such *disjecta membra* that our earlier historians constructed their pictures of the ancient Britons. It is to the modern antiquary that we are indebted for research in another quarter—the graves of the aborigines of our land; and by careful analysis and comparison, bringing together minute facts on the habits and manners of these early people; on the weapons and utensils which served them in war and peace. It was only by extensive researches and wide comparison that the truth could be discovered, and many an elaborate theory has been destroyed by subsequent facts when properly developed. All such facts were, however, scattered far and wide in the transactions of Antiquarian Societies, the expensive volumes of Hoare, Douglas, &c., or the *brochures* of local investigators. From all these sources has Mr. Wright gathered his materials, and has constructed a picture of every-day life of the early inhabitants of Britain down to the conversion of the Anglo-Saxons to Christianity; elucidating his text with woodcuts of antiquities which aid his views. The larger part of the volume is devoted to the Roman occupancy of our island, and gives a very complete

notion of the country when under their sway. We may, altogether, strongly recommend the volume as a collection of admirable preliminary chapters to our already published histories of England.

SATURDAY NIGHT; Engraved by P. HOLL; SUNDAY MORNING, Engraved by W. HOLL; from Drawings by J. ABSOLON. Published by LLOYD, BROTHERS, London.

Mr. Absolon is not by any means an old man; and yet, to judge by many of his pictures, he seems to have kept company with the worthy knight, Sir Roger de Coverley, and the lads and maidens of a century since, so completely is his pencil identified with their doings. And it certainly is refreshing to walk abroad with him into the hamlet, the cornfield, the village-green, or the rustic churchyard, and witness what his imagination reveals to us concerning those who frequented such spots when life did not exact so much labour and heart-weariness as it does now; for we are fully persuaded the taskmaster of the past ages was far less severe in his requirements, and more considerate for the rational enjoyments of those who served him, than we find him to be. "Saturday Night" represents a number of young villagers dancing upon a green that flanks a noble lake, to the music of a pipe played by an old man, and of a tambourine in the hands of a boy. Merriment and motion are very happily pourtrayed in the figures, which are cleverly grouped and placed in graceful, untheatrical attitudes. "Sunday Morning" is, as it should be, a day of quiet, but not sanctimonious rest; the peasants are assembling in the churchyard of the distant village, and are conversing together in little knots, prior to entering the sacred edifice. It is a charming picture, whose pure and hallowing influences cannot but be felt. The publishers have done wisely in bringing out this charming pair of engravings at so moderate a cost—one guinea, we believe—for they are instructive as well as pleasing, and must become very popular; they have subject, execution, and price, to make them so.

A SERIES OF TWELVE VIEWS OF THE PRINCIPAL BUILDINGS IN LONDON. Published by LLOYD, BROTHERS, London.

It is somewhat singular that with such abundant materials for effective illustration as London possesses, we should yet be without a publication that does entire justice to our vast metropolis. Our public buildings, though surpassed in grandeur by those of Paris, are yet not altogether unworthy of a great country; while our streets present an appearance of wealth, elegance, and animation, which the French capital cannot show; and our noble river, with its craft and its picturesque banks on either side, offers every attraction to the artist. Messrs. Lloyd's work, so far as it goes, supplies a deficiency we have long felt; still we think it might have been carried still further with advantage. The artists engaged upon it, Messrs. Picken, Walker, and Simpson, have certainly selected the most important edifices, and have lithographed them with taste and fidelity; but there are numerous other localities we could point out scarcely less worthy of their pencils. We trust the success of this series may induce the publishers to undertake another, and thus, in a complete form, show to our "children's children" how London looked in the middle of the nineteenth century.

A COLLECTION OF PSALM AND HYMN TUNES, ARRANGED FOR FOUR VOICES. By J. M'MURDIE, M.B. Oxon. Published by BREWER & Co., and ADDISON & HOLLIER, London.

No apology, we are persuaded, need be offered for the introduction into our columns of a critical notice of any work having for its object the proper and decorous celebration of our Church services, the choral portion of which, especially in many of the rural districts, is performed in a manner rather calculated to excite ridicule than reverence. Mr. M'Murdie, who is well-known in his profession as a clever and elegant composer of glees and sacred music, as well as an admirable instrumentalist, has, in this work, re-arranged a number of old established church tunes, adding to them several new ones by himself and others. His selections have been most judiciously made, and the "novelties" are worthy of their company. The arrangements are very simple, but characterised by more than ordinary taste: the book will be an acquisition to the parish choir. We heartily commend it to our rural clergy in particular, as especially adapted to the use of their congregations.

THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. By M. DIGBY WYATT. Parts 9 to 16. Published by DAY & SON, London.

This work has proceeded rapidly since our last notice, but the plates show little evidence of haste in the production. It is impossible for us to specify the various subjects here selected for illustration, they are so numerous; they have evidently been chosen with the view of perpetuating not only what is beautiful to look at, but what will be useful to the manufacturing world. The artistic and elegant manner in which, in some of the plates, groups of objects are brought together renders them especially attractive. If the Great Exhibition produced no other result than the appearance of Mr. Wyatt's "Industrial Arts," it will not prove to have been a vain show.

DEPARTURE OF THE ROYAL SQUADRON FROM KINGSTOWN HARBOUR. Engraved by C. MOTTRAM, from the Picture by M. KENDRICK, R.H.A. Published by LLOYD, BROTHERS, London; and T. CRANFIELD, Dublin.

One of the prettiest prints of its class that we have seen for a long time, sparkling with life and animation, yet not overdone with subject—a fault too frequent in works of Art illustrating popular scenes. The painter's management of his materials is admirable, especially when we consider the difficulty of arranging artistically a fleet of steamers and a *shoal* of little boats pulling eagerly towards that which bears away the royal visitors to the Irish capital. The picture is capitally engraved, on a large scale, by Mr. Mottram, who has produced a work certain of popularity on both sides of the Irish Sea, for it commemorates a national event in which a maritime country like ours takes particular interest.

THE HISTORY AND DESCRIPTION OF ASHBY-DE-LA-ZOUCH. Published by W. & J. HEXTALL, Ashby; HALL & Co., London.

A wet day in a country inn, and a desponding inquiry for a "Guide" to while away its tedium, and detail what is to be seen when the weather clears, too frequently produces a volume more dreary even than the weather; one which no patience could endure, and whose grains of information are effectually covered with a bushel of chaff. But local guide-books, like everything else, have improved, and this one is a case in point. It is small, compact, and cheap, but it abounds with information, all of a good kind, and contributed by many able men, from varied sources, for the especial behoof of the traveller to a town immortalised in "Ivanhoe."

THE NATURAL HISTORY OF ANIMALS. By T. RYMER JONES, F.R.S. &c. Published by J. VAN VOORST, London.

After the lapse of some years we have here the second volume of a work founded on the series of lectures given by the King's College Professor of Comparative Anatomy to the members of the Royal Institution. Unlike some learned men, the author has studiously endeavoured to make his subject agreeable to hearers and readers, divesting it of dry technicalities, and making study a recreation under such teaching, although he never loses sight of scientific truthfulness in the most minute points. This is a quality which few such books possess; and when they are abundantly illustrated like the present with exquisitely engraved woodcuts, they attract in quarters where such works usually fail. The present book is principally devoted to insects and their transformations, and is a worthy companion to the volumes which have gained the publisher much reputation for tasteful liberality.

READABLE BOOKS. PHILOSOPHERS AND ACTRESSES. Published by H. VIZETELLY. London.

This appears to be the second volume of Mr. Vizetelly's "Readable Books;" the first we have not seen, and can therefore give no opinion upon it, but we confess that in our hands is not the sort of writing we desire to see circulated among our young people. The sayings and doings of French philosophers and actresses of the past are but indifferent lessons of instructive morality for our children, and although they may amuse older heads, they will not make them wiser. There are some exceptions among these stories that in a degree redeem the character of the book, which is a translation from the writings of M. Arsene Houssaye, director of the Fine Arts in Paris; but as a whole, it is decidedly one we cannot conscientiously recommend. Mr. Vizetelly must seek out some other sources for subjects if he cares to make his series intellectually useful and moral as well as "readable."

THE ORIGIN OF MUSIC. Engraved by C. W. WASS, from the picture by H. C. SELOUS. Published by LLOYD, BROTHERS, London.

Classic writers ascribe the origin of music to Pan, their sylvan deity, whom Mr Selous here introduces seated beneath the shadow of a majestic tree,—

patulæ recubans sub tegmine fagi,

making the woods and rocks re-echo with the strains he produces from the reedy pipe, newly manufactured. By his side sits his gentle Amaryllis with a dog, both manifestly intent upon the musician's performance, and at their feet are a knife and fragments of the rushes used for the instrument. There is much that is pleasing in this composition; the subject is treated with delicacy, although the female figure is partially undraped; she exhibits, however, a massiveness of limb that detracts from the grace of the form as we like to see it outlined, even recollecting that she is a wood-nymph, nurtured by nature only, who allows ample scope for growth and development. The print is very brilliant, owing, in a great degree, to the judicious management of *chiaroscuro*. Mr. Wass has engraved it with much skill in mezzotinto, aided a little by the graver.

THE ENGLISH FLOWER-GARDEN, No VII. By W. THOMPSON. Published by SIMPKIN & Co., London.

We do not remember to have seen the earlier parts of this serial, but if they are as carefully got up as the one before us, the work is quite deserving of public favour. Any book that will enlarge the sphere of knowledge on horticultural matters, and teach the cottager, as well as him who labours for the wealthy, how he may most advantageously embellish his piece of ground, is cordially welcomed by us; and this information Mr. Thompson's publication seems to us to supply. Each number contains four illustrations, coloured with sufficient care to render them sufficient guides for the amateur, as to the kind and character of the flowers so represented. The descriptive letter-press is ample, while the price of the number places it within very general reach.

THE MUSEUM OF CLASSICAL ANTIQUITIES. Vol. 2, part 1. Published by T. RICHARDS, London.

A second volume of this excellent Journal has been commenced in a spirited manner, and contains many excellent papers, well elucidated by plates and woodcuts. Among them may be noticed an interesting account of the excavations of a house at Pompeii, singularly curious for the excellent idea it gives of the general character of the residences in that ancient city. Altogether this Journal is well conducted; the papers are well written and well illustrated, superior in many instances to those published by some of our associated bodies, who are frequently very incompetent or prejudiced selectors.

THE MACHINERY OF THE NINETEENTH CENTURY. Parts II. III. and IV. By G. D. DEMPSEY, C.E. Published by ATCHLEY & Co., London.

Two or three months since, we noticed with commendation the appearance of the first part of this serial publication: those which have since been issued fully bear out the remarks we then made, and justify our expectations of the ability of Mr. Dempsey to make his work a valuable record of illustrated mechanical science. He has selected his subjects variedly and with discrimination, and engraved them upon a scale commensurate with their importance.

LABOUR STANDS ON GOLDEN FEET. Translated from the German of HEINRICH ZSCHOKKE. Published by GROOMBRIDGE AND SONS. London.

There is much sensible advice in this little tale, which professes to relate the history of a foreign workman. Without entering fully into the abstract question of political economy and the relative advantages to the community of machinery and handiwork, though it touches upon them, the story inculcates in the artisan principles of integrity, honesty, activity and perseverance, and shows how by acting upon these, he may raise his social position to one of an high and honourable character. It is a book which both masters and servants may peruse with profit, and learn from it their relative duties to each other,—the rights of individual labour and industry, no less than those of capital.

THE ART-JOURNAL.

LONDON, SEPTEMBER 1, 1852.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

THE notice of the Mansion House, in the last number, broke off as we were examining the decorations of the Entrance Hall, of which a sketch was given, to which we must beg our readers to refer, and we proceed to suggest the embellishments in painting and sculpture required to carry out the architect's obvious design for the completion of the building, to be consistent with the opulence and the state of education and refinement of the chief city of the world, and to aid in those high moral and educational influences which—as we have urged on good grounds — operate through the medium of works of Art separately, or in a greater degree by the effective combination of architecture, sculpture, and painting. It would continue to be necessary for us to regard this natural union of the Arts, and to extend our suggestions to matters which might appear to be of only a structural nature, were not these suggestions called for, not merely for the effect of the halls and apartments, or for their architecture in the most restricted sense, but for that of the very works of painting or sculpture considered singly.

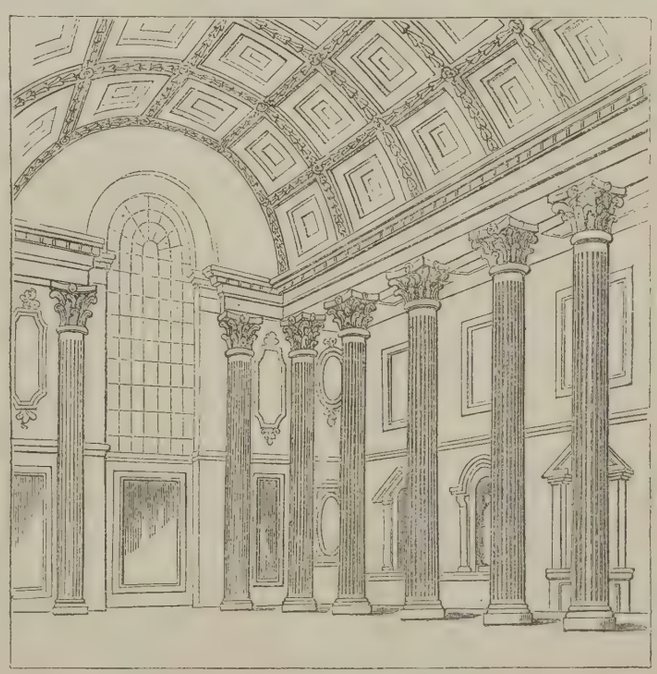
Looking now, at the particular hall mentioned, we need hardly say that the six niches should be filled with sculpture. Those in the end walls, unfortunately not rising to the same height as the other two, should be treated differently—perhaps in the one case with statues, and in the other with groups. The oblong panels might receive small subjects, either painted or in *basso-relievo*. If the door were hung to the further rebate (though not opening as shown by an error of the draughtsman), the effect of the hall would be materially improved.—If the ornament be picked out in colour, the arms might be emblazoned, and at the same time the medallions should be brought forward. The brackets, at some distance from the floor, which do not appear in the sketch, are, in our opinion, not the place for the four busts lately purchased. In that position, the features, the especial object in a bust, are not seen to advantage, and even with an addition to the bracket, the support is not large enough. The brackets are the proper place for candelabra. Perhaps the centre gas chandelier might then be removed. It is of but indifferent design, and we question whether a centre chandelier does not in all cases, cut up architectural effect.

We pass on to the hall marked E on the plan in the last number. This place is very dark, yet there is much elaborate panelling. The east and west sides have each a door with segmental pediment, and have square and circular panels. The north side has the door through which we came, and two long panels. On the south, as well as in corresponding positions in the Saloon, are some badly-proportioned columns on pedestals. These, we should like to see improved. The ceiling has panels;—in the centre a circle, with bold enriched mouldings. The decorative finishing is by gilding on plain colour. There is a chandelier—but temporary lights are required at night; and by day, the place is so dark that good paintings would, at present, be thrown away. This is to be regretted, as so many panels are available. If an alteration afterwards suggested in the Saloon, were carried out, there might be more light, and some might be obtained with beautiful architectural effect, by converting the two niches in the wall of the Entrance Hall into openings, the suggested statues being still retained.

We next come to a corridor, from one staircase to the other. This, as well as that next the Egyptian Hall, are in but poor taste. The doors are heavy conglomerates of arches, orders, pediments, and rustics. There are some elaborate trophies on the walls. We saw only a few small spaces here which could be treated, but the soffits of the beams might be improved by decorative painting, if only by the addition of a few lines.

The space between these corridors, as the plan shows—is occupied by the central saloon. Few persons are aware, of what we discovered with some surprise—since it is not noticed by the writer in the work of Britton and Pugin, that the *whole* of the interior of the block of building was an open court of elaborate character, similar to that part of an Italian palace—except that there are no galleries—but scarcely fitted for the inclement weather of the English climate,—particularly if the guests passed through the open air, which would appear to have been the only direct access to the Egyptian Hall. It is also right to notice that the erection which now forms the Saloon, is of wood—a fact which should be properly regarded both in reference to durability and to danger of fire; and it might be a question to submit to the able architect to the corporation, whether a better use might be made of this central area, and advantage taken of the original decorative character of the internal elevations, and at the same time more light given by opening original windows, to rooms which imperatively call for it—by inclosing the whole space under one roof at a much higher level, the light being admitted copiously, through coffers formed by the intersection of beams in the ceiling,—or by other well considered arrangement. We are not quite sure that originally, doors to the rooms on each side led from this court, but the spaces shown as windows in the plan, and now blocked up, were no doubt windows originally. The sides of the Saloon are formed of large square panels, well adapted for paintings, should the timber erection be retained and remain free from damp and decay. At present, a gas light projects from the centre of each panel; these might be removed, and in their place and that of the centre chandelier and small chandeliers, large candelabra opposite each pilaster, would have a very good effect. The lights in the ceiling are both paltry and insufficient. The ceiling might with good effect have been arched; indeed if the writer in the "Beauties of England and Wales" be correct, there were dome lights originally. At the entrances to the rooms, the segmental arches are very ugly, and might with much better effect, be made semicircular. The floor is quite bare except a few strips of carpet. Parquetried work in colour, if marble be not used, would be the proper kind of flooring for an important hall of this description. Over each door is a circular panel, for which, subjects in relief have been prepared, and of the value of this instalment we are fully sensible. In the Saloon also are the ten busts before mentioned, only four of which have been purchased. They are all by Francis, and are good and pleasing likenesses, the Queen and Prince Albert particularly so.—By one arrangement of this area or the other, we see the means of gaining a noble hall of sculpture,—the works being arranged on pedestals of good design, in place of the common scagliola supports, placed there without much reference to uniformity.

The appearance of the Egyptian Hall will be sufficiently called to recollection by the plan and sketch.—It shows how little architectural knowledge has been present with those who have entered upon the description of buildings, that all but one of the books we have consulted, fail to discover the reason of the name of this hall. The Egyptian *œcus* will, however, be found described by Vitruvius. We will not undertake to say, that the modern hall has more than a general resemblance; and certainly the proportions are in our opinion far from satisfactory. Though, as will be seen, 90 feet in length, it fails to give the idea of its size,—which—in opposition to those who have written so much nonsense as to buildings of good proportions appearing smaller than they are,—but in accordance with the common sense view of the



THE EGYPTIAN HALL.

* Continued from p. 236.

matter—we think a serious fault, and in fact in that particular, a wasteful expenditure of material,—for surely size is an element of grandeur, and when really existing, should not be concealed. The "thick-set" arrangement of the columns also, gives a character much too massive for an interior, and the niches are so much in the dark, that we fear good marble statues will by many persons be considered thrown away. The ceiling which is arched, and richly banded and coffered—either has the objectionable segmental form, or is not stilted to free it from the projection of the cornice. We should probably find on investigation, that the original ceiling was different. One account states that there were galleries above the cornice. The windows, which are merely at the ends as shown, have a little very indifferent stained glass, and as the light, though not excessive, is not arranged in the most pleasing manner, it might be well to glaze them entirely with stained glass. The painting and gilding is of the character described elsewhere. There are some ornamented panels at the ends, which would be suitable for frescoes, and there are also panels above the niches, but their position is now too dark. It may however be matter for consideration, whether the structure would allow increased light to be got in those situations, and for the statues. At the ends, some further surface for Arabesque or decorative painting might be found, as in the blank space round the window-arch. The mirrors should be more completely united with the structural architecture.

One or two of the niches have plaster statues—casts from well-known works—and others we saw with busts, thrust in "all awry." Mr. Bunning proposes to fill the whole at once, with statues in plaster, eventually commissioning each sculptor for a marble statue, at an expense of about 700*l.*, to replace it. The subjects we had been informed, were all to be selected from the poets, by the sculptors themselves, but this seems to have been modified. We suggest the advantage of leaving considerable freedom of selection, only enjoining that the poets should have been in some way connected with the City of London. Chaucer, Gower, and Milton are names that now occur to us. It has been stated, that the sculptors are to be expected to wait for payment for the plaster statues till such time as they may receive commissions. This we should feel compelled to protest against, as involving injustice, did we not think that there must be some mistake here, as well as in the amount set down.*

To the allusion already made to "The Long Parlour," we need only add that there is a very heavy and gaudy ceiling, with a few spaces which might be suitable for painting, were the light improved. The east wall has mirrors, both in the piers, and in the recesses of the original windows. There are some circular and oblong panels. The chimney-pieces are not equal to others, and broken pediments have at least a better effect when the space contains, as generally in such cases, a bust. We should prefer new chimney-pieces of better design.

The two Drawing-rooms have marble chimney-pieces, and gilt Louis XIV. panels, (we suppose later in date than the other fittings of the building,) and several mirrors. The rooms are much in need of new painting; in the furniture, gold is greatly in the ascendant; mirrors and ugly lustres and chandeliers there are, but there is no evidence of taste. Spaces for paintings might be found on the walls. The works now over the chimney-pieces are in good positions.

The room marked D being now used as the Justice-room, the light has been increased by cutting through the ceiling to the Ball-room above, to the serious injury of both rooms. With Mr. Hesketh's new arrangement of reflectors for dark rooms, this might, perhaps, be avoided. The walls and ceiling have panels, with rich mouldings.

"The Lord Mayor's Parlour," shown in the sketch in the last number, where the artist has hardly done justice to it, has an elaborate marble chimney-piece, above which, enclosing a square panel, are Ionic columns and a broken pediment. The whole is of very good design. On the same side are two panels and a door, and there are panels between the windows. At the end are three finely-moulded panels. There is a very good door leading from the hall, and at that end two bookcases interfere with our suggesting anything in that direction. There is a plain cove, and an oblong panel in the ceiling. The whole of the room has been very carefully designed, and the enriched mouldings are excellent. The painting is in plain colours, ornaments being picked out with white.

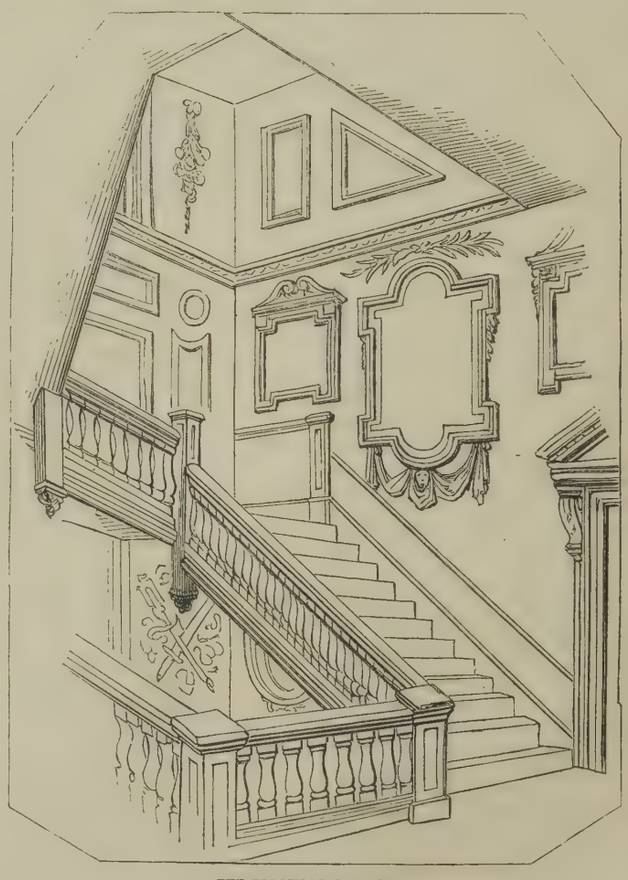
Now, this room—the principal place for interviews—might be made one of the most beautiful parts of the building. The panels both of ceiling and walls, are well adapted for paintings, if some maps could be removed, and a case for papers be exchanged for dwarf cupboards.* The clock on the chimney-piece, with little alteration, might stand in the break of the pediment, and the square panel would then be available. A method of lighting might be devised without the mistake of suspending a chandelier from the middle of an *oblong* panel, and thus, by very few and simple structural alterations, the space which was originally provided, would be free for the addition of works of art.

"The Venetian Parlour,"—so called, we suppose merely from its Venetian window, and having its panels on the walls filled with looking-glass, and only one or two spaces available in the ceiling—will most concern us as helping to justify our admiration of many details of the structure. There are Ionic columns and pilasters round the walls, with a good marble chimney-piece, with an addition above somewhat similar to that in the adjoining room, but the panel has a mirror. The ceiling is coved and panelled,—the cove enriched with festoons. Gilding is not here so obtrusive as elsewhere, and the room requires merely some improvement in its chromatic treatment, with perhaps two or three small painted subjects in the ceiling, to become a very beautiful feature in the interior.

But, we have yet to say that here at length, we found a large and important picture, perhaps not a work of high Art, but interesting as an historical record, the more so as the figures are said to be all portraits. We could not learn the name of the artist. The subject is "George III. entering the City after the Peace of Amiens." The painting was discovered two or three years ago in some out of the way corner, and has been cut up to make a large folding screen. Any better work which may still be concealed, we hope will remain so, till beyond the danger of similar treatment.

The ball-room on the second floor, now only used occasionally as a supper room, we may briefly describe as a large apartment—with a gallery round leading to the attics—richly decorated with ornament in relief. It extends over the present justice room, the hall, and the Venetian parlour. The heavy brackets and the arrangement of gallery which cuts across the arch of the window at the end, might be materially improved. There are several large panels, most conveniently placed for paintings. The ante-room and the Lord Mayor's private apartments, some of them apparently in good taste, would well deserve examination with a view to enrichment.

The original plan of the building had an amount of space devoted to staircases, which could not have been desirable,—especially considering that no one of them contributed a feature to the principal part of the interior—a statement which may be more completely acquiesced in, when we say that old plans show a fourth staircase, so large as to occupy the whole area of the present south drawing-room in the plan which we gave.



THE PRINCIPAL STAIRCASE.

The staircases are all very elaborate; they are panelled and finished up to the ceiling at the top, and there is no important difference between those used as back staircases, and the principal one shown in the sketch, except that the latter has much gilding. If the artist could

* Since this was written the report has appeared, which certainly gives colour to the statements.—ED.

* Whilst recommending decoration for ceilings, we must not be understood to approve of large historical paintings, which are there painful to look at, and are so thrown away.

not take in four stories at a glance, a mere walk up and down stairs, is sufficient to show that the architect provided for a large display of works of Art. The "tenantless" frames do certainly *yawn* for the tenants which have never been there. Some of these frames might be filled with relievos; and the deep window openings might receive works of Art, both here and in the entrance-hall.

We have been led, thus, as we foresaw, to go beyond what might seem the strict limits of our subject, and in the course of our notice, to treat of the particular art of architecture, by the impossibility of separating things between which, we say, there is a natural union. The merits of the architectural design, and the arrangement of halls, corridors, and apartments, with reference to the purpose of a building, and even the durability and propriety of structural parts, should rightly, all be taken into account in advocating measures involving a large outlay of money. We should consider not *merely* the use of so much superficial space, whether as a means of doing an essential good to the public mind, or of benefiting our artists; but to ensure the efficient attainment of *such* objects, we must consider also, whether the place of depositary and the framework are suitable to, and worthy of, the picture and the group. We therefore, must not disregard the exception which may be taken to our suggestions, out of the great number of opinions expressed adverse to the merits of the Mansion House as a work of architecture, and we are the more induced to devote some little space to showing of what character these have been, because it will afford us at the same time, an opportunity of estimating further what have been the opportunities, and what the nature of the encouragement, afforded to Art by the city authorities.

Until the reign of George II., it is said in Britton and Pugin's "Public Buildings of London," the Lord Mayor had no exclusive habitation,—although there is a house, we think, in Leadenhall-street, now occupied as offices, with remains of elaborate decoration internally, and which is believed to have been formerly, the official residence. The writer in the work, states that the Lord Mayor was previously accommodated at one of the halls. However, great inconvenience appears to have been felt, and therefore, in 1734, it was resolved by the Court of Common Council, that the sum of 18,000*l.*, arising from the fines of those who had declined to serve the office of sheriff, should be devoted to the expense of building a Mansion House, and that the sum in question should in the mean time "be vested in the three per cent. annuities, and the growing interest thereon added to the capital every year." A committee was appointed, composed, like committees "of taste" and selection, at this day, of men not particularly conversant with the subjects which had to come before them. Nevertheless, many architectural designs were offered; and of some of these, engravings have been published. Lord Burlington sent an original design by Palladio, and the editor of Ralph's "Critical Review of the Public Buildings of London, 1781," tells a story not very creditable to the committee, in reference to it:—"The first question in court," says he, "was not whether this plan was proper, but whether this same Palladio was a freeman of the city or no? On this great debates ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss the point, when it was notorious that Palladio was a Papist, and incapable, of course. Lord Burlington's proposal was then rejected *nem. con.*, and the plan of a freeman and a Protestant adopted in its room." Such are the unfortunate obstructions which have been needlessly placed to retard the progress of Art, and to delay indefinitely the realisation of the delights—the positive blessings, it is not too much to say—to society and to man, which are assuredly united with it; and such ignorance and perversity are not yet extinct near, or far beyond the sound of Bow-bell. Let us hope that the present race of city authorities will be prepared to develope these advantages, as we have endeavoured to show, they are able.

The architect chosen was George Dance, and the corner stone of the building was laid on October 25th, 1739. With regard to the merit of the design, we have already hinted at our opinion upon matters of detail, and have allowed that we should go somewhat deeper into the question, before recommending an elaborate system of enrichment.

Our present subject, indeed, has to do with the art of architecture proper, only inasmuch as the other arts form part of that art with which, as we have urged, they have, in the best periods, when exercising their highest office, been interwoven. But, we must not shrink from stating opinions shared by high professional authorities, which would go far to oppose all suggestions for the enrichment of such a building. For example, the writer from whom we last quoted, says, speaking of the architect,—"The man pitched upon was originally a shipwright; and to do him justice, he appears never to have lost sight of his first profession. The front of his Mansion House has all the resemblance possible to a deep laden Indiaman, with her stern-galleries, and gingerbread work. The stairs and passages within, are all ladders and gangways, and the superstructure at top answers pretty accurately, to the idea we usually form of Noah's ark." This superstructure, our readers no doubt recollect, was a few years since, removed. The writer in "Britton and Pugin's London," calls the building "sombre and ungraceful." Walpole in the "Anecdotes of Painting," &c., says, that Lord Burlington—who we are told, had every quality of an artist except envy, and who, if so, could have no resentful feeling at the rejection of his, or Palladio's design—being consulted by the citizens for a proper person to carve the bas-relief in the pediment, replied, "that anybody could do well enough for such a building."* With these views the general opinion would appear to coincide; but the "enlightened British public" is, unfortunately, in regard to Art, but little qualified to judge, and generally *adopts* opinions upon buildings, in what has been not inaptly styled the "follow-my-leader" fashion, and without the *quasi* merit of consistency in error,—and has so decried works of unquestionably higher interest than the Mansion House.—We think it quite consistent with sound criticism to be animated by a more generous spirit.

However, our own opinion of the chief features in the exterior, would not accord with that which might be presupposed from the unquestionable ability of the architect. Even our great repugnance to any interference with works which have been the subject of deep thought and study by able minds and hands, (such interference as we see now at the Royal Exchange,) and our conviction of the value to new art, even of works which may perchance be thought, on the score of taste, to require alteration, will not allow us to regret the removal of the singular feature which has been likened to "Noah's Ark," and sometimes called "The Mayor's (Mare's) Nest."

The principal front, as to the portico, must be considered to have anticipated many of the defects of the later school of (so called) "revived" Greek architecture, and there is a clumsiness about many of the details, not compensated for by very great study of general proportions, or by the elaborate ornamental work which the building in parts displays. Still, when cleaned, as we saw it a few years since, it lost much of the "sombre" appearance at least, of which the critic complains; and no doubt, to many less immediately interested than ourselves in the art of architecture, acquired an interest before unthought of, and such as is now equally concealed in other buildings, under the unmitigated deposit of "the smoke nuisance."

But, we say at once, that could we discern any probability that the municipality of London would, in place of the present Mansion House and Guildhall, speedily provide one edifice worthy to be compared with the Hotel-de-Ville at Paris, or to be named with the Houses of Parliament, we should prefer devoting our available space to such opinions as we could offer, upon the best means of procuring a satisfactory design, and to urging that the new buildings should be completed with all the embellishments which the Arts could supply. At present, from the associations connected with the Guildhall, we are disposed rather to recommend, that that existing building should be completed and preserved, than that a new edifice should be built for general objects elsewhere, the old one being neglected or destroyed. For a new building even for one purpose, the cost of ground would be an important consideration.

We have now to consider, not a town-hall, but a building which is ostensibly a residence alone. We believe the present Mansion House, with little alteration, might be made efficiently and worthily to serve its purpose, as a place for the exercise of the hospitality of the City of London. A moderate annual outlay might in a few years, enrich the building with a considerable number of good works of Art, but we fear it could not be expected, that a large sum would be disbursed at once for a *building* whilst one exists. But at worst, or we might say at best, the edifice can but be transferred to some other civic purpose, or become the hall of a City company; therefore (although the question of the sufficiency of the existing building should not be disregarded) our suggestions may in any case hold good,—whilst at the very threshold of our general subject, we have shown how vast a field the halls and apartments of a chief municipal building would afford for works of painting and sculpture.

In the course of what we have had to say, we ventured then, to offer suggestions for the improvement of the architecture, for the consideration of the architect who might be employed; and we have no doubt that Mr. Bunning would be able, not only to add to the convenience and beauty of the building, but to realise the conception of the original architect, and to provide a fitting local habitation for the Arts; and, viewing the matter upon that basis, we are not to consider what we have already got as of no merit, nor should we disregard the danger of a greater mistake from the system of architectural competitions.

Thus, with the aid of much greater space than we can spare in future, we have, we trust, proved, that there is one public body in this country, which it especially behoves to put in operation those great influences which the Arts can exert for the moral and intellectual culture, and the benefit of the world at large. We deem the cultivation of Art an element in that progress towards perfectibility in society, and in the nature of man, upon the fact of which the soundest thinkers, as well as the most benevolent and the best individuals are agreed—an element as essential as the cultivation of any science which has contributed to the wonderful facts of the nineteenth century. With so great a cause, we might indeed fear, that our advocacy had not been commensurate with the earnestness and extent of our sincere convictions; but the multitude of readers we address will, we think, feel sufficiently that the corporation of the city of London, by its position in the capital of a nation which assumes the chief work of civilisation throughout the globe, entrusted with important social duties,—possessing extensive influence, abundant means and opportunities, and even buildings, already provided, and not merely convertible, but positively specially designed for, and incomplete and unsatisfactory *without* works of Art—we say to such a body will it be deemed, that the obligation exists to complete such a building as the Mansion House, with a fitting number of excellent works of painting and sculpture.

The structure in the most restricted sense—will not be worthy of "The Dignity and Opulence of the City of London," until a return visit from the Prefect of the Seine, can be paid to something better than blank walls. The real extravagance of a thousand yards of fluted calico, tastefully draped for the occasion, and going next day to the rag merchant, the common system of supplying the deficiency of decoration in our

* Lord Orford's Works, vol. iii., 4to, p. 488.

buildings, must give place to the greater economy, and greater beauty of works in painting and sculpture of the highest class,—decoration, not in the fashionable style of this day, or that, but in itself, and in the arts which it may enshrine, a never-failing source of delight. Surely, to sit at dinner in such a hall as we might have, to men in the least degree free from the *grossness* of appetite, could not be without some gratification of an intellectual kind —some reflection from the intellect which contributed to the beauty and instructive power, of so noble a work of architecture, painting, and sculpture, as we might behold.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

CASTINGS IN BRONZE.

Two articles have been already devoted to the consideration of the alloys of copper, (*Art-Journal*, 1852, pp. 74 and 149.) The last of these was directed mainly to the consideration of the manufacture of bronze, of which compound metal, as employed for ornamental casting, a little more remains to be said. Considerable confusion has arisen from writers speaking without consideration of bronzes and brasses, sometimes meaning one and sometimes the other. The term brass appears to have been formerly employed to signify any bright-coloured shining metal, and it was frequently applied to that compound of copper and tin which we now designate bronze. The Corinthian brass was not a compound of zinc and copper, which constitutes the brass of the present day, but a mixture of silver and copper. The story of its production is, that when L. Mummius sacked Corinth, all the statues of gold and silver and copper with which that city abounded were melted together by the extreme fierceness of the fire. This mixed metal was afterwards found amidst the ruins of that fine city, and made by the artists of that day into statuettes and vases. It was then discovered that this bronze was very superior to the ordinary brasses and bronzes; the utmost labour was bestowed in chasing and engraving it, and in every way the Corinthian metal became very celebrated amongst the luxuriant Romans. Analysis proves to us that the Corinthian bronze was a mixture of silver and copper, but there is no evidence of gold being found in any of the specimens which have come down to us. In some experiments which were made at the Museum of Practical Geology for the Mint a few years since, attempts were made to alloy copper with gold, but in every experiment the gold was nearly all rejected by the copper in cooling. In many examples this separation was most remarkable. We may, therefore, infer that the statements of those who say gold enters into the composition of the Corinthian bronze are not to be depended on.

Many of the works of Benvenuto Cellini were in bronze, but a considerable number of the ornamental castings of the time of this artist were of brass. Monumental brasses were very common during a long period, but the use of brass for statuary does not appear to have prevailed generally. In this country there does not appear to have existed at any time any great taste for metallic statues. In Westminster Abbey, and some few other churches, we have examples of metallic statues it is true, but nearly all of them appear to have been painted, gilded, and enamelled. Within the present century, the best works in bronze to be found in this country have been executed. It is not many persons who are familiar with the process of casting a statue in metal, a brief description of it may therefore prove instructive.

Bronze statues are not cast solid; it is an object to save as much metal as possible, and it is not desirable to increase the weight of the statue by having a large quantity of useless material present. Hence the mould may be stated to consist of three parts—the core, the wax, and the cement, or shell. The core is the centre of the figure; this is a rude representation of the object intended to be cast, carefully adjusted as to size over every part. Where a colossal statue is intended, this is supported by iron framings. The rude outline statue, as we may call it, is usually formed of a mixture of plaster of Paris, brick-dust, and a tenacious clay, which is, when constructed, thoroughly dried in an oven. Sometimes this core is covered with a layer of wax, which is in no part less than an inch in thickness. The artist now works out his design with great care, the perfection of the finished work depending entirely upon the degree of excellence with which this portion of the task is executed. The entire form of the statue is represented in the wax, and, therefore, upon this the skill of the artist is exerted. When all is complete, the last coat or shell is given. This is, of course, in the first instance laid on with great care, and it is composed of some material which will fill with accuracy every fine line, and *set*, or become solid without suffering any sensible distortion from unequal shrinking. It is generally composed of clay and powdered crucibles. These materials are dried, very finely powdered, sifted, and then mixed to the consistence of a thin cream with water. This mixture is carefully spread on in a series of layers, until the required thickness is obtained, which varies of course with the size of the casting. After this, a very thick coating of a coarser composition is applied, and the whole firmly fixed in a properly prepared grate, and, a fire being kindled, all the wax is melted out, and the clay thoroughly dried. It is sometimes easier to proceed in another manner. It is desired to produce a fac-simile of an existing statue. Of this a cast is taken, by means of plaster of Paris, and this being cut in sections, is carefully removed. The moulding wax is rolled out into pieces of the most uniform thickness, and cut into thin strips. The workman now applies the wax to the several sections of the mould, pressing it with his tools into every part; or, in some cases, castings in wax are made in the moulds;—whichever method is adopted, the wax is applied carefully to, and joined together upon, the core, proceeding usually from the feet upwards, and filling up every space with a liquid cement. It will be seen, whichever method is adopted, that the form of the statue is composed entirely of wax, and the thickness of the wax between every part of the core and the shell regulates the quantity of metal ultimately to compose the statue. When the wax is melted out, the shell and the core would fall together, but for a provision which is made by adjusting pieces of metal in the process of putting the parts together, for the purpose of preventing this. The mould being thoroughly dried—and to do this it is necessary that it should be for some time exposed to a temperature of 340° or 350° of Fahrenheit's thermometer —it is placed in the casting-pit, and communication made with the furnace, or furnaces, and the metal is made to flow out at once, and fill the mould. In large castings it has ordinarily been the practice to cast in parts, and unite the sections afterwards by pouring fused metal into the joints. Recently, however, several attempts have been made to cast large bronzes in one piece; the most successful effort of this kind being the large bronze statue of Sir Robert Peel.

After the casting has been completed, all the asperities and superfluous portions of metal have to be cut away, and the final finish given to the production. This finishing demands the eye of an artist to guide the hand of the artisan, and it is in these operations that the workmen of the Continent at present far excel those of England. It has long been the practice to entrust this character of work to artist-workmen, or men who have been educated in the industrial schools at the same time as artists and as artisans. Any careful workman may execute from the copy furnished by, or at the bidding of, an artist, but there are lines which indicate *feeling*—a mysterious something—which will be wanting, to give at once life and elegance to the work. It appears, however, we are on the eve of a great change in this respect. It is acknowledged now that Art-manufacture, or practical Art, is an essential part of our educational system, and we may hope to see it fully carried out in the course of a few years. The bronzes then of the French will no longer stand superior to those of the English, unless, in our over eagerness to be practical, we forget the necessity of being poetical. At the same time as we cultivate the mind in the rules of Art, we must not neglect those higher principles which cannot be reduced to rule. Symmetry may be taught in the schools, but the creative faculty can only be quickened, it cannot be produced. Upon this, however, must depend our future excellence; therefore, let us not forget, in studying the materialities of form, the idealisations upon which depends, under every circumstance, the creation of the beautiful. The composition of the bronze for statues is that already given, some founders adding small quantities of lead for the purpose of producing a greater degree of fluidity than the bronze without it possesses.

In the production of medals it very rarely happens that bronze is employed, although that name is applied to them. For example all the medals struck in commemoration of the Great Exhibition, are called bronze medals. They are however all struck from well annealed copper, the hardness of bronze preventing the impression made by the steel die being so sharp and well defined as when the softer metal is employed. These are bronzed by bringing the metal to a certain heat and rubbing the surface with peroxide of iron. This is formed by exposing the sulphate of iron—*copperas*—to a red heat, the sulphuric acid is dissipated, and the iron peroxidised remains behind. This substance is similar in its character to the ordinary jeweller's rouge.

Iron and zinc castings are often bronzed on the surface by applying various chemical preparations, usually containing a salt of copper, such as the acetate of copper or verdigris, and not unfrequently also some ammoniacal salt.

While on the subject of casting it must not be forgotten that Sir F. Chantrey introduced a very beautiful method of producing copies of foliage in metal of the more delicate kind, by employing the natural leaves or branches as the model.

This process was to carefully adjust in a box the branches, leaves, or flowers which he desired to copy, and then pour in some Plaster of paris, so thin, that it flows freely over every part, care being taken that no air-bubbles accumulate, and, by a little shaking, that the plaster flows into every crevice. The plaster is then allowed to set,

and when perfectly dry it is exposed to such a heat as will thoroughly char the vegetable matter. The small quantity of charcoal left behind is easily shaken out and then the metal in a very fluid state is poured in. It of course finds its way through every part, and when solid, the mould being broken, the metal will be found to yield a very perfect representation of the original production. We have seen some works executed in this way than which nothing can well be more beautiful. Electrotype specimens of a similar character formed on the leaves have been made in some instances in the moulds into which the metal has been subsequently cast, but this gives some little additional thickening of the object; yet there is much beauty in vegetable products thus prepared. Of late, very great attention has been paid to small ornamental brass and bronze castings. The ornaments which we find on stoves, and other similar articles, are usually cast in sand. Many of them are bronzes, but more commonly they are brasses.

It is usual to give an artificial colour to bronzes by the application of a lacquer or varnish, when they are to be exposed to the action of the atmosphere. No greater mistake than this can be made. All resinous substances, of whatever kind, undergo slow decomposition under the combined influences of light and air. The result of this is the falling off in crusts from the surface of the statue of the material which has been applied, and in the course of time the statue presents a strange and mottled appearance, which is only removed by the continued action of atmospheric changes. If the bronze, in its natural state, which may be said to be that of a brown brass, is exposed to air, it very soon takes a natural colour, which it retains without change, this colour depending upon a slight oxidation of the surface, by which the under parts are protected from any further change. In the bronzes of the Nelson Column, in Trafalgar-square, we have still to endure differences of colour which are far from pleasing. Mr. Carew, whose bronze was the earliest in its place, applied the ordinary varnish at first, but disliking the effect produced, he caused it to be entirely removed, by washing the metal with caustic soda, and leaving the unprotected metal to take its own colour. This it has now done, and its tone is of that fine dark olive brown which is universally admired in bronzes; the other examples will be found to be in the transition state; at least another year is required to make these productions uniform in tone. It not unfrequently happens that we find considerable want of scientific knowlege in the manner of fixing bronze statues, or other works, in situations where they are exposed to the changes of the climate. Lead and iron are often employed as fastenings, and for other purposes, without their being in any way protected. These, in contact with the bronze, form galvanic pairs, and, consequently, one of the metals is very rapidly destroyed. On this subject our great English chemist, Sir Humphry Davy, writes, "Ten parts of copper to one of tin is an excellent composition for a work upon a great scale, nor do I believe any proportion can be better. There is no fear of any decay in the iron arms which may be arranged around a bronze statue, provided they can be preserved from contact with moisture; but, if exposed to air and moisture, the presence of the bronze will materially assist their decay. Whenever iron is exposed to air, it should, if possible, be covered with a thin layer of bronze. Where the iron touches the foundation of *lead*, it should, in like manner, be covered either by lead or bronze. A contact between metals has no effect of corrosion, unless a voltaic circuit is formed with moisture, and then the most oxidisable metal corrodes; and iron corrodes rapidly both with lead and bronze." Through want of attention to some of these points, we find chemical changes doing their work of destruction. From some recent productions in bronze in this country, we may fairly congratulate ourselves that they indicate an advance in the direction of that excellence in Art to which we should aspire.

At the same time as speaking of bronze proper, it is important that attention should be directed to the beautiful reproductions of the works in the Vatican, and other remains of ancient Art, which the Messrs. Elkingtons are obtaining in electrotype-copper, which is afterwards bronzed. Facsimiles of the originals are obtained by precipitating the metal into gutta-percha, and elastic moulds which are obtained on the spot by Dr. Braun, to whose papers on the reproductions of ancient Art, in our Journal, our readers are referred.

When the demand for these subjects shall have increased to an extent to render the manufactory of them a business of importance, we may expect that the cost of production will be greatly diminished, and consequently the price at which they may be obtained by the public comparatively reduced. To place good Art within the limits of all, is the point towards which all our efforts should tend. By doing this we introduce the element which is required to give the necessary—the healthful check—to the mechanical tendencies of the age.

As a result of the Great Industrial gathering of last year, it has sprung into a fashion to advocate a purely industrial instruction. Although convinced that such a system is required in a great commercial manufacturing country like England, it is of the utmost importance to the well-being of the country, that the education be not entirely—coldly—industrial. The imagination of man is one of the great sources of happiness, the great promoter of virtuous action: all that is good and great spring from a purely cultivated imagination; all that is beautiful and refined has its rise in the poetic aspirations of the human mind; let us not therefore "crib, cabin, and confine" the heaven-born element of human joy—that spiritual essence which liveth within and around us, antedating those refined enjoyments, which the highest, the divinest intelligencies anticipate the enjoyment of. To all useful knowledge, to all industrial instruction, let us lend our aid, but at the same time let us not forget there are refinements of mind, which are not merely *useful*,—that there are elevations of thought which cannot be subdued to the purely *industrial*,—but which give to man his highest, his holiest attributes, and lift him above the littlenesses of humanity, which like the Lilliputian threads chain the moral Gulliver down to the dust.

ROBERT HUNT.

THE PRIZES OF THE ART-UNION.

THE selection by the prize-holders of the Art-Union was opened to private view on Saturday, August 6th, according to annual custom, at the gallery of the British Artists. The number of prizes is 144, consisting entirely of pictures and drawings, no sculptured work having this year been selected; at which no surprise can be felt, the collection of sculpture having this year been so meagre. Nearly all the best pictures having been disposed of on the day of private view, or painted to commission, it would be difficult for one even skilled in Art to select satisfactorily from the remainder; in such case, the greater the knowledge the greater the difficulty: the chances are therefore few in favour of an unskilled prizeholder, who is bent upon selecting a picture exactly the presumed equivalent of his prize. He does not yet know that the forty or fifty pound picture which he selects only because it reaches in price the exact amount of his allotment, may be worth really only forty or fifty shillings; whereas, perhaps, by the selection of a lower priced work, with the sacrifice of the balance, he might become possessed of a work which hereafter would be worth more than double the sum given for it. We are led to this observation by a comparison of the works chosen by prizeholders who will have their bond and nothing but their bond, and those which evidently have been selected in good taste, or under good advice. The principal prize, that of 200*l*., is "Our Saviour with the Woman of Samaria," by G. Cornicelius, a German artist. The picture was No. 148 in the Royal Academy, and hung in the East Room: it is large, and throughout a marked imitation of an old picture. The figure reminds us strongly of Titian's version of his one well-known model, and the head of the Saviour is tame and expressionless; indeed the work is without one point of originality. Of the propriety of this selection we have one word to say. In the prospectus of the Society, which accompanies each catalogue, the object of the Society is said to be "to promote the knowledge and love of the Fine Arts, and their general advancement in the British empire, by a wide diffusion of the works of *Native Artists*." If therefore the artist be a foreigner, and we believe him to be so, this selection is an inconsistency. We are not illiberal, but if foreign pictures are chosen there should be some reserved decision; the work should at least be superior to any other native production at the same, or about the same price. One of the prizes of 150*l*. is a work by J. Tennant from the exhibition of the Society of British Artists, entitled "Father Thames, distant view of Milton Church; in the extreme distance, East Tilbury cliff and the Horndon Hills;" the second of the same amount is "The Foundling," by G. B. O'Neill from the Royal Academy. The prizes of 100*l*. are "The Action in which Van Tromp was killed, August 7, 1653," by W. A. Knell, a picture containing but few valuable points; "The Mother's Dream," by T. Brooks, and the "Village Letter Writer," J. G. Middleton. Those at 80*l*. are "A Flower Girl of Seville," F. Y. Hurlstone; "A Cool Retreat; a Scene at Wotton in Surrey," H. B. Willis; "Morning, Tintern Abbey on the Wye," G. Cole; "Leap Frog," W. Gill; "Lake Leman, Switzerland," T. Danby. "The Vesper Bell," T. Uwins, R.A. and "Ivy Bridge, Devonshire," H. Jutsum. Among those of 70*l*. is "The Magdalen," H. W. Phillips; which is seen here much more advantageously than in the Academy. It is however to be observed that on the right the canvass might well spare a foot or eighteen inches, the distant cavalry being advanced more into the picture. The force, depth, and earnestness of this work in a great degree, impoverishes those around it. The price of this picture is 140*l*. the amount of the prize drawn is 70*l*. We congratulate the possessor on his choice, and compliment him on his spirit and liberality. Other 70*l*. prizes are "Returning from Church," W. Underhill, a picture from the National Institution; and "Glen Nevis, Invernesshire," W. Bennett, from the New Water-Colour Gallery.

The collection shows a preponderance of landscape, but the average is superior to that of the recent exhibitions of the Art-Union. The total amount subscribed for the year ending the 31st of March, 1852, was 12,903*l*. being an increase of 1433*l*. upon the sum collected during the preceding year, and the amount of the prizes was 6449*l*., being an increase of 1791*l*. upon that of the previous year. This does not look like decay.

THE EXHIBITION SEASON.

The exhibition term has closed, and it may be said with results in a great measure satisfactory, when it is remembered that the extraordinary occasion of last season must have absorbed largely of the means usually appropriated to the purchase of works of Art. The prosperity of the profession of Art is more tremulously susceptible of disturbance from remote causes than the well-being of any other vocation. Painters have as little to do with a general election as any class of men, but nevertheless a large section of them has been injuriously affected by the late dissolution of parliament; in short their profession is the first to suffer from the slightest social excitement, and the last to acknowledge a re-establishment. But yet with the usual amount of grumbling against public preferences, it is admitted that a very great proportion of the best works are sold. Not to speak of commissioned pictures, those which are first disposed of are generally productions of artists of a certain reputation. It is often a long time before patrons are taught to understand and relish meritorious originalities; these therefore having appended to them an unknown name, are overlooked until the expression of painters themselves begins to be heard in their favour. Such works at the end of the season most frequently become temporarily the property of dealers; this is the channel through which they come into the market. The eclat of possessing a picture by this or that celebrity operates injuriously towards the rising members of the profession; such works may be purchased with real enthusiasm, but in a majority of cases their true merits could not be signalised by their possessors, who see only the name written on the canvas. But merit is never without patronage, it were only to be wished that purchasers of works of Art could at once discriminate and pronounce for themselves without waiting to learn that the productions of men of promise were really "safe investments." The number of works of Art exhibited during the season forms a total of 4756, as the contents of professional exhibitions. The catalogue of the old masters at the British Institution, numbers 151, and that of the Amateur Society, 292. The number of works of Art exhibited for sale is incredible until we come to the indisputable figures, and during the last ten years the yearly increase has been at a large ratio, but the increase has served only to multiply rejections, because our older institutions have never contemplated increase. It has been said that the number of rejections by the Academy was nearly equal to the number that was hung. Where space is limited there must be a large remainder of unexhibited works, but many of the rejected pictures are so much superior to others that are hung, that it is difficult to estimate the scale whereby judgment is rendered. Setting aside all question of prices for uncommissioned pictures as resulting from ulterior agreement, the value of the works exhibited in the Royal Academy this year, at the low average of 40*l.* each, yields a result of 59,680*l.* The British Institution exhibited 544 works, which, at an average of 30*l.* each, gives 16,320*l.* And the Society of British Artists exhibited 670 productions, the registered value of which might be 19,000*l.* The value of the exhibition of the National Institution may be set down at 11,500*l.*; that of the Old Water Colour Society at 8000*l.*; and that of the New Society at 7000*l.* To these may be added 7000*l.* for the exhibition of sketches at the Old Water Colour Gallery, and the result is 128,000*l.* as the presumed value of works of Art professionally exhibited this season. Of this large sum it may be thought that but an inconsiderable per centage is immediately realisable; it is true that a great proportion of works returns to the hands of the artists, but not less true is it that every picture of a certain degree of excellence is sure to be sold, and even the inferior and ordinary classes of works are disposed of at a just equivalent. The annals of the Old Water Colour Society afford example of unparalleled success in exhibition; it frequently occurs that their sales leave, at the end of the season, but a small proportion of their catalogue to return to the artists, and this remnant is, perhaps, immediately transferred to the portfolios of dealers. We have seen every work of Art that has been hung in the London exhibitions during the last fourteen years—a period memorable in the Art-history of our school, and which has produced works that must ever be remembered by the most unimpressionable intelligence. These beautiful creations flit by us from year to year in increasing numbers, and, though not forgotten, are very rarely seen again. They are distributed, and even some of the most valuable serve to enhance small private collections of modern British Art, formed by persons who are gratified rather by the possession of such works than by the reputation of dilettante collectorship. The absurd and ignorant craving for works by the old masters has wrought its own cure—having been fittingly supplied by the admirable forgeries of Rome, Naples, Bologna, Florence, the *Quartier des Arts* in Paris, and the *Quartier des Arts* (that is, Wardour-street) in London: and with those who thus purchase a vulgar and a spurious distinction, there can be no sympathy, when they shall become convinced of the real value of their possessions. A new class of Art-patrons has of late years arisen; those who, seeking investments in pictures, suffer, as to their commercial hearts, transmutation into ardent lovers of the beautiful. But to revert to the exhibitions,—we find that 170 of the works in the Royal Academy are by members and associates of that body; the number is small, but we should be sorry to be compelled to estimate works of Art only numerically, were there not causes why we do not see more of the labours of those whose works it is always agreeable to contemplate. That there is a by-gone school in the Academy cannot be doubted. Every year affords us examples of the rapid declension of certain men who are but students of Art, standing in opposition to others who are yet disciples of nature. In allusion to the latter, the now aged Cornelius beautifully says, that "the mind of the oldest painter is yet fresh, as long as he listens to the dictates of nature." Evidences of effort are on the side of the younger members of the body, but from some others the bloom and odour of freshness have departed; and yet these believe that they are still rising; they do rise in one sense,—it is in the manner of those who are "shelved." The "outsiders" have this year had a greater share of the line and its adjacent spaces than we ever remember to have seen accorded to them; this is a contingency effected by the works in the Houses of Parliament. The quality of the figure compositions is immeasurably superior to the landscape pictures; indeed, of late years, the school has been retrograding in landscape, and in sculpture the catalogue is miserably deficient. Among us, busts and monumental compositions are the sculptor's staff of life; this is sufficiently shown this year. The great attraction to the sculpture cellar was its agreeable coolness; there were texts and even sermons in some of the monumental stone and plaster, but the poets had no corner there; even jaunty rhyme had been a relief. We are unwilling to signalise the so-called "pre-Raffaellite" element farther than to say, that when its professors thoroughly understand what they aspire to, their works—without the crude asperities which render them repulsive to all save a section of the speculative public—will receive ample praise for the merits by which they may be characterised. In the pretensions of this section of the profession there is nothing new; they essay to naturalise among us the feeling which was called "vor-Raffaelisch" by the students of the day forty years ago; by all of whom it has been abandoned, save by Overbeck, and by him practised only in a modified form. The architects have formed an exhibition of their own; this has given more space, but the architectural room is not considered a Walhalla, by no means a Temple of Fame, but a hall of torture, not less to be deprecated than the Octagon. The exhibition without contained very many admirable productions, and of the majority of the Academy we may say, in the manner of Sir Roger de Coverley, that their productions, when we see them, would be the better of a little more enterprise.

RESIGNATION OF THE PHOTOGRAPHIC PATENTS.

In the *Art-Journal* we have from time to time urged the importance of releasing the art of photography from the incubus of patent restriction which has, since 1841, sat heavily upon it in this country. We saw a beautiful process, capable of being made in the highest degree useful, retarded in its progress. A discovery made in England was placed in such an anomalous position, that on the continent, where no such restrictions existed, improvements were rapid, while with us the art was at a stand-still.

Feeling most strongly the necessity of doing something by which a more favourable state of things should be brought about, several gentlemen—photographic amateurs—met at the *Art-Journal* office, and projected the formation of a Photographic Society. To do this it became necessary to consult the patentee, and the matter of arrangement fell into the hands of the following gentlemen: Sir. Wm. Newton, Mr. Berger, Dr. Percy, Mr. Fry, Mr. Le Neve Foster, Mr. Robert Hunt, Mr. Goodeve, and Mr. Fenton, who had several interviews with Mr. Fox Talbot. That gentleman proposed to give a license to the society, that all its members might practise the art, but this was hampered by several conditions which were not generally approved of, and the matter fell to the ground; not, however, before those gentlemen had fully impressed upon Mr. Fox Talbot the necessity of his resigning his patent claims. Since that time the question has been submitted respectively to Sir John Herschel, Sir David Brewster, Professor Wheatstone, Mr. Babbage, and others, and from the correspondence which has been carried on between these scientific men and the patentee, we select the following letters, which appear in the *Times* of the 13th inst.—

No. 1.

London, July, 1852.

Dear Sir,—In addressing to you this letter, we believe that we speak the sentiments of many persons eminent for their love of Science and Art.

The art of photography upon paper, of which you are the inventor, has arrived at such a degree of perfection that it must soon become of national importance; and we are anxious that, as the art itself originated in England, it should also receive its further perfection and development in this country. At present, however, although England continues to take the lead in some branches of the art, yet in others the French are unquestionably making more rapid progress than we are.

It is very desirable that we should not be left behind by the nations of the continent in the improvement and development of a purely British invention; and, as you are the possessor of a patent right in this invention, which will continue for some years, and which may, perhaps, be renewed, we beg to call your attention to the subject, and to inquire whether it may not be possible for you, by making some alteration in the exercise of your patent right, to obviate most of the difficulties which now appear to hinder the progress of art in England. Many of the finest applications of the invention will, probably, require the co-operation of men of science and skilful artists. But it is evident that the more freely they can use the resources of the art, the more probable it is that their efforts will be attended with eminent success.

As we feel no doubt that some such judicious alteration would give great satisfaction, and be the means of rapidly improving this beautiful art, we beg to make this friendly communication to you, in the full confidence that you will receive it in the same spirit—the improvement of Art and Science being our common object.

ROSSE.
C. L. EASTLAKE.

To H. F. Talbot, Esq., F.R.S., &c.,
Lacock-abbey, Wilts.

No. 2.

Lacock Abbey, July 30.

My dear Lord Rosse,—I have had the honour of receiving a letter from yourself and Sir C. Eastlake respecting my photographic invention, to which I have now the pleasure of replying.

Ever since the Great Exhibition I have felt that a new era has commenced for photography, as it has for so many other useful arts and inventions.

Thousands of persons have now become acquainted with the art, and, from having seen such beautiful specimens of it produced both in England and France, have naturally felt a wish to practise it themselves. A variety of new applications of it have been imagined, and doubtless many more remain to be discovered.

I am unable myself to pursue all these numerous branches of the invention in a manner that can even attempt to do justice to them, and, moreover, I believe it to be no longer necessary, for the art has now taken a firm root both in England and France, and may safely be left to take its natural development. I am as desirous as any one of the lovers of Science and Art, whose wishes you have kindly undertaken to represent, that our country should continue to take the lead in this newly-discovered branch of the Fine Arts; and, after much consideration, I think that the best thing I can do, and the most likely to stimulate to further improvements in photography, will be to invite the emulation and competition of our artists and amateurs by relaxing the patent right which I possess in this invention. I therefore beg to reply to your kind letter by offering the patent (with the exception of the single point hereafter mentioned) as a free present to the public, together with my other patents for improvements in the same art, one of which has been very recently granted to me, and has still 13 years unexpired. The exception to which I refer, and which I am desirous of still keeping in the hands of my own licensees, is the application of the invention to taking photographic portraits for sale to the public. This is a branch of the art which must necessarily be in comparatively few hands, because it requires a house to be built or altered on purpose, having an apartment lighted by a skylight, &c., otherwise the portraits cannot be taken indoors, generally speaking, without great difficulty.

With this exception, then, I present my invention to the country, and trust that it may realise our hopes of its future utility.

Believe me to remain, my dear Lord Rosse,
Your obliged and faithful servant,
H. F. Talbot.

The Earl of Rosse, Connaught-place, London.

There are many points about the manner of this surrender of the patent rights, which do not quite meet our desires. We however waive our objections, and accept with thanks to Mr. Henry Fox Talbot of Lacock Abbey, the boon for the public; and sincerely do we hope that we shall see this beautiful art, which is now free of all restrictions, except in the case of portraiture, advancing with great rapidity in this country. As regards portraits, the reservation has certainly been a most unwise one, inasmuch as no person would think of having his portrait taken on paper, when by the Collodion process, which has never been shackled with any patent restrictions, far more beautiful results can be obtained.

VEHICLES FOR PAINTING.*

STARCH.

My dear Mrs. Merrifield,—I have written to you the following letter, in answer to your enquiry upon the subject of painting with the starch medium. It is however with some diffidence that I address one so accomplished both in the philosophy and practice of Art as yourself, but knowing how deeply and earnestly you regard the Arts, and how carefully you have investigated questions of vehicles and grounds in the works you have published upon these interesting subjects, I have ventured, though only an amateur, to offer my present remarks upon a mode of painting, which I have found very valuable in landscape-sketching from nature. I am aware that suggestions for the attainment of greater facility in the practice of Art are liable to be received with considerable distrust, nor is this to be wondered at, when we consider the extraordinary proposals occasionally brought forward on the subject. I have heard of a teacher who announced that he could perfect a tyro in painting in oil in three lessons, at 3*s.* 6*d.* each, and I scarcely ever go out upon sketching expeditions, that I do not meet with some enthusiast in Art, who prides himself on his peculiar and improved method of painting. A friend told me the other day, that he fell in with a tourist in Wales, who pronounced sketching to be totally unnecessary. "Yes," said this aspirant, "I have adopted an improved plan that supersedes all out-door painting of the ordinary character. I keep my colours at home numbered in regular numbers up to forty. I go and take a look at nature, and immediately clap down in my memorandum book all the numbers of the colours that are required to match the scene, and then you know I have only to go home and colour according to these numbers, and all must be right." This is certainly a new route to Parnassus, and would bring Art under the category of the exact sciences. I have no ambitious proposal to make of this sort, for short cuts in the road to Art. I know that patience, humility, and incessant study must be the watchwords of the Artist, be the particular style of painting what it may, and I submit my present method for the trial of the sketcher, not that it will render one hour's preliminary study unnecessary, but to meet some of those difficulties which all who profess the practice of Art, and who are in the habit of sketching from nature, have occasionally to contend with.

The importance of a constant study from nature need not be dwelt on here. All vitality in Art must be derived from this source; it is in vain for the landscape painter to sit at home and hope for inspiration: the idealism of such an artist will be imperfect, his works but repetitions of his scanty stock of ideas: well painted enough, perhaps, as far as mere mechanism goes, but wanting in that inspiration, that spark from heaven, which more constant study from nature might have given him. It is then to the varying page of nature, after all, that each artist must go for his education. Let him seek her in her secret places, let him mark those subtleties of light and shadow, constant to fixed laws, and yet how varying. Wandering through deep woods, by foaming torrents, or pausing in contemplation of the broad lines and changing lights of the ever-restless ocean; even in these solitudes the student-artist will not find himself alone. Nature, his kind monitress, will be there, gently reproving him when he goes astray, but leading him ever onward. These deep communings with nature are, perhaps, among the highest of our intellectual enjoyments, and constitute the delightful duty of the artist. But while thus seeking knowledge at the fountain-head, the sketcher will too often find that the imperfection of the materials he may use in his studies from nature will prove a vexatious hindrance, and will frequently interfere with the successful prosecution of the Art.

In oil sketching, for instance, we have our troubles: the paint will not dry fast enough, the flies and dust settle on our sky and poison everything, or the work becomes loaded with paint and will require another day to dry before it is fit for finishing. Also there is difficulty in carrying safely the wet sketch, if large, from the field of action. I have seen an artist struggling under his oil burthen during a heavy hail-storm, tending it with a mother's solicitude, while endeavouring vainly to preserve his work. Water-colour sketching has its vexations too. The annoyance of having frequently to wait for washes to become dry, and the difficulty of getting on at all in damp and misty weather, must be unhappily familiar to all sketchers from nature. In this style of drawing it is almost impossible to accomplish a half-imperial sized sketch on paper in less than two hours, a period often prolonged to four hours according to the nature of the subject and the effect; and yet how varied are the aspects of the landscape, an hour will frequently completely change the whole character of the scene. It must be admitted therefore, that it is of great moment to the artist that his materials should permit him to execute his intentions with the greatest promptitude. The subtle and evanescent glories of nature, her gleams of sunshine and her passing shadows, are to be regarded as the poetry of Art, and the panting artist has frequently to toil after these subtleties in vain, from their fleeting character, and the time required for sketching them.

In the endeavour to find a remedy for some of these difficulties, and also from the general interest I have ever felt in practical Art, I some years ago made numerous experiments with different vehicles and grounds for painting in oil and otherwise. It was in the course of these trials that I was struck with the facility, rapidity, and force gained by painting on the unprimed surface of ordinary prepared canvas with a solution of starch, which, at the same time that it possessed these essential requisites, permitted the attainment of extraordinary atmospherical effect. My attention was first directed to starch as a medium by my friend Mr. Eagles ten or twelve years ago, who used it in combination with oil as a vehicle for oil painting. More lately, in a report to the Commissioners of Fine Arts, Mr. Dyce speaks of the successful use of starch as a medium for some colours for fresco painting, and Field in his Chromotography (page 346), recommends starch to be mixed in water painting with colours which are required to lie flat, or not bear out with gloss, and also when a gelatinous texture of the vehicle is of use to preserve the touch of the pencil and prevent the flowing of some colours. It appears therefore that the painting with starch has been occasionally practised both with oil-painting, in fresco and water-colours, but I am not aware that this vehicle has been tried in the mode I am about to describe on the surface of unprimed canvas. Desirous of making further trial of this method of painting, I took with me a few years ago on an excursion to the Lake district, some pieces of canvas in addition to my usual stock of paper. I remember well the first time I tried the plan in sketching from nature in Cumberland, where I was particularly interrupted by changing effects and mists. I had sat down on the borders of Derwentwater, for a sketch in water-colour on paper; the sky was serene, the lake calm, and the beautiful objects surrounding it were reflected with startling clearness in the deep blue water. I had just washed in the sky and was going on with the rest of my work, when the whole scene became changed. Driving mists swept over the hills, giving them a dark and solemn tone, though occasional gleams of sunshine streamed from openings in the clouds, and turned, at brief intervals, the sombre colours of the hills into glittering tones of wonderful variety. The lake became agitated and all reflections lost. I threw down my folio in despair, and then I thought of my starch and canvas. In less than half an hour I had succeeded in fixing the altered character of the landscape, and my sketch was considered by those who saw it as very successful. This determined me never again to go out without materials for starch painting. This sketch was made seven years ago, and I used white lead in it which is liable to change in colour. The sketch, however, is perfectly unaltered, and such is the protective power of the starch, that it is as bright as when it was first done, nor is the slightest yielding or cracking to be discovered.

This method of painting may be described in few words. I propose to substitute prepared canvas for paper, and to paint on the unprimed surface with a solution of starch instead of water. In this mode of working, we shall require soft colours, either home ground and mixed with a little gum-water and honey, or we may use the tube moist colours of the shops, which are admirably adapted for the purpose for those who can afford expensive luxuries. For white, pure oxyde of zinc mixed with gum and a little honey is the best. That ordinarily sold as commercial oxyde of zinc contains carbonate of zinc in small proportions, which is a disadvantage. Pure oxyde of zinc may be obtained, of T. Brown and Co., Eccleston Place, Pimlico, London, at 6*d.* a pound. This is preferable to white lead, as it never changes, and is the same as the Chinese white at 3*s.* 6*d.* a bottle, which does not contain two ounces. All these pigments can be carried ready for use in the ordinary tin sketching-box. A piece of primed canvas of the size most agreeable to the usual practice of the sketcher, is placed under the tin of the sketching folio in the ordinary manner, the unprimed surface being outside, though I have latterly adopted the plan of nailing the canvas upon a board with small tacks, which has the advantage of tightly straining out after the sketch is dry. The primed side of the canvas, though not to be used for painting on, is of service in preventing the undue penetration of the colours. I have tried various forms of linen, but I consider the primed canvas as far the best for the purpose, and the colour of the thread surface is very rich and beautiful as a ground. It is necessary, previously to use, to starch freely the surface of the canvas, and then pass pumice stone lightly over it to remove somewhat of the nappy surface it ordinarily possesses. Colourless starch, made in the common way with water, and of a moderate degree of consistency, so as scarcely to form a jelly when cool, is the medium. It is also necessary to be provided with a little water, and a piece of rag to clean the brush when required. We begin by passing a sponge, wetted with water, over the surface of the canvas. If an outline be required it should be made with charcoal before the surface is wetted, which the

* Mrs. Merrifield, no light authority on Art-matters, has forwarded this communication from an "Amateur," rightly presuming the subject is one applicable to our columns. It is not altogether new to us, as some years back we printed two or three communications on starch as a vehicle for painting. We insert the letter with much pleasure, without committing ourselves to the accuracy of the facts it contains: we have no doubt there are suggestions of which the practical artist may avail himself to advantage.—Ed. *A.-J.*

light application of the sponge will not entirely remove. It is better to proceed to the colouring before the surface has become dry. We commence with a middle-sized hog-hair brush, mixing the colours with white, exactly as in oil painting, and using starch for the medium. I think it is best at first to paint rather thinly, so as not entirely to lose the colour of the canvas ground, crossing and dragging over portions of the work as the surface becomes tacky, laying on the lights with a full brush. The whole proceeding, if the subject chosen be not particularly minute, is rapid, and I believe the Artist will feel that he approaches nature more nearly in this way than in any other modes of sketching, particularly in the representation of skies, open scenery, and water. In proceeding with the sketch it is better, when the minuter portions are to be made out, as in the smaller boughs of trees, ship drawing, or indeed wherever fine lines are required, to use the vehicle in a thin state by adding water to the starch; a small brush must of course be now substituted for the hog-hair tool, a long-haired sable is the best. It is desirable in the progress of the sketch to get in as much as possible, while the surface continues wet, but should the drawing get dry, the Artist may apply a little water or starch to the surface and work thinly. Unless this be done, the work may become opaque and hard. In representing skies by this method, there is a facility and atmosphere acquired which can only be appreciated by trial. Let not the amateur be disheartened if he fail at first in essaying this character of working. It is altogether á different process from ordinary drawing, and will require a little time and practice to understand the material. The sketches when finished can be mounted in the ordinary way and kept in a portfolio.

In recommending this method of painting, I do not by any means propose it altogether as a substitute for ordinary water-colour drawing. For marine effects, for mountain scenery with its glittering lakes, for moonlight subjects, sunsets, broad distances, for waterfalls or rushing streams, in short for those landscape studies where minute details are not specially indicated, I think this character of working will be found particularly happy in its results. Let the artist and amateur, especially those who sketch with a view to future composition in oil, give the mode of painting I have endeavoured to describe a fair trial, and use it for those subjects in which they feel its power and facility. There is a peculiar chaste character pervading works thus executed, while their power is such that water-colour drawings exhibited with them seem washy and weak in contrast. You may ask me why not paint with starch upon paper on the same principles of opaque colouring. The artist will here find the want of the absorbing quality of the canvas ground, and the peculiar power it permits of dragging the brush over the half-dry surfaces without disturbing the under tones. Also do you not think that there is a certain stencil-like character of chalkiness and hardness in works upon paper executed in opaque colour? Moreover there is difficulty in proceeding rapidly from the tendency of the colours to run together on paper, and a consequent danger of disturbing the under tones by working over and over before the paper is sufficiently dry. On the other hand when canvas is employed it is better that the surface should not dry, or if it should do so, that water or starch be applied to the surface so drying before going on with the work. This circumstance renders damp weather no impediment to working. In my last summer's expedition to North Wales I made about half my sketches on paper in water-colour, and half on canvas. Of the former I could never manage to do more than two of the half-imperial size in the day; of those on canvas, which I chiefly used in damp unsettled weather, I frequently did five, though they were not certainly quite so large. I saw, when at Capel Curig, an artist sketching Snowdon in oil. He observed to me that the effects were all gone before his surface permitted him to drag and scumble, without which it is impossible to get atmosphere. If I wait, he said, I shall probably have quite another effect. While he spoke, Snowdon, which had previously been dark purple, became lit up by a burst of sunshine which laid bare the very bowels of the mountain. Its gloomy recesses seemed to open to the eye under the influence of the light. Green, and gold, and lake, with greys of every tone were there, and wreaths of delicate mist, in some parts of a rosy hue, in others colder in tone, floated half-way down the mountain, while its furrowed face was streaked with a shower of snow which had just fallen. It is in changing effects like these that I believe the artist may find the plans I have been detailing permit him to approach a little more nearly these subtleties of nature, though alas we ought to feel that the best of pigments and all the appliances of Art may lead us but a short way on the road to Parnassus.

One word, my dear Mrs. Merrifield, before I conclude my letter upon the subject of transparent and opaque methods of painting. My admiration of the late William Müller's style, and the frequent opportunities I had of sketching with this highly gifted and valued friend, whose sketches in transparent water-colour have perhaps never been equalled, led me formerly to look upon opaque water-coloured drawing as a heresy in Art to be carefully avoided. Had I been gifted with his powers, I might have overcome difficulties that I have found insuperable in water-colour; in representing mountain scenery, for instance, those floating mists, those varied tones full of atmosphere that give solidity and yet such airiness, to mountain ranges, when not very distant, most frequently prove a stumbling block to a conscientious sketcher who trusts to transparent washes alone.

A mountain is not to be thought of as a mere wash of paint, there is a solemn majesty about it, it has depths of tone and colour with a glimmering atmosphere pervading the whole mass, which undoubtedly can be attained by oil, first by firm painting, and then by dragging and scumbling semi-opaque tones; but still more readily by the starch-painting which, unlike oil, has almost from the first commencement of the work a sufficiently *tacky* surface for the production of the varied effects of thin over-painting, and dragging with all sorts of tones, and is exempt from the crumbling opaque dirty character that is too apt to result from opaque painting in water-colour on paper.

In conclusion I may briefly state the following as the advantages I believe to be derived from starch-painting on canvas, which I have found to be particularly adapted for skies, lakes, mountains, and sea effects. That with this method nature may be imitated with more truth and power than in ordinary water-coloured drawing, and that the artist will be able to alter the character of his work as he proceeds, should it be necessary to do so, without endangering the purity of its effect. That, from the similarity in the mode of execution to the practice of painting in oil, the artist will keep up his oil touch, which is not the case with water-colour drawing: also, that this method of painting can be carried on in damp weather without detriment to the sketch, and that it requires less time than ordinary water-coloured drawing.

I am, my dear Mrs. Merrifield,
Yours, with much esteem,
AN AMATEUR.

Bristol, July, 1852.

ART IN THE PROVINCES.

PAISLEY.—The annual meeting of the directors of the School of Design took place on the 20th of July, for the purpose of exhibiting the drawings of the students, and distributing the prizes awarded to the most meritorious of the pupils. The gallery of the school was filled with a most respectable audience, who took a deep interest in the proceedings. David Murray, Esq., president, was in the chair. He said that he was highly delighted at meeting so many of the subscribers and patrons of the school on the present occasion; that the drawings then exhibited on the walls were far superior to any executed during the former sessions; that the directors are satisfied the school is realising the ends anticipated from the first; a sure proof of which was seen in the shawl designs produced in competition. The object in establishing a branch school in Paisley was for the purpose of improving the taste and skill of our pattern drawers, and were this object more generally known, the advantages held out by the school would be far more extensively made available. Through the liberality of one of the manufacturers in the town, Mr. David Dick, the directors were enabled to offer for competition a prize of five pounds for the best original design for a printed shawl or plaid. This was awarded to Walter Yuill, pattern drawer; there were five competitors. The same pupil also received a prize for a series of original shawl designs, by which is shown, that, with one set of blocks, six different and complete patterns can be produced. Our limited space prohibits our enumerating all the successful prizeholders on this occasion, or alluding further to the works of the pupils altogether.

EDINBURGH. — The annual meeting of the Association for the Promotion of the Fine Arts in Scotland, took place the last week in July, Sir W. Gibson Craig in the chair. The report informs us that the amount of subscriptions received for the year was 3493*l.* from 2106 old subscribers, and 1221 new subscribers; being an increase in the amount of the subscriptions over that of last year of 407*l.* Of this sum 1297*l.* have been expended in the purchase of forty-one paintings from the late exhibition of the Royal Scottish Academy, being more by 126*l.* than was expended by the committee of last year in the same exhibition; 206*l.* on statuettes in statuary porcelain—all first casts, selected from the best works which have been produced by Mr. Copeland,—and in bronze, from Mr. Steel's colossal equestrian statue of the Duke of Wellington, lately erected in Edinburgh; 776*l.* on engravings; and in conformity with the regulations of the Board of Trade, a per centage on the amount of the annual subscriptions has been set aside towards the purchase of a picture for the National Gallery. The committee have determined on issuing an illustrated edition of the principal poetical works of the national poet, Burns.

COLCHESTER.—It is understood that the late Henry Vint, Esq., F.S.A., has bequeathed his valuable Roman bronzes, and other antiquities found at Colchester, to the town, provided within three years a fire-proof building shall be erected for their reception.

TAMWORTH.—Mr. Noble's bronze statue of the late Sir Robert Peel, a testimonial to the memory of the departed statesman from the inhabitants of Tamworth and its neighbourhood, was inaugurated in the market-place of the town on the 23rd of July. The figure is upwards of eight feet high, and is raised on a pedestal of granite; it represents its original in the attitude of speaking, having in his right hand a roll of papers, and resting his left on the hip: an ample cloak partially conceals his modern dress.

THE MOTHER OF NAPOLEON.

FROM THE STATUE BY CANOVA, AT CHATSWORTH.

To those who admire grandeur in sculptured works before mere elegance, however beautifully expressed, the glory of the Chatsworth Collection will undoubtedly be the statue of Letizia Ramolini, the mother of Napoleon, executed by Canova in the year 1805. "Seated in an attitude of pensive composure," says his biographer, Mr. Memes, "this statue ranks among the very noblest of the sculptor's labours; and though the design reminds us of the *Agrippina* of the *Capitol*, it need not shrink from comparison with that celebrated antique."

In a figure so completely covered as this, the eye of the spectator is very naturally attracted to the drapery, at all times a very difficult task to manage on the part of the sculptor, and more especially so when the subject is presented in a sitting position. The statues of Michel Angelo show a decided improvement upon antecedent mediæval sculptures in the boldness and freedom he imparted to his draperies, but he occasionally neglected form and sacrificed simplicity to profusion of masses—faults which succeeding sculptors too readily copied and even multiplied. It was reserved for Canova to remedy these evils, by clothing nature appropriately and elegantly, without concealing the beauty of her form, or departing from the truth. The successful treatment of such portions of his work is very apparent in the subject before us, where the robe is arranged with exceeding grace in a multitude of soft flowing lines, terminating in broad masses, by which delicacy and power are preserved.

Passing from this to what most will consider the more important feature of the composition, it may be remarked that the attitude of the figure is that of unqualified dignity, becoming the mother of one whose sword carved for him a pathway to a throne, but in so doing had made "a million mothers childless." The expression of her countenance—the portrait must have been taken when Madame Letizia had long passed her prime—is singular, but not unpleasing; it would be difficult to define the exact sentiment it conveys. It is not disrespectful to the whole composition to say that, if the head were deprived of its cap, and the face exhibited the usual appendages worn by the old Romans, one might fancy the figure that of some ancient senator in his seat in the Forum, listening to the orations of a Cicero or a Catiline. History can now do something like justice to the greatest of the sons of this mother of kings—the Emperor Napoleon!

FRO[illegible] THE [illegible] TA[illegible]E B[illegible] CAN VA[illegible]

IN THE [illegible]LLEC TI[illegible] [illegible] HIS [illegible]LACE [illegible]HE DUK[illegible] OF [illegible]

THE GREAT MASTERS OF ART.

No. XVII.—EUSTACE LE SUEUR.

Eustache le Sueur.

Looking at the variety and universal development of the Art, it must, we think, be admitted that the seventeenth century was the great epoch of painting. In making such a remark, it is not forgotten that, prior to this period, the Italian schools had shone forth in all their glory in the pencils of Raffaelle and Titian, Correggio and Da Vinci, Tintoretto, Giorgione, and Parmegiano; Germany had produced Durer and Holbein; and the Low Countries, Hemling and Matsys, to bring forward no other names: but these seem only to have been the heralds of a more numerous army following those brilliant leaders—some of them at no great distance—but all stimulated by the examples they set forth. It will only be necessary to glance over a list of some of the distinguished men that flourished through this century to prove the truth of our assertion. At its commencement we find, of the Italian schools, the family of the Caracci (with the exception of Agustino, who died in 1601) still in all their vigour, contemporaneous with whom, or as their successors, were Guido, Carlo Maratti, Salvator Rosa, Cignani, Cortona, Domenichino, Castiglione, Giordano, Guercino, Lanfranco, Mola, Sacchi; of the Spanish school were Murillo, Velasquez, the two Herreras, Spagnoletto, Pacheco, Pereda, Zurbaran; of the Flemish school, Rubens and Vandyke; of the Dutch, Rembrandt, Jordaens, Teniers, Wouwerman, Ruysdael, Potter, Weeninx, Berghem, De Crayer, Cuyp, Hobbema, Vander Velde, Backhuysen; and of the French, the two Poussins, Du Fresnoy, Claude, Jouvenet, Le Brun, and Le Sueur; although the Poussins and Claude are claimed by the Italians as having learned and practised their art among them, rather than in the country which was theirs by birth.

Such an array of great names in every department of painting—and we could easily have made it considerably longer—spread over the European continent, is, we think, without a parallel during any epoch; weighed by quantity as well as by quality, it seems to have been the veritable golden age of Art.

Nor would it be very difficult to account for so general a diffusion of its practice and of its elevated position. It is curious to observe how much the course of politics and the march of conquering armies, which one would naturally expect to have a contrary tendency, frequently are the means of extending the influence of Art, and advancing its progress. If war carries ruin and desolation in her train, she often opens out a path for science and civilisation to follow; if at one time she is the scourge of society, at another she may be looked upon as a benefactor, though we would infinitely prefer to see the same end attained by more peaceful agency. When the Romans had become masters of Western Europe, the sculptors, architects, and painters of Greece flocked to the imperial city, carrying with them not only the arts they practised, to the advantage of their conquerors, but the stern and almost inhuman character of the Roman was subdued and changed into comparative gentleness, by the kindly nature and joyous disposition of the Greek citizen, "qualities," says Winckelmann, "that contributed as much to the beautiful and lovely images which they designed, as nature did to the production of their forms." There is implanted in man's heart so great an aspiration after things "pleasant to the eye," and goodly in themselves, and such an instinctive feeling of sympathy with those who would allure us to enjoyment by their smiles and openness of purpose, that none but the veriest savage or the most malignant can withstand their benign and softening influences; so that, where these prevail, we find the wilderness becoming a fruitful field, and the desert blossoming as a rose. Thus, without carrying imagination beyond the bounds of probability, we seem to see,—when Art had become, during the middle ages, worthy of its high destiny,—the people assuming an elevation of character, mingled, as it undoubtedly was, with superstition, which they in no wise exhibited previously; they admired and venerated what they could not appreciate at its true worth; but the mind vaguely impressed with the spirit of beauty, acknowledged its power, and bowed submissively, yet in ignorance, to the types which the religious painters of that period set before them. Art then most unquestionably was the agent that purified human nature from much of its grossness and pernicious habits, though it could not, and never will, transform men into saints.

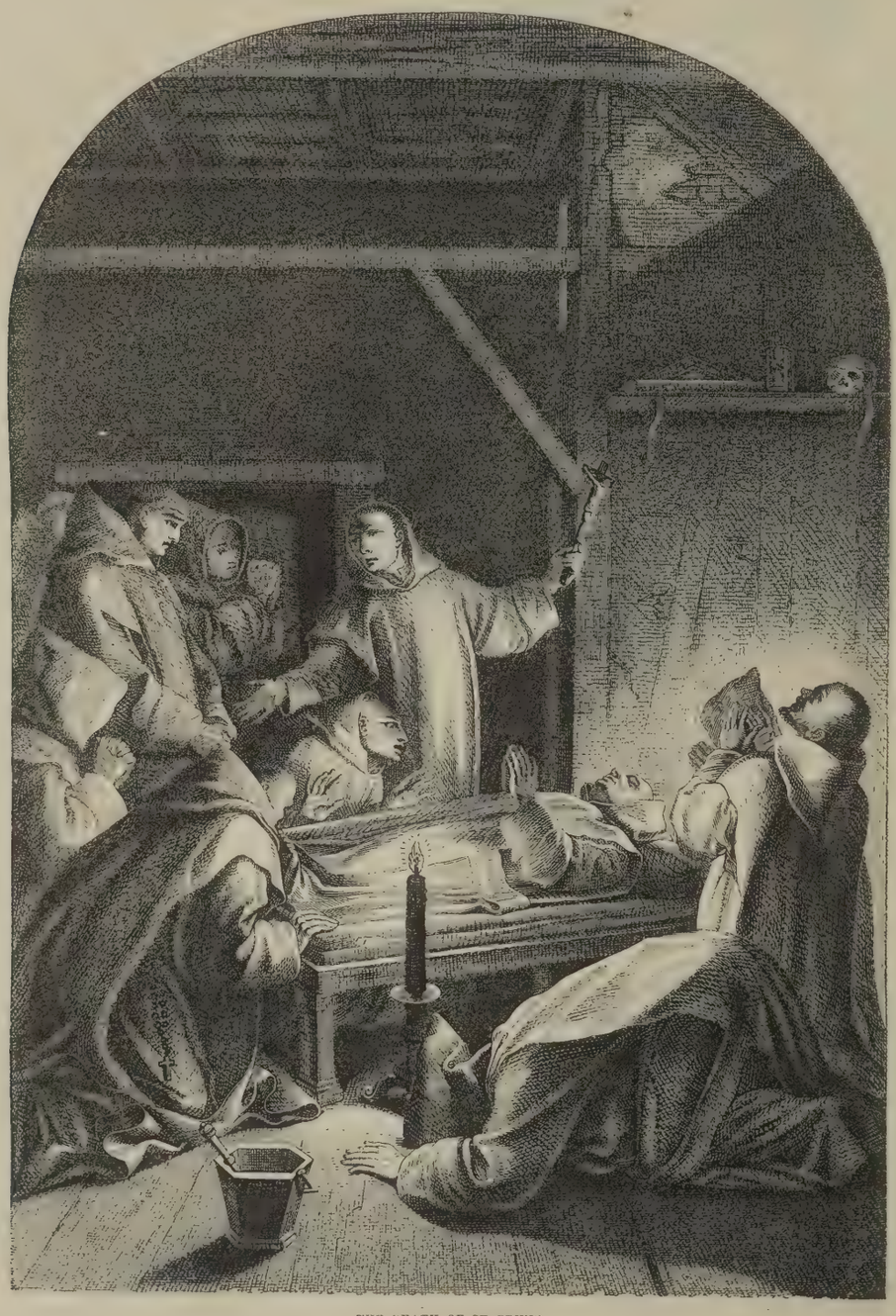
Now it must seem somewhat singular to attribute the diffusion of Art, at the period to which we have referred, to the state of European politics, but so it undoubtedly was. During the sixteenth century, the various Italian states, Germany, France, and Spain, had been engaged in a constant succession of international wars. "The Popes, the Kings of Naples, the Dukes of Milan, and the republics of Venice and Florence, were the principal powers that shared among them the dominion of Italy, towards the end of the fifteenth century. The continual wars which these states waged with each other, added to the weakness of the German Emperors, encouraged foreign powers to form plans of aggrandisement and conquest over these countries. The Kings of France, Charles VIII., Louis XII., and Francis I., led away by a mania for conquest, undertook several expeditions into Italy for enforcing their claims either on the kingdom of Naples or the duchy of Milan. They were thwarted in their schemes by the kings of Spain, who, being already masters of Sicily and Sardinia, thought it incumbent upon them to extend their views to the continent of Italy. Ferdinand of Spain deprived the French of the kingdom of Naples in 1500. His successor, Charles V. expelled them from the Milanese territories, and obliged Francis I., by successive treaties, to yield up his pretensions in Naples and Milan. From this period the Spaniards were the predominating power in Italy for more than a hundred years."

But amid the din of battle, and the strife of hostile potentates, the Arts spread widely and successfully; men who overthrew empires and revolutionised kingdoms found time and opportunity for advancing objects of a more peaceful character. Thus Charles V. invited Titian into Spain, and thought it not derogatory to his

* Koch's History of Europe.

kingly dignity to stoop to pick up the venerable painter's pencil when it dropped, accidentally, from the hand. Francis I. introduced into France the Italian Rosso, Andrea del Sarto, Primaticcio, and Leonardo da Vinci, and felt honoured, as it is said, by supporting the dying head which conceived the grand picture of "The Last Supper." The Netherlands, under Spanish dominion, gave birth to Rubens, who, after visiting Italy, taught Van Dyck and Jordaens. The style of Claude, imbibed under the sunny atmosphere of the south, reacted upon the landscape painters of the Low Countries; and in this manner the diffusion of artistic knowledge seems to have proceeded *pari passu*, with the march of armies, and the occupation, by strangers, of distant countries.

And it is not unworthy of remark how little the artists of the periods to which allusion has been made were imbued with the warlike spirit of the age, so far as their works are to be considered as an indication of their mind; a holier and a more elevated influence animated their pencils than the demon of war could exercise; for it is a rare thing to meet with a picture by the great Italian and Spanish painters, down to the end of the sixteenth century, which commemorates any notable achievement of arms, although they occasionally had recourse to the fables of classic history. The rejection of such subjects might in a great measure, perhaps, be attributed to the religious feeling, real or professed, that actuated them; or still more to the commissions received from ecclesiastical communities to decorate their churches, monasteries, and nunneries: nor do we find that the



THE DEATH OF ST. BRUNO.

patrons of these painters, the chivalrous conquerors of the day, employed them in the celebration of their victories. The transmission of their fame and their heroic deeds was left to the historian and the poet, while the painter was free to render homage to saints and martyrs who had lived and died for the benefit of mankind. But as men were released from the bondage of superstition and religious vows, the character of Art, generally, became changed, and took a far wider range. The writings of Calvin and the preaching of Luther did something more than shake the foundations of the Romish church; they opened a new field of Art, affording ampler scope for the exercise of genius. Effects may sometimes be seen when the causes that produce them are not so clearly evident, except upon close examination; and thus it may be found that, without advancing any irrational or even improbable argument, the Reformation obtained results, where they were not looked for, and upon which that great religious and political movement would seem to have not the slightest bearing. Thus too, we think, we have demonstrated that both religion and politics have exercised a mighty influence upon Art, in all countries and at every period.

Many, if not most, of the pictures by Eustace Le Sueur carry the spectator back to the age of "Saint worship," or, as it has not inaptly been called, the age of "Christian Art," in which Italy stood pre-eminent, as the works of her painters testify to this day. Deeply imbued with their spirit, and inferior in talent only to a very few of them, was this ornament of the French school; a man of an elevated mind and

of refined taste, not undeserving of the title of the "French Raffaelle," bestowed upon him by his countrymen. It is much to be regretted that our information concerning him is so scanty, for although he died in the very prime of life there is doubtless much concerning so excellent a painter that would have furnished valuable matter for the biographer. France, however, has done little in giving to the world a history of her artists; no one has hitherto appeared to do for them what Vasari has written of the men of Italy. Their works are, in most instances, their history; we see the results of thoughts and labours, the growth and progress of which are, in a great measure, hidden from us. Le Sueur is no exception to this apathetic negligence, a negligence that would scarcely have shown itself, had writers been as abundant, and the art of printing as rapid and comparatively inexpensive as in our day; with a community thirsting for every kind of intellectual

THE MARTYRDOM OF ST. LAWRENCE.

knowledge, which even modern book-making can scarcely supply in sufficient quantity and variety.

Le Sueur was born at Paris in 1617, and at an early age was placed by his father, a sculptor of little repute, in the school of Simon Vouet, at that period held in high estimation. Vouet resided many years at Rome, under the patronage of Pope Urban VIII., and his nephew, the Cardinal, by whom he was engaged in the decorations of St. Peter's, and on several pictures for the Barberini Palace, which rank among his best works; in 1624 he was elected President of the Academy of St. Luke. Returning to France in 1627, Louis XIII., who had allowed him a pension during his residence in Italy, appointed him his principal painter, and employed him in decorating the palaces of the Louvre, Luxembourg, and St. Germains, and other edifices.*

* To be continued.

RELICS OF MIDDLE AGE ART.

PART THE SIXTH.

THE IVORY CUP is the property of her Majesty, and is the work of the Norwegian artist, Magnus Berger, who flourished between the years

1690 and 1739. The cup and cover are both most elaborately carved with subjects from the chase. The cover is devoted to the story of Diana and Endymion; her figure being in full relief, and forming the apex of the cup. The bowl represents hunters attacking bears.

Her Majesty the Queen is also the owner of the silver-gilt HANAP of the time of Charles I., which is very elaborately decorated over the entire surface with a series of bulbs and arabesque ornaments. The projecting foliations on the stem are not gilt, as they are in other portions. There

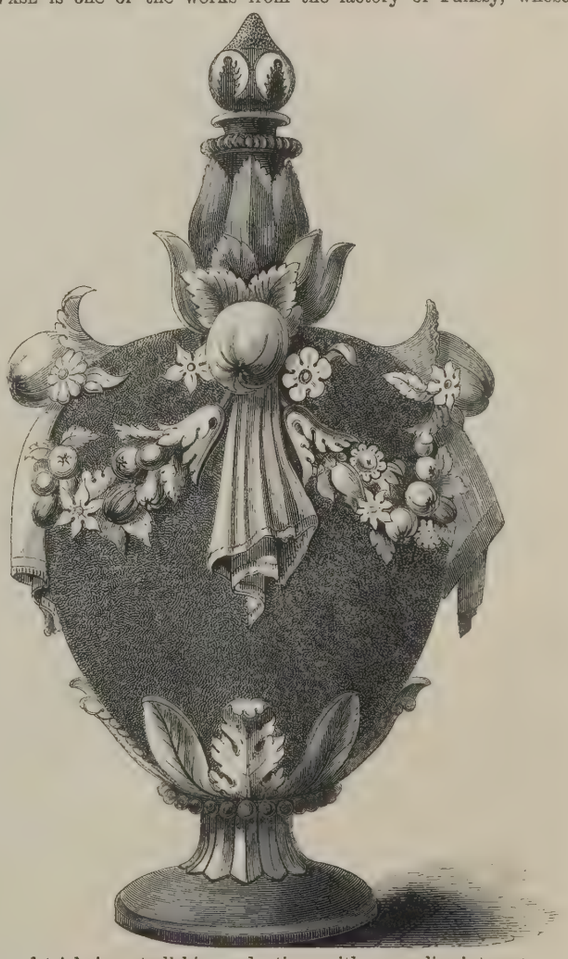
is great freedom of design in the entire series of decorations adopted for this striking work. The cover is particularly good in conception, and the figure of Fortitude, which surmounts it, is imagined in the best style of the period to which the fabrication of the cup is correctly ascribed.

The last of the series of six Bacchanalian BASSO-RELIEVOS, in ivory, ascribed to Fiamingo, is engraved below. The subject is chosen from the sixth Eclogue of Virgil, which describes Silenus surprised by infant Bacchanals, who bind his legs and arms with the ivy garlands that fell from his head; the nymph Ægle, the handsomest of the Naiades, joining them, and painting his temples with the juice of mulberries.

The names of Della Robbia and Bernard Palissy shed a lustre on the art of the potter during the seventeenth century. The exertions of these artists called forth the energies of other manufacturers, and made many localities famous for pottery that had not before enjoyed that reputation.

We here engrave an EWER of Nevers ware, a work of the seventeenth century, from the collection of F. Slade, Esq., which, with the specimen we have given on p. 146, will give a good idea of their prevailing forms.

This VASE is one of the works from the factory of Palissy, whose



struggles and trials invest all his productions with a peculiar interest.

EXAMPLES OF GERMAN ARTISTS.

THE JUDGMENT OF SOLOMON. A. STRÄHUBER. 1 Kings, ch. iii., ver. 26.

SAMSON AND DELILAH. A. STRÄHUBER. Judges, ch. xvi., ver. 20.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

CHERTSEY AND ITS NEIGHBOURHOOD.*

PYRFORD is certainly a good long walk from Chertsey, and is, unfortunately for the lovers of the picturesque, but little known. It cannot be called a hamlet, there are too few houses, and neighbourhood it has none. The walk moreover is flat and lonely. We pass through Addlestone, over Crockford or Crokford bridge, then over the canal bridge, and under that of the South Western Railway. The country is rough and wild; gravel pits, whose sides are wreathed with fern and heather, patches of fir plantation, with here and there a farm-house swarming with black pigs, lowing calves, and noisy poultry; a cottage half hidden by its abundant orchard; more heather, more fir plantation, more black pigs and poultry, and the roads mottled by the restless shadows of the waving birch trees, whose branches hang with pensile grace, above the hedge rows: as we draw nearer to our destination the trees and hedges mingle, forming a bower above our heads.

And what was Pyrford, or Piford, or Pyreford? truly it has its histories! of old, old, it belonged to the Abbey of Westminster, then to the Abbey of Sheen, then Elizabeth reclaimed it for the crown, then Edward Lord Lincoln, Lord high Admiral of England at that time, built himself a fair house at "Pyriford," but after all this expenditure it would seem as though he had only a life interest in the place, for we find Elizabeth visiting "John Wolley" at "Pirford," the same "John Wolley," who succeeded the learned Roger Ascham, as her Majesty's Latin secretary; in the eventful course of years it had many masters whose names only live in church books, upon old tombstones, or in forgotten county histories. Evelyn in his Diary speaks of Mr. Denzil Onslow's seat at "Purford," and Aubrey calls it a delightful place, "three miles about," and tells how it "is a fair house standing near the river Wey, and that from the lodge you may overlook the ruins of Newark Abbey, the seven streams running by it, and the rich meadows, watered by them." He tells of avenues of elms and birches, of a decoy pool, "with four tunnels," of the great lake of Sheerwater, "two miles about." Alas! all these are gone! the house has been pulled down, the decoy suffered to go to ruin, the lake drained and filled up, population (thin as it seems) and cultivation have overspread the solitude of conservatism, and though the present "Ladie farm" looks perfectly innocent of aristocratic associations, crouching amid evergreens and roses, its ample byre filled with the

"Lowing herd,"

yet many a

"Yeoman and bowman bold,"

have claimed hospitality and received a welcome on the self-same spot. Yes, there is Pyrford Church, or as we believe it is more correct to call it, chapel. Ascending the path which leads to its humble gate, you pass the pretty little school (unless you like to tarry and hear the pleasant music of young voices), and the gate which leads to the Vicarage, and you exclaim "What a fine old yew tree!" You are interested by the number of "green graves," purely brightly green, where the grasshopper hops and the white moth glistens in the sunbeam. The church is very small and very old. There is nothing to "notice" in the interior, the pews of oak irregularly placed generally, are old and worm-eaten. The building simply consists of a nave and chancel, with a low tower, surmounted by an ordinary spire rising from the roof of the former. What a primitive-looking old church it is! it belongs so entirely to the past, that you wonder how it has been preserved! and that rude old spire seems so perishing! you look from the Porch, through the trees across to the Vicarage. What a lovely spot, the spot of all others suited for the residence of a country clergyman; and, happily, a good man is there! You gaze upon it with delight, and think the report of the beauty of Pyrford no exaggeration, but you are only on the threshold of its beauty.

* Continued from page 157.

PYRFORD CHURCH.

Move slowly, and carefully through the long grass—carefully! least you tread upon those nameless but hallowed graves; you now know, that the withered looking little church, stands upon a commanding mount. You can hardly believe that such is the case—the ascent has been so gradual; now you are close to the hollow tree that for ages has sentineled the pathway-pass to the rich valley outspread at your feet—THERE! Look at it with loving eyes, where it reposes in the sunshine, while a soft warm mist half shrouds the distant hills, and seems to unite them to the heavens; they are not so grand or so harsh as mountains, Oh, no!

RUINS OF NEWARK PRIORY.

our Surrey Hills pretend to nothing so ambitious or so cold; but we are very grateful to them for giving what we so often want—a background to our pictures. To the left are the ruins of Newark Abbey, which the artist would clothe with ivy — though, perhaps, grim and grey as they are, they contrast better with the deep bright green by which they are surrounded.* We will not believe that in old times monks blessed with such a residence, ever disturbed the peace of the fair nuns of Ockham: * there is a wicked old ballad

* The old Priory of Newark was inhabited by canons regular of the order of St. Augustine, and was founded about the time of Richard Cœur de Lion, by Ruald de Calva, and his wife, Beatrice de Sandes. The church was dedicated to the Blessed Virgin and St. Thomas of Canterbury, and was well endowed with lands by himself and successors; the canons gradually increasing in wealth, and lands, and privileges, until the time of Henry VIII., when it was surrendered to the rapacity of that sovereign by the principal, Richard Lyppescomb, who gained thereby a pension of 40*l.*, and grants to seven other canons belonging to the foundation. The priory church is now so much ruined, that scarcely any of the facing stones remain; the walls are about 3 feet thick, and exhibit little more than the core of flint, cemented with grout and rubble; the country folks and road contractors formerly came here as to a stone quarry for materials to repair walls and roads, and the wonder is that anything remains of this once important edifice.

* At Ockham, in the adjoining parish, was a nunnery, and the tradition goes that a communication between that building and Newark Abbey was formed by a subterranean passage, which passed beneath the river. It is needless to call attention to the fact, which must have fallen under the observation of all who investigate old buildings, of the frequency with which such tales of subterranean passages are narrated, and their general absurdity.

population we could provide some more refined amusements than those of Greenwich or Windmill-hill, or worse than all, the gin-palace or the saloon, we should go a great way towards advancing the character of the English nation. Its character—the character, especially of the labouring population in regard to moral and intellectual attainments—had made a great advance within our recollection; and the time had come when the gentlemen of England must look to themselves; and, in truth, to keep their place, must advance. No doubt they would do so; and, while elevating the mass of our population to the standard which had attached to the character of the English gentleman, we should see our aristocracy rising to a still greater height of moral and intellectual refinement. The right object to be kept in view was, not to make all equal by dragging the high down to the level of the low, but to raise the low to the level of the high. What was wanting for the elevation of our working classes was that very description of refinement which it might be hoped would be afforded by contemplating the marvels of Nature and Art in a palace like that about to be erected. As the means of recreation the question turned upon the temptation that could be offered to them to visit a scene easy of access. Now the experience of the Great Exhibition of 1851 had fully confuted the notion that they were unworthy of a place of amusement—that they were so immersed in the fumes of tobacco and gin that it was useless to hold out to them any temptation to better things; 6,000,000 of visitors in less than six months, conducted themselves with a propriety which refuted that calumny and proved that, if the palace be made worthy of the people of England, the people of England would flock in millions to it. But, further, it was proposed to combine instruction with amusement. The tendency of the age was, not to appeal to the faculties by dry abstraction or words, but by appeals to the eye; and the object would be to present, as in an illustrated edition, on a large scale, all the marvels of Industry and Art."

And now the Crystal Palace is once more fairly "in the field," and hundreds of hands are already at work that it may be opened to the public on the first of May in the next year. We most heartily reecho here those wishes for the complete success of the undertaking in which we joined with the assembled visitors of the 5th of August. In every way it is a matter requiring vast resources of money, thought, energy, perseverance, and knowledge; but the issue can scarcely be deemed problematical when we recollect the men who have taken upon themselves the task of superintending and directing the whole machinery of the plan; the same, almost without exception who carried out to so favourable an issue the "world's wonder" of the last year. The two points to be kept exclusively in view are to render the enterprise successful as a commercial speculation, to satisfy the shareholders; and to make it instructive as well as amusing, in order to conciliate the good wishes and attract the support of the intelligent and thinking portion of the community. There is one part of the proposed plan, however, which we apprehend will be most unfavourably received by a very numerous body who may claim to come under the latter denomination; we allude to the intention of opening a certain portion of the building and the whole of the grounds on Sundays. The Earl of Derby, it is said, has promised to grant the Company such a charter as will enable them to do this. At present, we give no opinion *pro* or *con* in reference to such a step, concerning which many reasonable arguments may be urged on both sides; we can only regret that, desirous as we are the new edifice may be hailed with universal satisfaction, any proceeding should be entertained calculated to engender feelings of hostility. It is a matter which, in our opinion, requires much consideration. We shall watch with no little interest the progress of the edifice towards completion, and, yet more, the fullfilment of the promises held out by the "Company" to make the revived "Palace," such a museum of Nature, Art, and Science, as a great and enlightened people shall feel a pride in sustaining.

PICTURE FORGERIES.

A FEW weeks since, Mr. Armfield, an animal painter, applied to the magistrate at Marlborough-street police-office, for advice under the following circumstances:—Passing by the shop of a picture-dealer, he saw two paintings resembling those which he had at that moment for exhibition in the British Artists' Institution, Suffolk-place, and which had recently been purchased by a nobleman. He went into the shop and asked who was the artist, and the dealer unhesitatingly said they were by Armfield—that he could vouch for their authenticity, as he had purchased them from the artist himself. Mr. Armfield was much surprised at this statement, and asked the dealer, provided he purchased the paintings, whether he would give a warranty with them. The dealer replied in the affirmative, and Mr. Armfield agreed to give 22*l.* for the pictures, paying down 2*l.* by way of deposit, and receiving a written warranty that they were painted by himself. As soon as he got the warranty he announced who he was, and pointed out the fraud that had been practised. The dealer replied he had bought the paintings of a person who represented himself to be the artist Armfield, and that was the only explanation he could give. What Mr. Armfield now wanted to know was, whether he could not put a stop to personations and practices that not only materially affected his pecuniary interests, but injured his reputation as an artist. Mr. Hardwick, the magistrate, knew of no other mode of redress than by proceeding against the dealer for the recovery of the money in the County Court.

We have since ascertained the name of the seller to be Gardener, a jeweller and picture-dealer, in Princes-street, Cavendish-square, and that, as a matter of course, he has returned the two pounds deposited. The forgeries were made from two pictures purchased by Lord Fitzhardinge.

Mr. Armfield's case is similar to that of many other artists whose works have met with public approbation. His subjects, being chiefly groups of dogs of small proportions, carefully painted, are addressed to a numerous class, whose tendencies and pursuits are congenial with animal sports. He began by painting entirely for the picture-dealers, at such prices as they chose to award, and continued this unremunerative toil until about three years since, when, having had his pictures received into the annual exhibitions in London, they were purchased by amateurs and the Art-Union prizeholders. Mr. Armfield, in a letter addressed to us says, "Since I have been very successful in disposing of my works, either privately or from the exhibitions, the dealers finding for them a ready sale, and my refusing to paint any longer for these persons at the former prices, began to have such as they possessed, or any others they could procure, copied and *signed with my name*, distributing them in all parts of the country, and in public sales. I have known an order given at one time for twenty copies of one picture, and hundreds have been made and circulated by all manner of tricks and artifices." The certificate given by the dealer, Gardener, of Princes-street, Cavendish-square, stated that the two forged pictures were warranted to have been painted by G. Armfield, and purchased direct from the painter. The excuse offered that they were purchased from a person so representing himself is sufficiently flimsy to be seen through; it is not, besides, very usual for shopkeepers to buy of strangers who enter their shop, nor is it very safe, as persons so doing may become the receivers of stolen goods.

The greatest credit is due to Mr. Armfield for his courage in coming publicly forward to expose the flagrant system of fraud we have so constantly and earnestly denounced. If other artists would display the same courage whenever forgeries of their pictures appear, it would materially arrest the mischief.

We shall close this important procedure of Mr. Armfield's by the relation of an affair in which he was concerned with the dealers. We have in previous articles shown that the dealers act in groups of four, five, or more. One, B., of Regent-street, C., of Regent-street, and E., of Camden Town, met with Mr. F., a wealthy and eminent sugar-baker, of the City of London. Mr. F., being desirous of decorating his mansion with pictures, about which he had not much knowledge, fell into the hands of this little knot to make his purchases. An old proverb says, "When rogues fall out, honest men get their rights." B., of Regent-street, one of the party, was cheated out of a share of the spoil, and determined on revenge. He accordingly took Mr. Armfield to Mr. F.'s, on Clapham Common, where, splendidly framed (Mr. B., of Regent-street, was also a frame-maker), he saw two pictures he had painted for one of the clique for seven guineas the pair. They bore the name of Sir Edwin Landseer, and had been sold to the wealthy and confiding sugar-baker for one hundred guineas each! Of course there was a disturbance in the camp, great talk of law, and mighty words, during which one of the associated fraternity observed, "Well, it serves Mr. F. right, for no one but a Scotchman would have bought a couple of Landseer's pictures for one hundred guineas each, when they can't be obtained for five hundred guineas a-piece." The proverb was fully verified, however, as there happened to be a few hundreds not settled for, and the result of the recriminatory exposure was that the fraudulent works were sent back to the parties with indignation.

THE VERNON GALLERY.

THE INFANT BACCHUS.

Sir M. A. Shee, P.R.A., Painter. T. Vernon, Engraver
Size of the Picture, 2 ft. 11½ in. by 2 ft. 3¾ in.

THE portraits of the late President of the Royal Academy are well known, for by them it was that his reputation as an artist became so distinguished; his works of fancy are far less familiar to the public, inasmuch as they are but few in number. Our recollection brings to remembrance only two or three since we were accustomed to note the exhibited works of our various Art-Societies; and even these have almost faded from recollection.

The portrait-painter who finds abundant occupation in his peculiar department, has little opportunity, and far less temptation, to devote his time to another; at least in our day, when the demand for each is so disproportionate—except with some few very eminent names—and the pecuniary advantages are so great in favour of the former. But the records of ancient Art tell us that Titian and Rembrandt, Rubens and Vandyke, with many others, employed their pencils both in history and portraiture almost with equal attention, regarding the one as identical in importance with the other.

It must, we should think, be a great relief to the artist constantly engaged in copying the forms and features of living models, however varied in themselves, to emancipate himself occasionally from so limited a sphere of action, with its fashions and its foibles—we mean nothing disrespectful to the sitters—while he indulges in the embodiment of his own imagination. And our surprise is that it is not oftener done, even for the sake of recreation alone, presuming neither profit nor honour were to accompany the work.

It was probably in one of such wandering fits from his regular path that Shee painted his very clever picture of the "Infant Bacchus," contemplating, in an attitude of childish enjoyment a bunch of the ruddy grape torn from the bough he holds in his left hand, which he has stolen, with its support, from the parent vine. The figure is drawn to exhibit those peculiarities of contour and physiognomy which "poets write of" when describing the young deity, and the accessories of the goblet and vase are suitable emblems of wine-loving propensities. The picture is painted with a remarkably free pencil, steeped in rich and very brilliant colouring, scarcely, if at all, unworthy of the great names above mentioned; while, as a rare example of the artist's ideal subjects, it is much to be prized.

ON WOODS USED FOR ORNAMENT AND PURPOSES OF ART.

By Professor Forbes.

IV. WOODS OF TEMPERATE REGIONS IN THE NORTHERN HEMISPHERE. ANGIOSPERMOUS EXOGENS.*

In the family of heaths, so charming for exquisite beauty of shape or colour, or both combined, there is one European genus, whose members furnish a wood adapted for the cabinet-maker, although not much used. This is the Arbutus or strawberry-tree, of which there is more than one species indigenous and abundant in the countries bordering upon the Mediterranean. A colony of the *Arbutus unedo* flourishes upon the islands and shores of the Lakes of Killarney, giving with their shining evergreen leaves and bloomy purple stems, a southern aspect to the luxuriant vegetation. The hard and close-grained, warm-tinted, wood of this tree is occasionally used by turners, and converted into ornamental articles, such as inkstands and bookcases.

Among the many-petalled flowered exogens are not a few tribes that include trees of value for their timber as well as for the excellence of their fruit or the elegance of their flowers. The first we have to mention, however, is not very remarkable in any of these respects; it is the cornel or dogwood, *Cornus sanguinea*, a shrub abundant in our English thickets. Its wood is used for skewers and such ignoble instruments; its higher use is that to which it is applied by the watchmaker and optician, who avail themselves of its freedom from grit, to make instruments of its splinters for cleaning fine machinery or lenses. An American species, the *Cornus florida*, produces a hard, heavy wood, capable of taking a good polish, and used on the other side of the Atlantic as a substitute for box-wood. The *Araliaceæ*, a natural order to which the ivy belongs, may be mentioned here incidentally on account of the substance so well-known as rice-paper. This was long supposed to be the pith of a Leguminous plant; its true nature was not made known until the present year, when the eminent botanist who presides at Kew, Sir William Hooker, demonstrated that it was the pith of an Araliaceous tree. A living plant had been procured with great difficulty from the Chinese, and was sent to England, but died on the passage. It is said to be exclusively a native of the Island of Formosa.

In the family of *Rosaceæ* we find the greater number of our useful woods derived from trees with conspicuous flowers—not from roses and brambles, but from the members of the apple and plum tribes, which are sections of this beautiful group. The wood of the apple itself is one of the most used. It is moderately hard, often rich in hue and close-grained. It works well and clean, and is adapted for turning. Like the other woods of the tribe it is employed for chair-making. The bole of the tree only is used, and the wild apple or crab is often preferable to the cultivated; as also with the pear, the light brown wood of which is valued by the maker of Tunbridge-ware. It carves well, cutting cleanly in all directions of grain. It requires to be well seasoned, however. It takes a black dye with facility. Blocks for calico-printing and paper-staining are often cut out of it. The service-tree is said to yield a useful dark red wood, tough and lasting. The medlar is seldom used, its wood is pale and rather soft. The mountain ash produces a hard and fine-grained light-coloured wood, capable of taking a good polish: a character applicable also to that of the common hawthorn. Among the best rosaceous furniture woods is the Cherry. It is of a pale reddish hue darkening to brown: its grain is hard and close. It works easily and takes a fine polish, becoming of a ruby tint when oiled or varnished, and taking a good stain. It is extensively used by cabinet-makers. Nor should cherry pipe-sticks be forgotten. The black cherry of the United States, *Cerasus serotina*, a tree that grows to a considerable size, even to 100 feet in height, yields a fine close-grained light red wood, darkening with age and beautiful glanced, with abundant silver grain. The attention of our cabinet-makers might be directed with advantage to this tree. The wood of the Plum is richer in hue than that of the cherry, but is not so serviceable. It, as well as that of the Blackthorn, is used in the making of Tunbridge-ware and other fancy cabinet-work. That of the Apricot has a fine and hard grain. The almond-tree, especially when wild, is said to furnish a valuable wood, but which is little known or used.

The great order of Leguminous plants, the pulse tribe, is rich in trees, but not much so in temperate climates, nor is there any ordinary tree of the group upon which stress can be laid. That best known is the locust-tree, or what is commonly though incorrectly called by the name of Acacia. It is the *Robinia pseudacacia* of botanists. It produces a yellowish or reddish wood, compact and lasting, with a fine texture and abundant silver-grain. It is used for turners' work, for furniture and for cricket-stumps. The dark brown or greenish wood of the Laburnum, streaked with white silver-grain, is well adapted to ornamental purposes. Some other arborescent species of *Cytisus* differ from it in tint and quality. The fustic of the Levant, a yellow dyewood, belongs to the order *Anacardiaciæ*, so named after the cachew-nut genus. In that of *Celastraceæ* is included the well-known Spindle-tree, furnishing a yellow wood fit for such articles as thread-reels and bobbins. Its charcoal has peculiar merits for the purposes of the artist.

The wood of the European lime-tree has qualities which render it highly valuable for ornamental carving, although it is of little use as building timber. The beauty of its creamy white colour, the closeness and firmness of its grain, its softness and lightness, render it admirably adapted for the purposes to which it is chiefly applied. Carriage-panels, sounding-boards for pianos, toys, and boxes are made of it, as well as furniture intended to be inlaid. It is one of the materials used in wood-mosaic; and the white portions of the patterns executed in Tunbridge-ware are mostly constructed of lime-tree. Its fame for purposes of sculpture in wood dates from very ancient times, and it is therefore mentioned with praise by more than one classic poet. Some of the finest of the carvings of Grinling Gibbons were executed in lime. Although this tree is extensively grown in Britain, it is not planted now so frequently as formerly, and although believed by many botanists to be a native of our country, it must practically be regarded as a foreign wood. The north and east of Europe are its chief indigenous haunts, and in Lithuania there are extensive forests of it; the chosen places for rearing of bees, whose honey, if they be fed upon the flowers of the lime-tree, becomes peculiarly delicious in flavour. In North America its place is taken by a representative species, growing under similar conditions, and furnishing a wood possessing similar qualities, soft, white and close-grained; it is much used by the cabinet-makers of the States, and by the sculptors of figure-heads for vessels on the Transatlantic rivers.

In the maple tribe are several valuable trees for ornamental purposes. The sycamore is one of the most familiar. It is compact and fine-grained, rather soft, easy to work, susceptible of polish, and not liable to warp. When young, it is white and silky; when old, yellowish or brown. It is sometimes variegated, and is then most sought after. In days of yore it furnished the wooden platters and other household instruments that reposed upon the old English dresser. Now it is extensively employed in the manufacture of musical instruments and purposes of turnery. The common maple was more honoured anciently than now, and by the Romans was chosen for the making of ornamental tables. It is fine-grained, and capable of taking a high polish. Butter-prints, and such like articles, are carved out of it. It is well adapted for turnery. Its knotted root-wood is highly ornamental, and applied to the manufacture of fancy snuff boxes, &c. More valuable are some of the maples indigenous to North America. What is called the bird's-eye maple, remarkable for the beauty of the figures described in the section of it, is not a peculiar kind, but particular portions of the tree, full of small knots or embryo-buds; these, according to the direction in which they are cut, describe various patterns. What is called curled maple is dependant for its peculiarities in the direction of the woody fibres, and is also no special sort. Both curled and bird's-eye varieties are usually procured from the *Acer saccharinum* or sugar-maple. It is a tree that in the forest grows to 60 or 70 feet high before branching, indigenous to Canada and the northern states. Its wood is compact, hard, and capable of taking a fine polish. It is much valued by cabinet-makers. The red maple of North America is another tree esteemed for purposes of furniture. Its wood is reddish-white, fine-grained and close, with narrow strips of silver-grain. It polishes well and is sometimes curled and blistered; the former qualities, as in the sugar-maple, depending on an undulation of the grain, the latter, upon the same cause that produces the bird's-eye appearance. It is extensively used for the making of common furniture in the States, but is deficient in strength and not very durable. The white maple, *Acer eriocarpum*, another American species, is used for the making of tools. The *Acer platanoides* of the mountainous regions of Europe is applied to similar purposes with the sycamore. The beautiful wood known as "Russian maple" is said to be really the product of a species of birch. The black ash of North America, *Negundo fraxinifolium* yields a yellow wood adapted for inlaying.

In the order *Sapindaceæ*, we find one tree of temperate climates furnishing an ornamental wood. It is the horse-chesnut, *Aesculus hippocastaneum*, no relation, however, to the true chesnut. It yields a soft, close-grained white wood, turning well and much used in Tunbridge-work. The white backs of brushes are often made of it. It is employed in inlaying. The yellow wood of orange trees is occasionally employed for ornamental purposes, but is of little value. The tulip-tree (*Liriodendron tulipifera*), well-known now in our gardens, is a native of the Western United States, where it grows to a height of 140 feet. It is one of

* Continued from p. 188.

the Magnolia tribe, and is often set down as producing the well-known and beautiful tulip-wood. This is a mistake, its wood is white, soft, and fine-grained. It is not much valued.

OBITUARY.

COUNT D'ORSAY.

The death, in the beginning of the past month, of Count d'Orsay, who, to his numerous other accomplishments, added those of a most ingenious sculptor and painter, is an event not to be passed without notice in our columns.

The father of the Count was General d'Orsay, an officer of the French Republic and Empire, whose son was born in Paris about the commencement of the present century. When he first came over to this country is not quite clear, but it is certain that, in his twentieth year, he had relinquished the gaieties of London, and entered the French military service; and it was while with his regiment at Valence, waiting to cross the Pyrenees with the Duke d'Angoulême, that he formed the acquaintance of the late Earl of Blessington and his Countess, an introduction which materially affected his whole future career. Throwing up his commission, he joined his new companions on their tour into Italy, and the arrival of this strangely constituted travelling party at Genoa is thus spoken of by Byron:—"Milord Blessington and *épouse*, travelling with a very handsome companion in the shape of a French count, who has all the air of a *Cupidon dechainé*, and one of the few ideal specimens I have seen of a Frenchman before the Revolution." There is no doubt that the Irish nobleman and his lady found the Count a most entertaining and valuable travelling companion, one whom they were most unwilling to part from; and it will be as readily believed that the young French lieutenant was equally charmed with the society of the fascinating Countess of Blessington, and bore very philosophically the easy, good-natured nothingness of her husband. It was, therefore, finally arranged that d'Orsay was to be made "one of the family," by marrying the daughter of his lordship by his first wife. Young and beautiful, the girl (for she was then little more) was taken from school and married to the Count at Genoa. The sequel to this part of his history need not be told; public rumour has said much concerning it, and much that we believe to be totally and entirely false. Lord Blessington died at Paris in 1827, and the title became extinct; his widow returned to England, as did the Count: the former to distinguish herself in the literary circles of the metropolis; and the latter to become, as we all know, a man of mark in the *beau monde*.

In the Paris paper, *Galignani*, appeared, a few days after the Count's death, the following remarks concerning him. "He had been ill for a long time from an affection, it is said, of the spine, which caused intense suffering, but it was only lately that his life was considered in danger. His physicians ordered him to Dieppe, but his health, instead of improving there, became much worse, and on his return to Paris some days since no hope was entertained of his recovery, disease of the lungs having been added to the original malady. Few men, not from their position public characters, have been more before the public than Count d'Orsay, and few men in his position have shown greater accomplishments. Count d'Orsay was not merely a man of fashion, he was a first-rate artist and an able writer. In London, some of his productions as a painter and a sculptor excited the admiration of even the most eminent professors in those arts, and his contributions to the press evinced both imagination and judgment. In England the Count became acquainted with Prince Louis Napoleon, and soon after the arrival of the Prince in France, he fixed his own residence in Paris. He was spoken of several times for diplomatic office, for which he was well qualified, but the Prince President finally selected him for a post for which his peculiar attainments and refined taste so eminently qualified him. He was appointed Superintendent of the Fine Arts, with a handsome salary; but he was not fated long to enjoy this mark of the appreciation in which he was held by Louis Napoleon. M. de Girardin, in the *Presse* of yesterday evening, in announcing the death of the Count d'Orsay, says:—'The regret which this death causes will be deeply felt by all the numerous friends of the deceased in France and in England; in all ranks of society and all classes of politicians. In London, Gore House was always open to all political exiles, whether they were called Louis Bonaparte or Louis Blanc—to all the shipwrecked of fortune, and to all the illustrious in art and science. In Paris he had only a vast studio, but whoever knocked at his door in the name of misfortune, or for the aid and encouragement of progress, was sure to meet with an affable reception, and to receive cordial co-operation.'"

A writer in the *Globe* newspaper speaks thus eloquently concerning one of Count d'Orsay's latest employments:—"In his decay and decrepitude, he was granted a splendid annuity; but if he has not lived to enjoy the tardy arrival of better fortune, neither has he trusted to circumstances for a fitting sepulchre wherein to sleep after life's fitful fever; for he had prepared his own resting-place by the side of Marguerite, Countess of Blessington. He spent his last years in erecting, on a green eminence in the village of Chambourey, beyond St. Germain-en-laye, where the rustic churchyard joins the estate of the Grammont family, a marble pyramid. In the sepulchral chamber there is a stone sarcophagus on either side, each surmounted by a white marble tablet; that to the left encloses the remains of Lady Blessington; that to the right was 'untenanted' at the time when Isabella Romer described the mausoleum in 'Bentley's Miscellany,' May 1, 1850. Since then the fair hand that wrote the account of that tomb is cold in the grave, and the 'tenant' is now forthcoming for his self-appointed home."

W. SCROPE, ESQ.

The name of this gentleman will be familiar to many of the annual exhibitors at the British Institution as one of its directors, and as interesting himself very actively in its affairs. The sportsman will remember him as the author of two most interesting books, "Days and Nights of Salmon Fishing," and "Days of Deer Stalking;" both of which are ornamented with illustrations from his own pencil, and these of no inferior order, for Mr. Scrope was a very clever amateur artist. He possessed also excellent classical attainments, which render his writings instructive as well as amusing. Descended from an ancient and highly honourable line of ancestry, and possessed of an ample fortune, he was no unworthy example of the "old English gentleman." He died on the 20th of July, in the eighty-first year of his age.

MR. HENRY WILKIN.

It is our mournful duty to record the sudden death of Mr. Henry Wilkin, son of Mr. Wilkin, the engraver, and brother of the late Mr. Frank Wilkin. Mr. Henry Wilkin was settled at Brighton, where he practised portraiture in crayons with much success. He was an excellent draftsman, and thoroughly conversant with the theory and practice of the branch of the Art which he professed. His lectures on Art were distinguished by the clearness of his explanations and illustrations, the fluency of the language, and the interest and humour which he had the art of infusing into them. In his private character, Mr. Wilkin was much esteemed and respected. He was a kind husband and father, and we regret to hear that his sudden death has left a widow and children but scantily provided for. His studio contains several portraits in black and tinted crayons, and some exquisite and highly finished copies in water-colours of pictures by the late Mr. Frank Wilkin, to all of which we earnestly invite the attention of the patrons of Art. Mr. Wilkin died, on the 29th of July, of disease of the heart, in the 52nd year of his age.

M. TONY JOHANNOT.

The French papers of last month announce the death of this artist, in his forty-eighth year. He was a graceful painter of conversational pieces, and occasionally of scenes *à la Watteau;* but his popularity was acquired chiefly by his elegant book-illustrations. Among the works published with his designs are "Don Quixote," "Gil Blas," "Paul and Virginia," some of Scott's novels, the comedies of Molière, and the writings of George Sand and Nodier.

M. FEUCHERE.

Another death among the artists of France is recorded in the Paris journals, that of M. Feuchère, a sculptor of considerable note. He was perhaps known principally by his decorative architectural sculptures, such as the monumental fountain to Cuvier, near the Jardin des Plantes; but he also executed some works of a higher character, the statue of Bossuet, on the Place St. Sulpice, and a portion of the *bassi rilievi* of the triumphal arch at the Barrier l'Etoile.

EXHIBITION OF MODERN ART IN ANTWERP.

The triennial Exhibition of Pictures by living Painters opened in the above city on the 8th of August. The productions here gathered comprise 605 numbers, in which are included a few works of sculpture, medals, engravings, and water-colour drawings—the great majority being, as usual, of pictures painted in oil. Among the artists who exhibit there are 133 of Antwerp alone; 131 from Brussels and other parts of Belgium; 19 from Holland; 37 of Germany; 18 of France; 1 Italian and 26 English. This is the first time that our own painters have appeared in any foreign exhibition to such an extent, and it has been occasioned by the liberality of the Royal Society for the encouragement of the Fine Arts in Antwerp, who undertook to defray all the charges of conveyance to the exhibition and of returning the pictures to England. It has been these monstrous charges which have hitherto impeded the cordial concurrence of English artists with their foreign brethren: three years since a distinguished member of our Royal Academy, on a friendly invitation, sent two of his pictures to a previous exhibition here at an expense to himself of 8*l.* for carriage and fees.

The *locale* of the exhibition is in the Rue de Venus, adjoining the Museum; it contains ample and spacious saloons, besides a long gallery, all lighted from the ceilings. A saloon which is considerably larger than the Tribune in the Louvre, is devoted principally to works of large size. This great extent of space allows of two ranges of pictures, one on what is called the "line," and another range over it; consequently every picture is well seen without the inconvenience of stooping, or bending the neck to look aloft. All the pictures sent by the English artists are extremely well placed, and generally throughout the exhibition, every picture may be so well examined that the painful heart-burnings we are accustomed to, become nearly impossible to arise. Some of the sculpture is dispersed among the pictures, other specimens with the water-colour drawings, engravings, medals, and the competition architectural designs are placed in apartments viewed by side lights. Several handsome stuffed settees are placed at intervals in the saloons for the convenience and repose of visitors: a buffet for refreshments is established in an adjoining apartment. The entire arrangement is calculated to afford the utmost facility for the enjoyment and appreciation of the works of Art, and makes a comparison with our warehouse-looking exhibitions somewhat humiliating. The price of admission is one franc for the first week and the reserved days, after which the exhibition is open to the public gratis, during its continuance, on every Wednesday and Friday the whole day, and on Sundays after 2 o'clock.

At 10 o'clock in the morning of the day fixed for the opening ceremony, the Burgomaster and notabilities of the city, in official costume, the Governor of the Province, the officers of the army in full uniform, delegates of the various scientific societies, the President of the Academy, and the artists who are contributors to the Exhibition, assembled in the Gallery, when the Governor of the Province, M. Teichmann, declared the Exhibition to be opened. In a speech replete with compliments to the living artists of Antwerp and of reminiscences of its former glory, he dwelt mainly on the school of Art which, in the time of Rubens, shed such lustre on their antique city, then in the full blaze of its commercial prosperity; and expressed his confidence that since the epoch which assured the nationality of Belgium, the descendants of this illustrious School of Painters would prove worthy of their ancestry.

M. Rogier, the Minister of the Interior, who honoured the ceremony with his presence, replied that he was proud of the opportunity as the representative of the government of the country, to preside on this important occasion. That in effect Antwerp had always held the most elevated position in the Fine Arts; that it had originated and fostered Art in Belgium; and not only was the present a local or a national festival, but the artists of Antwerp having invited all the schools of the *Continent* to compete in the Exhibition, it was universal, in which they had fearlessly and triumphantly met the rivalry of all the schools of the *Continent*. Although the honourable Minister of the Interior named twice the schools of the continent in his speech as contributors to the universal Exhibition in Antwerp, he never made the slightest allusion, much less any complimentary remark, to the presence of works by twenty-six English artists; an omission certainly in very bad taste, if it were not even intentional. This omission

by the first minister of the crown, would not be very flattering, if some of the works by the English artists did not carry off the palm of excellence in their various departments.

The description of pictures which a reader has no chance of viewing, is usually very vapid, and can only give interest when some of their names are either popular, or their previous works known. Among the painters of Antwerp thus circumstanced may be cited the Baron Wappers, President of the Academy; De Brackeleer, Dyckmans, Jacob Jacobs, Van Lerius, De Keyser, and H. Leys. The latter painter does not exhibit, having sold his last picture to an amateur who would not permit it. The Baron Wappers exhibits only the picture of "Louis XVII. at Simon's the Shoemaker," belonging to the King of the Belgians, which his Majesty permitted to be exhibited in London last year, in the Lichfield House Gallery. De Keyser has two pictures, one a full-length portrait, of which little can be said; the other represents "Columbus and his Son mocked by the Populace as insane Visionaries;" the figures are life-size to the knees, that of Columbus is almost a transcript of Gallait's "Count Egmont," in the picture belonging to the banker, Wagener, at Berlin: it is powerfully painted, and the characteristic expression well sustained; the general tone is brown. In *genre* subjects the De Brackeleers, father and sons, are as elaborate as ever; and Dyckmans exhibits a small picture of "A blind Beggar at a church-door;" the size is about fourteen inches by twelve, and for the subject is treated with all the resources of Art; the execution is truly marvellous: a merchant of the city, Mons. A. Van Geetruyen, has become its possessor for 7000 francs. This gentleman is one of the great patrons of the artists of Antwerp, having formed a remarkable collection of their best works. M. Van Lerius exhibits a clever composition of a man, woman, and child, in rich costume, brilliant and powerful in colour. The school of Antwerp may boast of another historical painter of great promise in M. J. Bellemans; his picture of "The last Moments of St. Remacle," with figures larger than life, is firmly painted, with a vigour and *impasto* rarely equalled, and perfectly free from any meretricious *chique*. There are a variety of historical compositions among the exhibiting painters of Germany and elsewhere; and an abundance of *genre* subjects, in which class the Dutch and Belgians are distinguished for elaborate and sometimes painful finish. In portraits there are none having pretensions to moderate excellence, with the exception of a portrait of himself, by Begas of Berlin; and another of Mdlle. Jenny Lind, by Magnus, also of Berlin. In sculpture, an elegant group of two female figures reclining, personifying fishing and fowling, by Ducaju, are intended to surmount the chimney-piece of a dining saloon in the mansion of M. De Pret. Geefs has also three statues of great elegance, representing Thalia, Urania, and Melpomene, intended for the saloon of the theatre here.

The English painters who exhibit are, Sir Edward Landseer, R.A.; T. Uwins, R.A.; H. W. Pickersgill, R.A.; T. S. Cooper, A.R.A.; C. Barber, President of the Academy of Liverpool. F. Madox Brown, James Danby, T. Heaphy, G. Howse, G. Lance, T. Landseer, J. Lucas, C. Lucy, C. Marshall, J. Martin, J. H. Millais, T. Mogford, W. Oliver, Mrs. Oliver, Miss Townsend, H. Warren, President of the New Society of Painters in Water Colours, J. D. Wingfield, &c. H. A. J. Munro, Esq., of Hamilton-place, Piccadilly, is also an exhibitor of one of his elegant female heads.

The picture of the "Forester's Family" by Sir Edwin Landseer, has constantly a crowd to view it. It belongs to the King of the Belgians, and was in the hands of the engraver, but Mr. Henry Graves, in the handsomest manner, sent it to the Exhibition, and has arrested thereby the progress of the engraving, for which he paid a large sum for copyright. Mr Pickersgill's portrait of a young man in armour is not approached by any portrait exhibited. G. Lance is unsurpassed, in a picture of Fruit, but Millais' picture of "Mariana" is a perfect enigma—the exquisite details, the lustre of colour, and the treatment altogether new to the Belgians, excite immense surprize and a good deal more of applause than dissent. Limited as are the examples of the English School, the specimens sent do honour to the respective artists, and merit more notice from M. Rogier than the works of the German, Dutch, and French School here congregated.

On Friday, the 13th inst., Her Majesty Queen Victoria, H.R.H. Prince Albert, His Majesty the King of the Belgians, with the young Princes and Princesses of both the Royal Families, visited the Exposition. The illustrious persons were received by the civic authorities, and the President of the Academy, Baron Wappers. Her Majesty examined the collection minutely, and expressed her pleasure at the pictures by Wappers, De Keyser, Dyckmans, Achenback, and others. Her Majesty made several notes in her catalogue, with a view to the acquisition of some of the pictures. The King of the Belgians expressed his admiration of the picture of "The Forester's Family," painted for him by Sir Edwin Landseer, R.A., which His Majesty had not seen before, as it had hitherto remained in England for engraving by Mr. Atkinson, and will be returned for the completion of it. The picture was well-known to Her Majesty, as she had previously made a study from it at Osborne. The King of the Belgians was greatly delighted with the pictures by the English artists, and particularly expressed his admiration of the "Lear and Cordelia," by Ford Madox Brown. The Baron Wappers' picture of "Louis XVII" was of course a subject of great interest. Her Majesty found it a painful study, and the King of the Belgians replied that he had pleasure in pictures of intense feeling or melancholy.

THE VERNON GALLERY.

LADY GODIVA.

G. Jones, R.A., Painter. J. B. Allen, Engraver.
Size of the Picture, 2 ft. 5½ in. by 2 ft. 0½ in.

THE artist has an unlimited sphere for the operations of his genius;—

"The world is all before him where to choose,—"

truth and fiction, the thoughts of others as well as his own imagination, the history of the world, everywhere and at all times—these form the broad range throughout which he is free to wander, and to cull whatever he deems best. When we consider this, we are surprised that painters should ever be at a loss for a subject, or select one that descends below the dignity of Art.

Mr. Jones has found in a historical or traditional fact connected with the town of Coventry, materials for a very pleasing picture. Many persons have heard of Lady Godiva, of Coventry, but few, we believe, are acquainted with her history. She was the wife of Earl Leofric, a powerful lord of Mercia, in the eleventh century, who founded and munificently endowed an extensive monastery in the above town. The legend relating to the lady's appearance as here represented is, that the Earl had subjected the citizens to most oppressive taxation, against which no remonstrances on the part of his wife availed anything; he, however, promised to relax the burden, if she would consent to ride, undressed, through the town, a condition he thought she would never agree to. Her generosity rose above her apprehensions, and partially veiling herself with her long hair, and the inhabitants having faithfully promised to keep within their dwellings, and to close up their windows, she made the circuit of the place on her white palfrey. Matthew of Westminster, who wrote in 1307, is the first who mentions the story, which doubtless had its origin in something that took place at the period referred to, though probably not as it has come down to us. The procession of Lady Godiva, which was re-enacted in 1677, is still kept up in the town of Coventry, with much of the quaint pomp and pageantry of the olden time.

The picture by Mr. Jones is supposed to represent the lady, attended by her maidens, making her final arrangements for the ordeal through which she is to pass, ere she quits the portal of her husband's castle. The artist, in placing the group under the dark shadows of the edifice, has brought them into most effective relief. There is a manifestation of great delicacy in the treatment of a difficult subject, as well as much elegance in the distribution of forms, placed so as to preserve a well-adjusted balance. A feeling of sympathy with their mistress, not unmingled with admiration of her devotedness, is expressed in the countenances of her attendants, that considerably heightens the interest of the picture, which, as a work of Art, independent of its theme, stands as a good example of the painter's talent, though perhaps not the best which might have been selected from the pencil of one to whom, in many ways, our present school of Art is largely indebted.

ART IN CONTINENTAL STATES.

PARIS.—An interesting and curious paper has just been issued and sold at the entrance of the Salon of this year; it is the reprint of the first exhibition of Paintings and Sculpture in the "Cour du Palais Royal," in 1673, with remarks, and a list of the different catalogues of the exhibitions from that period. We find in this work four large paintings by Lebrun, "The Defeat of Porus;" "The Passage of the Granicus;" "The Battle of Arbela;" "The Triumph of Alexander;" and many other works by the artists of the time. What would our modern R. A's. say if their paintings were exposed "*en plein air*"? such however was the case in this instance. The history of the first "*fauteuil*" of the "Academié Française" is as follows:— 1634, A. Godeau; 1673, Flechier; 1700, de Nesmond (Archbishop of Toulouse); 1727, I. I. Amelot; 1749, Marquis of Belle Isle; 1770, St. Lambert; 1803, Maret, Duke of Bassano; 1816, Viscount Laine; 1836, Emmanuel Duputy; 1852, Alfred de Musset.—Several sales have taken place recently; that of M. Collot, ex-director of the mint, contained many curious articles of *virtù*, but did not come off well, it being known to many purchasers that there was a reserved price on most of his objects. A painting by Rembrandt, and another by Poussin, were offered at 20,000f. each; one attributed to Lionardo da Vinci offered at 120,000f. met with no bidders. Those that were sold realised prices scarcely worth noticing. The modern French pictures were more in request than those by the old masters. A fine Greek Vase in "matière dure," known as the "Pallas Vase," from the Malmaison Collection, where it had cost 15,000f., was bought by the Count of Portales for 8050f.; Venus Callipige, marble statuette, signed Canova, 1350f.; several other marble busts and bronzes sold at moderate prices. The collection was good in porcelain of Sèvres. The sale of the Baron de Varanges' collection went off much better, and contained many examples of the Flemish School. The Baron being much esteemed as a connoisseur, his sale brought together a good company. The following are the principal pictures sold, with the amounts they realised. "The Labourer," by Berghem, 9500f. (Duke of Valmy); "Adieux of the Shepherdess," Berghem, 20,000f. (Duke of Valmy); "Young man holding a Horse," Cuyp, 3999f. (M. Lammes); "The Creation," by David de Heem, 2400f.; "The Pages of the Palace," by Vanderheyden and A. Vandevelde, 22,100f. (Baron Rothschild); "The Ferry," Ostade, 2900f. (Count d'Yvon); a "Marine View," by G. Vandevelde, on panel, 10,000f.; it was purchased for the Louvre; "Deposition from the Cross," A. Van de Werf, 8000f. (Duke of Valmy); "Horse Market," by P. Wouvermans, 15000f. (Count d'Yvon); "Landscape—Sunset," J. Wynant and A. Vandevelde, 3950f. (Baron Rothschild); "Landscape," by the same painters, 1600f. Most of these pictures are small, 58 brought 130,562f. A few of the French modern school were sold at moderate prices.

The various articles of *virtù* left by Pradier have been disposed of. After the sale of about two hundred drawings and sketches—some of the former were well sold—the "Sappho," marble statue, exhibited this year at the Louvre, was sold to the Government for 13,000f.; the small model of the same, 1001f., to Messrs. Susse and Co. "Venus and Cupid," bronze group, life-size, 2000f.; "Pandora," bronze, three feet high, 1000f.; "Ulysses with the body of Achilles," plaster, 810f.; "Homer and his Guide," three feet high, plaster, 3070f., for the town of Geneva; "Psyche and Cupid," plaster, 1200f.

The entries of the Salon this year have produced 35,383f.; the Catalogue 10,000f.; the bureau for deposing canes, umbrellas, &c., 5000f.,—in all 50,383f.; after deducting 27,000f. for building a supplementary gallery, there remain 23,383f., which will be laid out in paintings from the Exhibition. The new street about to be formed in the Quartier St. Jaques will necessitate the destruction of the Tour St. Jean de Lateran: this tower—a vast square building four stories high—is of great antiquity, and belonged to the Commander of the Order "Hospitaliers de St. Jean de Jerusalem de Malte," founded in the twelfth century, and mentioned for the first time in 1171: the name of "St. Jean de Lateran" is more modern. The conventual church, a building of little extent, contained the tombs of Jaques Bethune, of Balfour, Archbishop of Glasgow, Scotch ambassador in France, who died 1603; and the magnificent mausoleum of Jaques de Souvré, 1670, now preserved in the Louvre. The tower was used as a resting-place for the pilgrims going to Jerusalem, and for a hospital for those sick persons

who asked hospitality: the Order was suppressed in 1792. It has also been rendered celebrated as being the *locale* in which the distinguished anatomist, Bichat, gave his lectures on anatomy, and has since that time been named "Tour de Bichat."

The manner in which the famous "Conception" of Murillo was procured, on the authority of M. Emanuel Gonzales, may prove interesting at the present moment:—"The column, in full pursuit of General Moore in his retreat, overtook two Capuchin friars, mounted on mules laden with wine; on questioning them, they were suspected of being spies, which was confirmed by the body of troops being fired on soon after by some Guerilla troops; the French threatened them with death, but Soult finding they had in their convent some fine Murillos, directed them to show him the way there. On his arrival he offered to purchase the painting, which was indignantly refused by the Father Abbot, who required Soult to give up the two friars. The General replied, 'Reverend Father, they are spies, and I should commit a great sin in letting them go at your request; they must die.'—'You are then inflexible?' said the abbot. —'As you are about your painting!'—'But the Prince of Peace offered us 100,000f. for it.'—'Well, I will give you 200,000f.' This offer was accepted. 'But you will grant the lives of my two brethren?' continued the Superior.—'Certainly,' said Soult, 'on condition you ransom them; the price of the ransom is 200,000f.' The unfortunate Abbot had no means of resistance. In one hour the fine picture was packed up in a baggage-waggon. One of these monks was the cook of the convent; the holy father invited Soult to stay dinner, and try his skill; but this he declined, saying, 'I should be afraid of having allowed you to ransom him too cheaply, if I were to taste food prepared by him.'"

The orangery, under the Gallery of Paintings in the Louvre, is to be turned into barracks for a cavalry regiment. It is melancholy to think that the least carelessness may set fire to the straw and hay necessary in such a place, and the whole of our fine collection be destroyed!—The Minister of the Interior and the Minister of Instruction have given 4000f. to M. Beulé, as an encouragement for his interesting artistic discoveries in the Acropolis of Athens.—In the court-yard of the Hôtel de Ville has been placed a statue of Louis XIV., of great beauty, by Antoine Coysevox.—A kind of Exhibition has been opened at the Hôtel de Ville, to furnish that palace with bronzes. The first prize was gained by M. Paillard; M. Barbedienne obtained the orders for the lustres of the Salle Napoleon; M. Lerolles, a lustre for the Salle des Cariatides, &c.—The first stone for the completion of the Louvre, has been laid by M. Casabianca. In the base has been inclosed the usual coins and a medal, on which is inscribed, "Achevèment des Tuilleries et du Louvre: Pose de la première pierre, 25 Juillet, 1852."

On the 20th July last, the usual rewards were distributed at the close of the Salon; some artists have been made chevaliers of the Legion d'Honneur, and others officers. The only thing worth mentioning is the transference of the honorary prize of 4000f., from M. Cavalier to M. Pradier's family; this although well as a tribute to departed merit, is certainly a great fault, as the "Sappho" is far inferior to many works of Pradier, and certainly far below the "Penelope" of Cavalier.

Havre.—Statues of Casimir Delavigne, and Bernardin de St. Pierre, have recently been placed before the Museum of Havre, their native city, with all the pomp of public celebration. How differently we treat our literary men! If we inaugurate a statue, it is that of some parliamentary orator, or distinguished warrior; and in some instances persons of very fleeting celebrity; but the men who have made English literature famed in all lands, have no monuments but their own pages.

Munich.—Professor Shraudolph is at Spires, busied with the completion of his frescoes in the Cathedral. When the cupola, the choir, and the transept are finished, he has still the walls of the nave and other portions to finish. The Rhine is now easily accessible to English travellers, and none should go near Spires without seeing this great work.—Kaulbach is gone to Berlin, in order to execute his "Homer" in the new museum, and at the same time to make drawings for the ornaments and smaller pictures by which the larger ones are surrounded.—Moralt is gone to Grau, in Hungary, in order to paint in fresco the newly erected Cathedral. The subjects are passages from the Bible, and others from the life of St. Stephen, who first introduced Christianity into that country. —The King of Bavaria has caused to be executed another painted glass window, for the cathedral of Ratisbon.

SCHOOLS OF DESIGN.

An authorised paper has recently been printed, from which we learn that in the five metropolitan schools, there are sixteen professors, masters, and assistant masters. The highest salary is 300*l.* with certain fees, and the lowest 32*l.*, also with a portion of fees. The head master who receives 300*l.* a year is occupied twenty-two hours and a half in the week, and the assistant master with 32*l.* per annum and fees, is engaged but five hours during the week. In the provincial schools there are forty-one masters receiving salaries ranging from 25*l.* to 300*l.* While on this subject, it is not inappropriate to state, that by a recent decision of the governing body of the "Department of Ornamental Art," it is intended to select the teachers of the elementary drawing schools about to be established, from among the most clever and assiduous pupils of the Schools of Design. The pupils so selected, will first undergo a series of preparatory training and study, at the central school, and during that period will be allowed 1*l.* per week, and the lowest salary on receiving appointment, will be 70*l.* per annum. This plan seems a judicious one in many points; it will afford certain employment to many, and it will provide the younger schools with approved and practical teachers, acquainted, by experience, with what their necessities require, and knowing also how to supply them. The wood-engraving class of the female students of the Metropolitan School of Practical Art is about to be reorganised and removed to Marlborough House, where it will be placed under the direction of Mr. Thompson, the able wood-engraver. Instead of meeting only twice in the week for two hours, the class is to meet daily, except Saturday, for three hours; pupils will, we understand, be expected to give some proof of their ability to draw on the wood, prior to their admission to the classes. This appears to us a judicious arrangement, inasmuch as wood-engraving is a mere mechanical process unless in the hands of an artist; and our own experience has long convinced us that a very large proportion of engravers have no claim to be so considered. The fees paid by pupils, which have hitherto been merely nominal, will for the future bear some proportion to the amount of instruction received.

Since the above was in type, we have received a copy, and herewith print the "return" to the "order" moved for by Mr. Alderman Copeland, to which we have made reference; it enlightens us upon matters of which we were entirely ignorant, and we may hereafter find occasion to analyse and comment upon its contents, for the document is certainly open to remark.

RETURN to an Order of the Honourable The House of Commons, dated 19th April, 1852;—*for* RETURNS "showing the Number of Masters and Assistant Masters in the Schools of Design in the United Kingdom;" "And showing the Amount of Salaries paid to each Master and Assistant Master, and the Time they are Engaged in the Several Schools."

METROPOLITAN SCHOOLS.

SCHOOLS.	NUMBER OF MASTERS.	Amount of Salary per Annum.	Number of Hours engaged per Week.	
Marlborough House	One Professor	£250	16½	With portion of fees.
"	Ditto	150	—	
Somerset House	One Head Master	300	22½	With one-fourth of students' fees (100*l.*).
"	One Deputy	200	37	With one-fourth of students' fees (100*l.*).
"	One Assistant Master	150	18	With portion of fees.
"	Ditto	70	13	Ditto.
"	Ditto	150	27	Ditto.
Westminster Elementary	One Assistant Master	100	10	
Female School, Gower Street	One Superintendent	200	15	Ditto.
" "	One Assistant Teacher	63	6	
" "	Ditto	50	17½	
" "	Ditto	50	17½	
Spitalfields	One Head Master	175	21½	
"	One Assistant Master	100	21½	
"	Ditto	40	12½	
"	Ditto	32	5	

PROVINCIAL SCHOOLS.

Belfast	One Head Master	300	40	
"	One Assistant Master	150	30	
Birmingham	One Head Master	300	30	
"	One Assistant Master	150	30	
"	Ditto	100	30	
Cork	One Head Master	300	30	
"	One Assistant Master	150	30	
Coventry	One Head Master	200	30	
"	One Assistant Master	25	15	
Dublin	One Head Master	300	25	
"	One Assistant Master	120	27½	
"	Ditto	120	27½	
"	Ditto	120	27½	
"	Ditto	100	15	
Glasgow	One Head Master	400	30	
"	One Assistant Master	200	30	
"	Ditto	100	30	
"	Ditto	50	6	
Hanley	One Head Master	200	16½	
"	One Assistant Master	50	16½	
"	Ditto	50	5	
Leeds	One Master	200	32½	
Macclesfield	Ditto	200	25	
Manchester	One Head Master	300	30	With portion of fees.
"	One Assistant Master	80	10	
"	Ditto	110	22	
Newcastle	One Head Master	150	16	
"	One Assistant Master	25	6	
Norwich	One Master	150	25	
Nottingham	One Head Master	200	36½	
"	One Assistant Master	125	32½	
Paisley	One Master	250	20	
Sheffield	One Head Master	300	24	With portion of fees.
"	One Assistant Master	150	19	
"	Ditto	100	15	
Stoke	One Head Master	200	18½	
"	One Assistant Master	50	18½	
"	Ditto	50	5	
Stourbridge	One Master	150	20	
Worcester	Ditto	150	24½	
York	Ditto	150	26	

CHEMICAL GLEANINGS.

Investigations on Madder.—M. Rochleder has recently made some important investigations on oriental madders, of which the following is an abstract: a decoction of madder having been formed, acetate of lime was thrown in, and a precipitate thus developed. This precipitate consists, according to M. Rochleder, of alizarine, purpurine, a small quantity of fatty matter, citric acid, traces of ruberythric acid, rubichloric acid, sulphuric and phosphoric acids.

Of these preceding materials the alizarine and purpurine may be separated from the oxide of lead, with which they are thrown down, by first decomposing the lead precipitate with sulphuretted hydrogen, and then treating the decomposed mass with alcohol, which dissolves out both *alizarine* and *purpurine*. On adding water to the alcoholic solution a yellow jelly, containing alizarine, is separated along with a small quantity of fatty matter and purpurine; the greater amount of purpurine, however, remaining dissolved in the alcoholic menstruum. Having removed the fatty matter from the gelatinous extract, by means of cold ether, the alizarine may be isolated by means of hot ether, which, on evaporation, leaves the colouring matter in the form of brilliant orange-coloured scales. When a mixture of alizarine and of purpurine is dissolved in caustic potash, and protosulphate of iron added, the mixture—if allowed to stand at rest in a corked bottle—deposits a black precipitate, the supernatant liquor becoming pervaded with a brownish-yellow fluid, and assuming a blood-red colour when exposed to the air. If hydrochloric acid be added to this solution, flakes of purpurine are instantly deposited. According to M. Rochleder, this substance may be reduced like indigo to the colourless state, assuming colour upon the absorption of oxygen.

The preceding substances are thrown down by *neutral acetate of lead*; if then the precipitate be filtered off, and *subacetate of lead* be added to the neutral liquor, a further deposition is caused of *ruberythric* and *rubichloric acids*, in combination with oxide of lead, from which the lead may be separated by sulphuretted hydrogen as before, and the acids finally isolated by treatment with boiling alcohol. Mons. E. Schunk has also been devoting himself lately to the investigation of madder, regarded as a tinctorial agent. His experiments go towards proving the correctness of the views advanced by Mr. Higgin, who believed that the colouring agent of madder, so useful in dyeing, does not exist ready formed in the root, but that it is the product of transformation of one of the principles contained in the madder. When madder is exhausted by means of cold or lukewarm water, the solution contains a substance to which M. Kuhlmann has given the name of xanthine; the aqueous solution of which is characterised by having a deep yellow colour, and possessing an extreme bitterness. If allowed to stand for some time at rest, or heated at a temperature of about 49° or 54° C., this solution of xanthine decomposes gradually; a gelatinous and flocculent substance being formed which holds all the colouring power; whilst the liquid, floating above, is altogether colourless. According to Mr. Higgin, xanthine during the operation is transformed into alizarine; this being due to the agency of a ferment, extracted from the madder by water simultaneously with the extraction of xanthine. This peculiar formation might be impeded by heating the liquid to ebullition, or by the addition of alcohol, acids, or acid salts.

Such are the views which the recent experiments of M. Schunck confirm in all their essential particulars, only the substance designated as xanthine is according to this chemist a mixture of *two* substances:—*rubiane*, the bitter principle, capable of being transformed into alizarine, and *chlorogénine*, the characteristic property of which consists in forming a green powder on boiling it with weak sulphuric or hydrochloric acid.

These two substances are very difficult to be separated from each other; M. Schunck succeeded in accomplishing the separation, by taking advantage of the peculiar tendency of rubiane to become fixed to certain porous bodies, such as sulphuret of lead, and animal charcoal.

He prepares rubiane in the following manner. Madder is exhausted by means of hot water, and the solution, while still hot, is treated by animal charcoal in the proportion of 30 grains of charcoal, to 500 grains of madder. After having stirrred the mixture, and allowed it to macerate for some time, the liquor is decanted, the animal charcoal is collected and washed with cold water, until the water no longer becomes coloured green, on the addition of hydrochloric acid after the charcoal. Having been thus washed, it is exhausted by means of alcohol so long as the alcohol is coloured yellow. The solution is now evaporated, the impure rubiane obtained dissolved in water, again precipitated by animal charcoal and taken up by alcohol. The greater part of the alcohol being driven away by evaporation, and sulphuric acid added, there result brown resinous-looking drops of rubiane.

Rubiane thus procured forms a hard brilliant amorphous mass, something like a hardened varnish in appearance. It is not deliquescent:—is easily soluble in water,—not so easily in alcohol,—and insoluble in ether. Its solutions are very bitter, and not capable of precipitation by subacetate of lead.

A Vegetable Wool.—Not far from Breslau in Silesia, in a domain called the prairie of Humboldt, there exist two establishments of a very peculiar kind:—peculiar not only in their respective objects, but also in their re-union. The object of the first of these establishments is to obtain a sort of wool or cotton out of the leaves of pines; that of the second to apply, as an artificial bath, useful in cases of disease, the fluid resulting from the manufacture. Both of these establishments originated with the intelligence of the superior inspector of forests, M. de Pannewitz, inventor of a chemical process by means of which the long delicate leaves of the pine may be converted into a woolly or cottony substance—capable of being spun, felted, and woven like wool itself. The *Pinus silvestris*, or wild pine, from which the new product is derived, is in great estimation by the Germans on account of several good qualities which it possesses; therefore instead of being permitted to grow wild, numerous plantations of it have been made, and which are now so large that they may be almost called forests. When planted in a light sandy soil it grows with rapidity, and imparts to the soil consistence and solidity. Associated with the oak it becomes a shelter under which the latter acquires great power and development, until in its turn it outgrows its protector. The use to which M. de Pannewitz has applied its leaves will no doubt be taken advantage of in other countries so soon as it becomes known. All the acicular leaves of the pine and fir tribe in general are composed of fasciculi of extremely delicate fibres, united by a resinous substance. By the action of chemical solvents the resin may be withdrawn, leaving the fibre in an isolated state. According to slight modifications in the plan of treatment, the woolly substance acquires varying degrees of fineness; thus rendering it applicable to purposes of varying delicacy. The only circumstance rendering the *Pinus silvestris* preferable to other members of the same tribe, is that of its possessing more elongated leaves.

Balance of Organic and Inorganic Life.—A curious instance of the manner by which nature maintains her balance of animal, vegetable, and inorganic functions, has recently been made known by Mr. Warington. This gentleman put some gold fish into a capacious glass vessel along with some growing plants of *Vallisneria spiralis*, imagining that the carbonic acid evolved by the fish would be decomposed by the growing vegetables; that oxygen gas would be given out and the cycle of functions would be complete. In this he was disappointed; matters were not as he expected. His fish pined, his water-plants drooped; a fungoid growth pervaded the whole vessel, and his mixed establishment was threatened with speedy destruction. Reflecting on the cause of all this he at length bethought himself that his aquatic colony, although complete in all other respects, lacked a scavenger. Portions of vegetable débris were continually decaying, and no provision existed in the establishment for carrying the decayed portions away. Thus the cause of the drooping of his fishes was evident enough, but the remedy did not seem quite so clear: how to complete the link in nature's economy he could not see. At length one morning as he was taking a walk, Mr. Warington observed a snail very busily engaged on a decaying stalk, on which he was breakfasting. He observed, moreover, that, by preference, the decayed portions of the stalk were consumed: whereupon the idea occurred of adding a few snails to the establishment. This was accordingly done forthwith, and matters proceeded well from that time. The unhealthy fungoid growths disappeared, the fishes revived, and the water returned to its original condition of purity. The result of this experiment shows us by what seemingly trivial means nature accomplishes her ends:—teaches us not thoughtlessly to set down the most humble member of creation as noxious or useless.

Poisonous Mushrooms.—Some time since a Belgian physician, M. Girard, drew considerable attention to the discovery of a method by which he imagined poisonous fungi might be deprived of their noxious qualities, and rendered adapted for food. His process consisted in treating them with a hot solution of vinegar and salt, by means of which he thought the poisonous principle might be effectually removed. His experiments were deemed at the time satisfactory; himself and children, some private friends, and public officials having partaken of mushrooms thus treated and which were of a recognisedly poisonous species. It seems, however, according to the more recent experiments of a botanist and a physician resident at Bordeaux, that the inferences of M. Girard were erroneous,—that mushrooms really poisonous cannot be in this manner rendered innocuous. The Bordeaux experimenters have gone further than this, and have demonstrated the important fact that botanical specific qualities are not in themselves to be accepted as the proof of nocuity or innocuity of mushrooms. That a fungus violently poisonous when grown in certain climates and under certain conditions of soil, may nevertheless be devoid of poisonous qualities when produced under modified conditions. Thus throughout Russia fungi are eaten almost indiscriminately, and in the neighbourhood of Bordeaux many species usually considered poisonous are ingested with impunity. With the view of testing by an *experimentum crucis* the theory of M. Girard, the Bordeaux philosophers macerated in hot vinegar and salt some mushrooms confessedly poisonous; cooked them subsequently and gave them to an animal. Death was the result. It cannot be too generally known therefore that the preliminary operation of M. Girard is insufficient.

General Diffusion of Iodine.—Mr. Stevenson Macadam has been performing some interesting experiments, having for their object to demonstrate the general, perhaps universal, distribution of iodine in plants and soils. His idea was first suggested by the recent investigations of M. Chatin, who proved as he imagined, that in the air, in rain-water, and in soils, an appreciable amount of iodine invariably exists; that the quantities of iodine thus present vary in different spots, and that its excess or diminution gives rise to certain diseases. Mr. Macadam imagines Chatin to have been in error, and believes that the iodine thought to have been separated from the atmosphere by that gentleman, was really due to the potash used by him during the analysis. The discovery of this source of error led Mr. Macadam to test various samples of potash—nearly all of which were demonstrated to contain iodine. Any iodine which really exists in the atmosphere Mr. Macadam believes to have been derived from the ocean, and borne aloft by those atmospheric currents which also cause the volatilisation of sea-salt, of which we treated in our last.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—A *soirée*, or evening entertainment with refreshments, was, we understand, given by the Royal Academy to the exhibitors, who on that occasion were received, and placed on equal terms with the members. The principle is a good one: for many reasons the plan should be encouraged; it brings artists together, at all events, once a year, and enables the tyros to cultivate acquaintance with the masters. Unhappily, the spirit, which for nearly a century has prevailed over the councils of the Royal Academy, still lives: we have looked in vain through the columns and pages of leading literary publications, for some notice of this evening's entertainment. The columns of a newspaper supply us with all the information we have been able to acquire on the subject. We print it *verbatim et literatim*, because it would be a pity to deprive the Academy of so elegant a tribute to its liberality:—"The president, Sir Charles Eastlake, decorated with his gold medal and chain, received the visitors, aided by the Secretary, Mr. J. P. Knight, and some half-dozen of his brother R.A.'s. Beside the exhibitors themselves, the presidents, or other officials, of the other Art-Societies, were invited, and a number of distinguished foreign artists, among whom we were happy to recognise Scheffer. The Duke of Wellington made a long stay, and appeared in good health and spirits. The pictures looked, on the whole, very well, as lighted up by gas, many were improved in appearance; some, on the contrary, lost the sweetness of their grey tones and were thus impaired. We noticed a profusion of pretty faces among the ladies, as might naturally be expected where so many of them were the wives of artists—no mean authorities as regards choice in such matters. Beards and moustachios were, of course, abundant. Tea and coffee, ices and confectionary were profusely supplied, and the evening went off excellently." Now with a gentleman at the head of the Academy, who is a scholar as well as an artist, and whose claim would be indisputable to high rank as a man of letters, one might have hoped for something like an effort to associate artists with literary men and women, upon an occasion such as that under notice. It has been a terrible error—that which sought to divide and separate them, so as to make the one in some degree the antagonist of the other: to make the critic grudging of praise and lavish of censure, and to prevent all of that personal knowledge which rarely fails in creating kindly sympathies, and leading to mutual aid. The Royal Academy has found its worst enemies where it should have had its staunchest friends—in the authors of the country: and unfortunately the hostility long and almost universally felt and expressed against that body has been extended to artists generally: so that in England there never has existed that union which might have produced incalculable benefits for Art. For this great evil we hold the Royal Academy responsible, and lament to believe that it is as great in the middle, as it was at the commencement, of the century. For evidence, we need go no further than this—the latest—the exclusive character of its *soirée*.

Associate Engravers of The Royal Academy.—In our advertising columns of the last two or three months appears an invitation from the Council of the Royal Academy, to such engravers as are willing to become candidates for the vacancy occasioned by the death of Mr. John Landseer, to notify their wishes and to send in specimens of their works. Now we are quite aware that when a vacancy occurs among the officers of any public institution, the practice of advertising for a successor is generally adopted, although there may be a score close at hand ready and willing to fill up the chasm, *because either honour or profit, or possibly both, are attached to the office*: but the announcement is published, we presume, that a selection may be made of the man best fitted for the post. It may have been the custom of the Royal Academy, for aught we know to the contrary, to make use of such means to recruit the meagre ranks of their Associate-engravers; but it is one infinitely below the dignity of the Academy; one, indeed, for which there would not be the slightest necessity, if Engraving were allowed to take the same high position to which all other departments of the Fine Arts are admitted. We regard it as a kind of pressing into the service where "volunteers" are scarce, and scarce they ever will be till placed on an equality with the others. No reformation however, can be expected till the boundaries of the Academy are enlarged, and we fear this will never be effected but by the "pressure from without." In the meantime the vacancy if filled at all, must be closed up with some name of third or fourth-rate rank, for we are persuaded no engraver of any eminence will, in the present day, subject himself to so questionable a privilege as that which belongs to the Associate-engravers of the Royal Academy. We have heard, indeed, that the matter is already settled, by the assent of one gentleman to be nominated, who would, without doubt, be elected from family interest and connection; and thus the Royal Academy might have saved themselves the expense of advertising, the matter having been arranged "out of court."

Invitation to Artists.—The Committee for conducting the Industrial Exhibition to be held in Dublin next year, propose to set apart a distinct and suitable portion of the edifice for the purpose of exhibiting, besides sculpture, pictures, not being portraits, in oil and water-colours, frescoes, drawings, and engravings. We know it was a matter of regret with many artists that paintings of every kind, such at least as strictly came under the denomination of works of Fine Art, were not admitted among the universal gathering in the Crystal Palace; and the public also felt the exclusion as one that ought not to have been. The Executive of the Dublin Exhibition, desirous of attracting to the shores of their country some of those productions which reflect so much honour upon the British school of Art, invite the contributions of our artists in furtherance of their plan, which is to make their Fine Art section worthy of the United Kingdom. Now this can only be done by some little sacrifice on the part of our leading painters, who will undoubtedly find their reward by a liberal response to the invitation. Unfortunately the Dublin Exhibition is announced to open in the same month as our Royal Academy, so that the interests of both will somewhat clash, and it is scarcely to be expected that men whose works are annually looked for in Trafalgar Square would absent themselves altogether for the sake of exhibiting in Dublin. But there is yet ample time to prepare something especial for the latter purpose, and we earnestly trust that some efforts will be made to show that English artists have some sympathy with the Irish people, by affording them such gratification and instruction as the best examples of Art cannot fail to impart. We believe that the management of the Dublin Exhibition is in the hands of men able and determined to carry it out in the most liberal manner, and who will most gladly recognise the cooperation of those willing to assist them in furthering their plans; but it will be necessary they should have early intimation from such artists as intend to contribute, that the requisite preparations may be made in the building with regard to space, &c. Mr C. P. Roney, the Secretary, will be most happy to receive communications at his office, 3, Upper Merrion-street, Dublin.

The Civil List of Pensions granted during the years 1851-2, contains the names of several persons distinguished in literature and science: but it is to be regretted that from such lists—honourable to those who give and those who take, for they are rewards of public services—the names of artists are at all times excluded. Our memory does not furnish us with a single instance of aid thus rendered to a profession which supplies as many "who serve the State," as either Literature or Science. We believe this omission is merely because the attention of government has never been called to the subject. There are many excellent artists who in "the sere and yellow leaf" are enduring the poverty they have never earned: there are numbers of widows and daughters of artists who are pining in misery and want. To such, a small share of the civil list pension money would be an immense boon; and we respectfully submit that their claim to it is quite as good and strong as that of those upon whom it is annually bestowed—astronomers, geologists, botanists, authors, and travellers—each and all of whom are mentioned in the latest published list.

Mr. J. E. Millais's two very clever pictures of the "Huguenot," and "Ophelia," have been purchased by the "Trade," who generally know how to make a safe investment. The former, we understand, has become the property of Mr. White of Maddox-street, and the latter of Mr. Farrer. We have long laboured to induce the purchaser of pictures by modern artists to eschew the picture-dealer, and to purchase direct from the easel without the intervention of parties, who are, of course, always trading for profit, and who are, not unfrequently, labouring to impose. Absurd prices are often asked and given for pictures by celebrated painters, merely because of their scarcity. People are resolved to have specimens by Messrs. So-and-so, cost what they will, and they go to the dealers because they cannot procure them from the artists, whose engagements are largely in advance of time. But picture-buyers should seek out those who are to be the Stanfields, and Landseers, and Websters of the hereafter. They may thus materially aid the progress of young and comparatively unknown artists, while investing money so that it shall have a large interest in a few years.

J. M. W. Turner, R.A.—It is not often that an artist leaves behind him that unquestionable interest which now attaches to the late Mr. Turner. He is a subject of universal regard—to all lovers of Art, in consequence of his paramount talent—to all the rest of the world, because he has bequeathed to the country a noble collection of pictures, and to his professional brethren the benefits arising from the wealth his genius had acquired. To his admirers we submit that one valedictory occasion is yet due, which would also be a temporary monumental consecration to his memory. We mean an exhibition of his works, of which one great end should be to show his phases and transitions. We can conceive no exhibition that would be more attractive than a collection of Turner's works, hung chronologically. The memory of much that he has done has been extinguished by the lustre of his maturity, and the splendours of his decadence. He has now been prominently before the world for more than fifty years, of which time not one hour has passed without some part of it being given, either in practice or profitable reflection, to his Art. These exhibitions have been tried, and may not have answered; but we do hope that this will not be adduced as an argument against an exhibition of the works of Turner. By the way, we have heard that the party disputing the validity of the artist's will, has withdrawn his claim, and that there is now no legal obstacle in the way of its being carried out according to the testator's intention.

New Light.—Mr. Stokes of Cambridge has been engaged in the investigation of some of the phenomena of light, and has been led to one of the most remarkable discoveries which has yet been made in physical optics. The ordinary prismatic spectrum showed light to consist of three primary colours, red, blue, and yellow, which by interblending appeared as nine chromatic bands, crimson, red, orange, yellow, green, blue, indigo, violet, and lavender—beyond the lavender rays no luminous effect could be detected. There are certain vegetable decoctions, and some oils, which transmit *yellow* light but reflect *blue*—some yellow glasses have also the same peculiarity. Mr. Stokes has shown that this blue light, which is of a very peculiar glittering silver blue, exists in the spectrum far beyond the point where it was thought all luminous effect ceased. If a decoction of the inner bark of the horse-chesnut is made, we obtain a yellow brown solution, which however reflects this blue light from its surface; with this one of the most beautiful of experiments can be

made. A clear glass-full of cold and transparent water is placed on a table in front of a window, if the sun shines the effect is more striking. Looking down into the glass carefully drop into the water five or six drops of the decoction of the chesnut bark; as this diffuses itself, clouds of the most beautiful silver blue float through the liquid exhibiting in a remarkable manner this "epipolised" light, as it is called. If into such a solution a prismatic spectrum is thrown we see all the ordinary rays well defined—then beyond the violet a dark space, and beyond this, the extra-spectral ray of silver blue becomes strongly visible. It is not improbable a still further extension of the spectrum may be detected. These discoveries tend to the elucidation of many points connected with the physical action of light which have hitherto been problems of great uncertainty.

Photography.—M. Adolphe Martin has just published, in the *Comptes Rendus*, his method of proceeding with the collodion, which we extract for the benefit of our readers:—The collodion which he employs is composed of an etherial solution of gun-cotton, obtained by treating 30 grains of cotton with a mixture of 750 grains of nitrate of potash, and 1500 grains of sulphuric acid. The cotton being well washed and dried is entirely soluble in a mixture of 10 volumes of ether and 1 volume of alcohol. This forms a definite solution of 15 grains of gun-cotton in 1800 grains of ether and 900 of alcohol: to this about 15 grains of nitrate of silver is added, changed to iodide, and dissolved in 300 grains of alcohol by means of an alkaline iodide. M. Martin prefers the iodide of ammonium. The plate of glass spread with the collodion in the ordinary manner is plunged in a bath composed of one part of distilled water, $\frac{1}{12}$ part of nitrate of silver, and $\frac{1}{20}$ part of nitric acid. This sensitive plate is fixed in the camera, and in a few seconds the impression is obtained, which is afterwards developed by being plunged in a bath of protosulphate of iron, and then washed with care. The image is negative up to this point: it is then plunged into a bath of the double cyanide of potassium and silver, by which it is converted into a beautiful positive. The bath of the cyanide is composed of about 2 quarts of water, 377 grains of cyanide of potassium, and 60 grains of nitrate of silver. We have converted the French weights and measures into English grains for the benefit of our readers.

Shakspeare.—We may here call attention to an advertisement in our present number, of a new, comprehensive, and gigantic edition of Shakspeare, to be edited by J. O. Halliwell, Esq., F.R.S., &c., which is to appear in twenty volumes folio, each play to be elucidated by entire reprints, of the novels, tales, and ballads which preceded it, and notes strictly illustrative of the poet's phraseology, of the facts he alludes to, the persons and places he names, &c., &c.; thus bringing as near as may be to the mind of the reader, the meaning which may have passed through his own. To make such comment the more complete, engravings will be introduced, picturing forth the objects alluded to, monumental effigies and personal relics of characters mentioned, antique views of places named, and archæological illustrations of every kind which conduce to this desirable end. This portion of the work is to be consigned to the direction of F. W. Fairholt, Esq., F.S.A., who equally with Mr. Halliwell, has devoted many years' time and thought to the collection of materials at home and abroad. It is surely to be hoped that so large and comprehensive a plan for elucidating the dramas of our great national poet by aid of the learning of the student, and the pencil of the archæological draftsman, should be attended with due appreciation and success. Mr. Halliwell's plan, so purely accurate in design, and appealing as it does to the educated lover of truthfulness alone, is one that can only be met by private subscription; he therefore proposes to print but one hundred and fifty copies for such persons as may send him their names; the work will therefore be in the position of a proof engraving, and those who possess it have in their keeping not only a correct and fine edition of the Poet's works, but a large body of Shakspearian literature, and a mass of illustrative woodcuts of rare and curious objects, forming a cyclopædia of curious reference for all time.

Panorama of Australia.—On the evening of the 10th of August, a moving panorama of "A Voyage to Australia" was opened to private view in the theatre at 309, Regent-street, where last year the panorama of Constantinople was exhibited. The Australian subjects are from sketches on the spot by J. S. Prout, the marine views by T. S. Robins, and the natural history by C. Weigall. The marine subjects are Plymouth Sound, the Eddystone Lighthouse, and a variety of sea views, altogether the best we think we have ever seen by Mr Robins. The views of Melbourne, the Valley of the Goulbourn, Geelong, the road to the Diggings, Mount Alexander, Sydney, Paramatta River, the Blue Mountains, &c., &c., must possess at this moment a paramount interest from the fidelity of the representation. A view of such a panorama is, as it were, a matter of business to emigrants, whether they be in quest of gold or a pastoral settlement.

The Great Exhibition Certificates.—The *Athenæum* thus describes Mr. Dyce's designs for the engraved headings of the certificates about to be issued to the various parties engaged in the Great Exhibition of 1851,—and of the form of certificate as it will be issued to each. The first of these—which will be varied in the terms of the certificate, so as to apply severally to the holders of prize and of Council medals, to those of whom honourable mention was made in the jurors' reports, and to the jurors themselves—represents Peace descending from Heaven in the form of a winged female, and scattering her wreaths over the emblems of Industry and of Science, personated in a woman with her distaff and a student with his book. In the second—which will be issued to the remainder of the exhibitors, and to the members of the Royal Commission, of the Executive Committee, and of the staff—Peace, also a robed female, has the olive branch in her hand, and the lion and the lamb in amity at her feet. The Crystal Palace is in the background; and young Science on the one hand has for his companion on the other a child who bears a cornucopia overflowing with the fruits of the earth.

The Grosvenor Gallery, through the liberality of the Marquis of Westminster, is once more open to public inspection, under certain regulations. Visitors who have obtained orders by previous personal application are admitted on Thursdays, between the hours of half-past one and five.

The Great Exhibition Prize Medal contains upon the obverse, beneath the busts of her Majesty and her illustrious consort, several dolphins of classic form, the meaning of which seems to have puzzled some of the recipients, if we may judge from the queries which we have received. The idea was adopted from the ancient and beautiful medals of Syracuse, which represent the head of the female impersonation of the city, with the dolphin beneath the bust, indicative of the maritime character of the place. It is again repeated upon its coins, those of Tarentum, &c. We understand that the applicability of such a symbol to our own "sea-girt isle," induced Prince Albert to make choice of it for the medal.

Haydon's Pictures.—The pictures by this unfortunate artist, of "Curtius leaping into the Gulf," "Christ in the Garden," "Napoleon at St. Helena," &c., are now for sale at a dealer's in the Strand, adjoining Exeter Hall; where also may be seen one of Northcote's best works, "Prince Arthur interceding with Hubert," a scene from King John, painted by the artist for Boydell's far-famed "Shakespeare Gallery." This picture, and poor Haydon's "Curtius," certainly deserve a better fate. They are both masterpieces of artists who merit a place of honour in some public gallery.

Prout's Sketches.—The sale of sketches by Prout, the materials collected in his continental tours for the pictures which occupied a long and industrious life at home, and which were sold by Messrs. Sotheby and Wilkinson, produced 1788*l.* 11*s.* 6*d.*; a large sum, when it is remembered that very few finished drawings were among them.

Eaton Hall.—For this seat of the Marquis of Westminster two colossal groups have been executed by Mr. G. Raymond Smith, from whose studio in the New Road they are about shortly to be removed to their destination. The first group shows a hunter mounted, and setting forth for a day's sport. The action of the horse, the eagerness of the dogs, and the character of the animals, are described with infinite spirit and truth. The second composition is the death, as showing a wounded stag seized by the dogs, assisted by the hunter himself, who, having dismounted, holds the noble animal by the antlers. The material of which these works are sculptured is Portland stone, each block originally weighing twenty tons, and the sites intended for their reception are the extremities of the two principal compartments of the flower garden in front of the windows at Eaton Hall.

The Velasquez Portrait.—That it is much easier to get into the meshes of the law than to get released when once entangled, the history of Mr Snare's picture fully proves: the matter is still *sub judice*, for a motion for a new trial, on the ground of surprise and excessive damages, was decided in the Edinburgh Court of Session on the 18th of June. The Lord President delivered the opinion of the Court and pointed out the questions which it involved. There was no question as to the genuineness of the picture, or the honesty and good faith of Mr Snare as its possessor. The only questions were, whether the Earl of Fife's trustees had acted wrongfully in the proceedings they took to get possession of the picture, and if so, what reparation was due to Mr Snare on that account? The verdict of the jury, finding for Mr Snare, was a just and proper verdict, but it was objected that the evidence did not justify the sum awarded by the jury as damages, and also that the defenders were taken by surprise with regard to the claim made for the loss to the pursuer's business, and were, therefore, not prepared to rebut it. It was not required of the pursuer to prove specifically his loss, but he had failed to bring forward sufficient testimony to this part of his case; the Court, therefore, decided to allow a new trial, and the following interlocutor was pronounced:—"Edinburgh, 18th June, 1852—The Lords having heard the counsel for both parties upon the rule granted to show cause why a new trial should not be had, set aside the verdict in this case, and grant a new trial, on the defenders paying the expenses of the former trial, in so far as those expenses are not available on the new trial; appoint an account of these expenses to be lodged, and remit to the Auditor to tax the same and to report." Since the above was written, it appears that all litigation has been set aside by Mr. Snare accepting an offer on the part of Lord Fife's trustees to pay the sum of 530*l.* in full of his claim for damages.

Iron Books.—At the Renard Works in Prussia sheet-iron so thin is manufactured, that it can be used for paper. A bookbinder of Breslau has made an album of it, the pages of which turn as flexibly as the finest fabric of linen rags. It is suggested that perhaps books may hereafter be printed for the tropics on these metallic leaves, and defy the destructive power of ants, if a white ink be invented for the printer's use. Of the finest sort the machinery rolls 7040 square feet of leaf-iron from one cwt. of metal.

Bronze Statue of Sir Robert Peel.—The memorial statue of Sir Robert Peel which has been executed for the town of Bury by Baily is bronzed, and has been exhibited, in its finished state, at the foundry of Mr. Robinson in Pimlico. The statue is strictly a portrait, with the simplest possible treatment, deriving from the metal a much greater degree of earnestness than from the plaster. The figure is ten feet in height, and presents the subject in ordinary attire, and in the act of speaking. The mass is a most successful example of Messrs. Robinson's method of casting; the figure having been cast entire, with the exception of the head, and by the employment of the black sand-facing used in common iron castings. Bronzing upon a large scale has always been considered a difficulty in this country; much credit is due to Mr. Robinson for its simplification.

REVIEWS.

SCENERY AND EVENTS IN SOUTH AFRICA. By THOMAS BAINES. Part I. Published by ACKERMANN & Co., London.

It would seem that as military expeditions are now conducted, the artist has become almost as essential to their complete arrangement as the commissary. Whether the former becomes a camp follower "on the staff," or only looks in as an amateur, we know not, nor is it of much purpose to our argument; it is quite certain, nevertheless, that the pencil goes forth to

"The red field of fame,"

wherever the sword leads it, perpetuating the horrors of the fight, and showing those whose happiness it is not to witness the realities, how battles are lost and won. Well, the representation of such scenes may not be without its uses. The first part of Mr. Baines's publication would not have induced the supposition that he had even the remotest share in the late campaigns in Southern Africa; but he is described in the title-page as "Draughtsman to the Forces under General Somerset," and the series is intended to include some of "the most interesting objects in the seat of the present war;" our preceding remarks, therefore, are scarcely misapplied. We were lately called upon to notice an admirable work on African Scenery, by M. Bernatz; that of Mr. Baines will form a suitable companion to it; the localities which each professes to illustrate being totally and entirely distinct, so that neither trespasses on the domains of the other. Six cleverly executed lithographic prints make up the first part; the subjects are far from warlike,—natural scenery and representations of Kaffir life; such as a "Council of Kaffirs," a "Waggon broke down, crossing the Drift," "Bushmen hunting," and "Kaffirs leaving the Colony," &c. There can be little doubt of the fidelity of these sketches, so characteristic are they of all we have heard concerning the races of semi-barbarians which of late and even now are causing so much anxiety, trouble, and positive loss in our African colonies. The social character of the natives, and the geographical features of a land where so many of our countrymen are engaged in a deadly struggle, are undoubtedly objects of national interest; a residence of ten years among the scenes he illustrates would give to the artist every opportunity of acquainting himself with their peculiarities; of this he has largely availed himself, and would place what he has seen before the public in as agreeable a manner as the not too refined quality of his materials will admit; but a Kaffir village is not a street of palaces, nor are the ladies who inhabit it quite comparable in personal attractions with the Donnas of Spain, or the Houris of the East.

WILLIAM OF WYKEHAM AND HIS COLLEGES. By MACKENZIE E. C. WALCOTT, M.A. Published by D. NUTT, London and Winchester.

The historical records of our great public schools and academical institutions have a wider interest than they assign them who would limit such interest to those educated therein. Inasmuch as the majority of our most eminent men have sprung from these foundations, it is incontrovertible that they possess a national influence which affects all in some degree; they are the soil in which grow statesmen and warriors, philosophers and divines, in whose keeping are the destinies of the country. To William of Wykeham are we indebted for the establishment of Winchester School, St. Mary Winton College, and New College, Oxford. A learned and devout man was the son of the stout yeoman, John Longe, of Wykeham; he had attracted the notice of Sir Nicholas Uvedale, governor of Winchester Castle, who, taking the youth into his service, laid the foundation of his future success; and it is singular to remark how, in those times—the fourteenth century—the same individual is frequently found occupying posts and performing official duties that seem totally incompatible with each other. When Edward III. returned from the siege of Calais, in 1347, he spent some days at Winchester. Wykeham was then only twenty-three years of age, but he had already manifested his skill in architecture, and was a profound mathematician; the king stood much in need of engineers and architects, and his learning, united with a comely countenance, courteous manners, and fine person, found favour with the monarch, who soon after conferred upon him his first benefice. In 1356, he was appointed "Clerk of the King's Works," in certain manors, and surveyor of the works at Windsor and other royal properties, and, from an extract from the "Issues of Exchequer," we find certain monies paid to him, as "Ranger of the Forest," for the "keep of the King's eight dogs;" and, in 1357, in conjunction with two other persons, he was entrusted with the sale of the "beasts" in Windsor Forest. As Warden of the Coast Castles, Mr. Walcott speaks of his fortifying those localities, and repairing the works already built; all these matters seem to us strange pathways, so to speak, by which a bishopric and the High Chancellor's woolsack were to be reached, and noble seats of learning were to be raised and endowed; but William of Wykeham was an extraordinary man in an age when light began to break through the mass of intellectual darkness, notwithstanding the strife of polemical sects, and the loud din of sanguinary wars, which prevailed over the whole of Europe. Mr. Walcott's biography is compiled with much industry of research in hunting out facts in connection with his subject, many of which are both curious and instructive; but he writes eloquently and with merited warmth when he feels that the historian may not inappropriately become the moralist; for the truths and traditions learned in childhood and youth keep green in our memories, and we love to talk about them amid the tumult of maturer years, and the weariness of advancing age. We entirely agree with him in the advantages derived from great public schools, when under judicious and careful management; it is our decided opinion, that we owe, in no slight measure, to such establishments, the high intelligence, manly bearing, and honourable feelings which are still, and we trust may ever be, the characteristics of the English gentleman. If there be any one sceptical upon this point, let him just glance over the roll of distinguished Wykehamists, at the end of the volume, and if he yet doubt, he must acknowledge it contains the names of not a few of the "worthies" that make up England's great and good men.

THE MUSEUM OF CLASSICAL ANTIQUITIES. No. VI. Published by T. RICHARDS, London.

There are some ingenious and learnedly written papers in this part of the above serial. One on the Ancient City and Port of Seleucia Pieria, in Syria, by Dr. Yates, establishes, from existing remains, certain points connected with their early topographical history, and especially refers to the labours of the engineers in forming the basins of the port and supplying them with water by means of aqueducts tunneled with great difficulty through massive rock-work. The engravings of these tunnels remind us of some of our railway scenery. The Throne of the Amyclæan Apollo, found in Laconia, by Pausanias, and described by that writer, affords Mr. W. W. Lloyd an opportunity to descant, with much classical knowledge, on what he rightly terms "one of the most complicated webs of Greek tradition." Of greater interest to us is the contribution by Mr. E. Falkener, on the Ancient Theatres of Vicenza and Verona, those noble monuments of Roman opulence and grandeur. These edifices are of course now in ruins, but the writer has furnished engravings of the latter, compiled from drawings by Palladio, Caroto, and Cristofali, which enable one to form a tolerably correct idea of their magnitude and splendour. The theatre and *naumachia*—or places for sham naval fights and amusements — of Verona, are especially magnificent, backed as they were originally by a continuous slope of hill, on which noble terraces were formed leading to the summit where stood the capitol. Little was known of this theatre till about 1836, when the antiquarian researches of Signor Andrea Moyna led him to search into its hidden mysteries, and his liberality induced him to make the most generous exertions to bring to light whatever remains of its beauty. The result of these labours is made known to us by the pen and pencil of Mr. Falkener, in an agreeable and efficient manner. This number of the "Museum" well sustains the character of preceding parts, and affords profitable as well as pleasant reading for the lover of classic art, no less than the professional man and antiquarian.

ILLUSTRATIONS FROM THE GOSPELS. After forty original Drawings by FREDERICK OVERBECK. Part VII. Published by HERING & REMINGTON, London.

We have on more than one occasion spoken of this work as the preceding numbers have come into our hands. The seventh part which has just made its appearance sustains equally with the others the reputation of the distinguished German artist. "Christ's Entry into Jerusalem" exhibits some charming groups skilfully arranged, but all subservient to the principal figure. "The Release of Barrabas" we like less as a composition; the air and attitude of the "notable prisoner" are like those of a maniac; but this print is charmingly engraved by F. Ludy. "Christ washing the Feet of his Disciples," is one of those simple and touching designs which seem to belong almost exclusively to the modern German School. The "Parable of the good Seed and the Tares" is finely conceived; the sleeping husbandmen, as they lie idly on the ground, are admirably drawn, and most ingeniously disposed; the "enemy," with cloven feet, is busy scattering the unprofitable seed, his eye vigilantly watching the sleepers lest they awake and discover the mischief he perpetrates. Overbeck has in this work preached a sermon which no oratory of the pulpit could render more effective as a sound and powerful lesson.

TRANSEPT OF THE GREAT EXHIBITION BUILDING. By LOUIS HAGHE. Published by ACKERMANN & Co., and DAY & SON, London.

A very large lithographic print in colours, representing the most pictorial part of the late Crystal Palace which, we presume, is destined again to lift up its fragile walls, not now for the wonder, but for the enjoyment, of the multitude. The subject in the hands of such an artist as Mr. Haghe could not be otherwise than skilfully treated, and he certainly has produced a work which, when

"Distance lends enchantment to the view,"

is most effective. The principal refreshment court occupies the foreground; the painter has filled it with visitors revelling in the luxuries of ices, coffee, and the more substantial viands in which we all of us were more or less forced to indulge in the midst of so much heat, fatigue, crowding, and excitement. The scene is altogether a very busy one, perfectly realising the *actualité*, as our French neighbours would say, of the original. It is one of those pictures which, had we never seen the reality, would bewilder us with speculations as to whether it were a fact or a picture—a "vision of the mind," or a vision of matter that our other senses could recognise.

LANCASTER. Lithographed by J. NEEDHAM, from the Picture by W. LINTON.

A most picturesque view of a locality that presents very many attractive features to the artist. Mr. Linton has chosen a point which brings them all within the focus of the eye; from a track of ground of considerable elevation, rocky, and broken into ravines overhung with foliage and brushwood, it ranges over the capital of the ancient "duchy," with its venerable castle and other edifices occupying the centre of the picture, and thence to the levels beyond where Morecombe Bay interposes its waters between the meadows and the range of bold hills known as the "Lake Mountains." The print has, no doubt, been very faithfully copied from the original picture, as it shows the peculiar excellences of the artist's style in his full and rich pencilling: there is, however, a degree of "woolliness" in the transfer which we should have been pleased to see otherwise.

LA LUMIÈRE: REVUE DE LA PHOTOGRAPHIE, BEAUX ARTS, HÉLIOGRAPHIE, SCIENCES.

This Parisian journal, which has now reached its thirty-third number, continues to inform us of the progress of photography on the continent. The present number contains some valuable communications from M. Guadin, and other celebrated photographic artists, and, in addition, much general scientific information. The advance of the art in France is very striking, when placed in contrast with our own uncertain progress. In one establishment alone, not less than 1000 positive impressions of views of places celebrated in the history of the world are taken daily, employing a large number of persons. These pictures are sold at two, three, and four francs each, and most eagerly purchased.

THE BURIAL SERVICE. Engraved by G. WENZEL, from a Drawing by E. V. B. Published by ADDEY & Co., London.

There is some indistinct recollection in our mind of having seen previous examples of the pencil of this artist, whom we believe to be a lady; if we are right in our latter conjecture, she will, we are assured, feel it no offence to her sex to say that she possesses the talent of a "master." The composition of this subject is beautifully simple, and very effective; the figures have a statuesque character and expression, in their drawing and treatment, which greatly adds to the impressiveness of the scene. The engraving, there is no doubt, is a facsimile of the original sepia drawing or sketch.

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DECORATIVE ART

ANALYTICALLY CONSIDERED.*

CHAPTER III.

IN the preceding chapters we have attempted to define the aim and scope of Decorative Art, and to set forth both the nature of the materials which the designer may employ, and the mode of treating them for decorative purposes. We have said that all organic and inorganic forms, as well as those resulting from man's ingenuity, are admissible in decoration; and adopting the opinion that natural forms should be treated conventionally, we have shown the reasonableness of that opinion, and also indicated the manner in which the art of conventional representation may be attained. Our intention in the present paper is first to offer a few remarks on the construction of ornament; secondly, to bring out more fully our views in connection with some points already in part discussed; and, lastly, to lay down some further rules respecting the objects to be represented in decoration, and the mode of applying ornament under certain circumstances.

There are, perhaps, few subjects within the range of every-day life that present greater difficulties to the analytical investigator than that of the construction of ornament; for, while all will admit that "the function of ornament is to make us happy," and that it is the beauty of the ornament which produces this effect, we have yet to learn wherein consists the beauty of any given form; although it may be in our power to point out what causes the absence of beauty in objects which we may choose to denominate ugly. Some forms are allowed on all hands to be beautiful; while the right to that title in others is not so generally admitted: the cause of this, however, is not at all apparent, for to these same forms the term graceful may be universally conceded. Analogical reasoning would lead us to infer, that if any rules were deducible for determining what is beautiful in form, there must exist some abstract figure which is the perfection of beauty, and that a departure therefrom must of necessity be a retrogression from perfection. But an hypothesis such as this would be at once denounced absurd, because it is opposed to our experience of the workings of nature. Even that veteran essayist on Decorative Art, Mr. D. R. Hay, in his earnest strivings to render beauty amenable to a fixed and undeviating rule of proportions, has not only failed to discover that form which may be set up as perfection, but has felt the necessity of admitting the existence of two kinds of beauty—viz., symmetrical and picturesque, the latter of which is altogether unmanageable under his system of harmonic ratios. In order that we may arrive at some tangible fact in relation to this subject, let us analyse the impression which a thoughtful inspection of any natural production leaves upon the mind, and we shall find that the object we have inspected must contain two distinct and visible properties to have produced that impression: a careful examination of these may assist us to at least a partial solution of that very difficult problem—"To find the constituent parts of beauty." If, for example, we contemplate a tender blade of grass beaten about by the relentless wind, we shall perceive that it is equally as well fitted to weather the storm as the sturdiest oak of the forest. This sustentative faculty is due to its constructive peculiarities, which admit of a voluntary yielding to the blast; and no sooner do we perceive this than we experience a sense of the fitness of the form to the circumstances of the plant. The presence of this fitness is we believe an essential element of beauty; for in its absence, as in a maimed limb or a crooked spine, the impression of beauty is wanting. We shall readily understand that every example of animal and vegetable life possesses this property, for it is truly its means of defence, and therefore those which had it not would soon become extinct. It would seem to follow then, that beauty to be properly appreciated requires the exercise of the reason; and such is no doubt the fact; although, for the sake of dividing ornament into two classes, we may hereafter appear to ignore this conclusion. But in beauty we find yet another property, which has reference merely to the eye, and is believed by many to be the only one essential—this is variety. Thus the contour of any beautiful form will present lines of an irregular or varying curvature, which can only be appreciated at their true value by the experimental substitution therefor, in decoration, of rectilinear or circular figures: with the one the eye is pleased—but the other kind the eye only endures. Beauty then contains, we will not say consists of, two properties which may be denominated *fitness* and *variety*.* An ornament or decoration, to be really what its name implies, must consequently be so constructed as to comprise these two properties; but as it cannot, from the nature of things, possess that constructive fitness which we have said belongs to the beautiful forms of animal and vegetable life, it must take to itself an equivalent property, and that is *appropriateness* to the thing decorated. Without this the most elegant ornament will certainly fail in its effect, and perhaps displease; whereas, if this one point be regarded, the meanest geometrical form will become an acceptable ornament.† We have now arrived at the fact, that ornaments properly so called are types of beauty; and at first sight it would appear highly desirable, since variety is a great point to be aimed at by the decorator, that new forms of beauty should, if possible, be obtained suitable for being worked up into appropriate decorations. So prevalent was this notion at the time that Dr. Brewster introduced the kaleidoscope to the notice of the public, that it was at once hailed as a valuable prompter to the inventive faculty of the designer; from its supposed capacity to act as a tabular list of words has been known to do on an orator, or the pictures in a coal fire upon the imaginative artist. Impressed with the same opinion was no less an authority than Mr. Hay who, if we understand rightly what he has written, "promises to become the founder of a school of æsthetical philosophy, profound as the academies of Plato, and diffused as the Peripatetics of the Porch." This gentleman (who, we must candidly admit, has been one of the most indefatigable searchers after "the beautiful" that this or any other country has produced), with the laudable view of advancing Decorative Art, published, in 1844, a series of original geometrical diaper patterns, accompanied with an essay on ornamental design, wherein, speaking of geometric diaper ornaments, he makes the following remark: "Perhaps the most beautiful specimens of this class that have been handed down to us, are those of the Alhambra, and they have been used in various manufactures for so long a period that they are now exhausted, and have become, from constant repetition, wherever they could be applied, too familiar to the eye; while, from being copied by the ignorant, they are often much deteriorated and deformed. *Something new in this style of ornament is therefore required*, and the author trusts that the present series of designs will supply the desideratum." Now before propounding a system for obtaining a given result, as Mr. Hay has done in this work, it is only reasonable to expect that the founder of "a school of philosophy profound as the academies of Plato," would have ascertained whether the result itself was desirable. This we fear Mr. Hay failed to establish, and, if our supposition be correct, his labours may have tended to confirm in the minds of the unthinking a notion which is prejudicial rather than advantageous to the interests of Decorative Art. That a succession of new forms of ornament is required to satisfy a pure taste is by no means obvious; on the contrary, an examination of the practice of the Greeks would lead to an opposite conclusion. In their works we can find a pretty steady adherence to a few well chosen forms, viz., the fret, the wave scroll, the echinus, the astragal, the anthemion, the guilloche or plat, and the volute, which are styled by Mr. Wornum as the characteristics of Greek ornament. If the use of these few simple elements, with little else in addition, produced, in the skilful hands of those great masters of Art, such beauty of decoration as to serve as a pattern for future ages, this fact must go far to ignore the notion that a succession of new forms of ornament are required in order that pleasing effects may be obtained; while at the same time it indicates that when modern decoration fails to afford satisfaction, the defect must be looked for elsewhere than in the want of novelty. We have said that the barbarisms noticeable in modern decoration, are in great part owing to the insensibility of designers to the line of demarcation which exists between Decorative Art and Fine Art, but we believe that the desire to obtain variety by the introduction of new and hitherto unknown forms has also had a large share in debasing

* Continued from p. 236.

* When speaking on the same theme, Mr. Digby Wyatt says, "We have now arrived at a recognition of the four principal elements which invariably concur in producing those emotions of delight which may be regarded as infallible tests of our contact with real beauty in the productions of nature—variety—fitness—simplicity—contrast."

† Mr. Redgrave, in a letter addressed to Lord John Russell, dated September, 1846, makes the following just remark:—"The ancients deeply studied *fitness* in all their works, but their designs are applied by the moderns without any regard to that fitness; hence mural crowns and wreaths of victory decorate the front of a spirit shop; and in the interior of a church (as at Dorney, in Berkshire) we find lictors' rods coupled with the thyrsus of Bacchus, in a Christian temple. These faults are more apparent in architecture, since that art has become almost wholly one of imitation and precedent; but the incongruities are equally great in many other applications of design."

decoration. From the growth of this practice which followed the introduction of the imitative style of treatment, we may date the extinction in Europe, of the severe style of ornamentation (when the imitative could by any possibility be employed), and the rise of the Cinque Cento, followed by the Louis Quatorze, the Louis Quinze, and finally the Rococo; wherein scrolls, strap-work, heads projecting out of flowers, and numberless other absurd and unmeaning devices, form the chief elements of the design. If the cultivation of these styles is desirable, then by all means let us adopt the kaleidoscope, or Mr. Hay's, or Mr. Any-body-else's system for producing new forms; but if on the contrary it be conceded that the art of ornamentation should be made amenable to the rules of common sense, an opinion which is certainly gaining ground at the present day, some effectual means should be taken to prevent the further introduction of those hybrid fantastical absurdities which are the very essence of the later styles of decoration; and we know of no better mode than the utter rejection of whatever of form may lay claim to novelty. Variety will then have to be sought for in the only way in which it may legitimately be attained, and that is by a just and appropriate arrangement and use of known types of beauty; for the combination of symmetrical ugliness will afford little pleasure; whereas the capacity of these types to produce elegant decorations is limitless, as will be admitted when we consider the changes of which an alphabet is susceptible in the construction of words, or the numberless melodies into which the notes of the gamut may be composed.

We have stated that when representing natural forms in colour, no attempt at getting the appearance of rotundity, or the reverse, is admissible. This system of conventional representation, we are aware, debars the use of gradations of tint as well as shadow, and renders it impossible to show the bloom of the peach, or the softened hue of the rose in decoration. But it is to prevent pictorial display, and to restore to this art the æsthetic value which it formerly possessed, in its own proper right, that we would urge a return to the practice which universally prevailed at an earlier period, and is even now carried out with marked success in India. The objection, that this mode of exhibiting organic forms is unnatural, carries with it no weight; for it is not nature that we desire to behold in every hole and corner of our habitations, and much less bad imitations of her loveliness; but it is simply beauty of colour or form, or of the two in combination, associated with objects that admit of ornamentation, that we care to look upon: if this be provided, the mind of even the most critical will never, except by a forced act of volition, recur to nature for proofs of the monstrosities which the designer has placed in view. We may state it as an unquestionable, though too often disregarded fact, that form and colour have not, of necessity, any connection with each other in the mind; and that therefore it is over-fastidiousness to complain of the substitution of unnatural for natural tints. To revert to Fine Art for an illustration of this, a noble statue, say, of a lion, whether executed in white marble, in red granite or in bronze, would call forth as much admiration as a pictorial representation, possessing equal artistic merit, notwithstanding that, in point of colour, there could be no greater departure from nature than that displayed by the statue. Indeed to the most casual observer it must be evident that we are capable of enjoying the beauty of natural forms, irrespective of the colour which pertains to those forms; and it is no less clear that we also value colour for its own sake, irrespective of the form in which it may be presented; or why do we delight in the glitter of jewels, or the flashings of labrador, or pearl? This is well understood by the Indian designers of the present day, who scruple not, as in the embroidered table-cloth marked W. 69, in the catalogue of articles of Ornamental Art, now exhibiting at Marlborough House, to set leaves of divers tints upon the same stem, in defiance of all natural laws but that one which the decorative artist must never violate, viz., harmony of colour. We shall have occasion to notice that the ancient glass painters worked under a strong conviction of the value of colour; and we may perhaps be able to show that the perfection which their art attained about the eleventh and twelfth centuries, is chiefly owing to the subjection of form to the dominion of colour in their works. It is not our intention to treat of the arrangement and distribution of colour, as that is a matter which has no exclusive reference to Decorative Art, and requires no remarks of ours to set forth its importance to the designer; but our object in recurring to this subject is to show that what we have before advanced is not the enunciation of a fanciful whim, put forth for the sake of novelty, but a recognition of a system founded on reason, and, although diametrically opposed to the prevailing taste of Europe, obtaining nevertheless no slight amount of admiration from intelligent connoisseurs.

With respect to the representation of natural objects in decoration, we have an important reservation to make, which is, that painted imitations of natural productions which possess an appearance that has been artificially obtained, are inadmissible for decorative purposes. Thus, we object to the practice of imitating by means of surface colouring, the graining of woods, the mottled or veiny appearances of marbles, and the sparkling or glowing effects of precious stones. Our reasons for this are: 1st, that Decorative Art is not properly an imitative art; and 2nd, that the practice, at the best, shows nothing but manipulative skill which, when unassociated with artistic feeling and intelligence, is simply contemptible, as power without purpose always must be.* We might object to the achievements of the grainer, on the ground that they are intended to deceive; but, whatever the intent may be, we must certainly acquit him of the perpetration of the crime. There is yet another class of natural objects which, under an artificial aspect, is not infrequently made to figure in decoration, but, as we consider, with a very bad grace, as they are wholly unfitted for the purpose. The objects to which we allude are fruits cut through at the core into corresponding parts; seeds, with or without their husks, split into two at their natural divisions; and convolute shells, as the ammonite, sawn down the middle to display their internal structure. By this means counterpart forms are obtained; which, when applied to a design, give it a degree of symmetry, at the expense of beauty and good taste.

It may appear singular to the reader that, while advocating a return to what may be truly called a severe style of ornamentation, we should admit the propriety of introducing representations of human works, the use of which has opened the door to the endless vagaries that are constantly to be met with in modern, and particularly in French, decoration. Our approval does not, however, extend to the indiscriminate use of this class of forms, but it is confined to their application for the purpose of expressing some idea or relation that could not otherwise have been set forth by the designer. For such purpose, we believe, they may be legitimately employed; as they are capable of expressing either alone, or in combination with typical representations of organic or inorganic forms, the most elevating thoughts that find a dwelling in the mind of man. We must, therefore, join issue with Mr. Ruskin when he says: "I conclude that all ornament is base which takes for its subject human work; that is, it is utterly base, painful to every right-toned mind, without perhaps immediate sense of reason, but for a reason palpable enough when we *do* think of it: for to carve our own work, and set it up for admiration, is a miserable self-complacency, a contentment in our wretched doings, when we might have been looking at God's doings. And all noble ornament is the exact reverse of this: it is the expression of man's delight in God's work." How opposed is this to the feeling of the poet who, speaking of the image of the cross (a figure of man's device), says:—

> "To me it is
> Suggestive of bright thoughts and hopes in Him
> Whose one great sacrifice availeth all,
> Living and dead, through all eternity."

Mr. Ruskin must certainly, when writing this condemnatory passage, have forgotten, in his eager haste to denounce the indiscriminate use of "human work," that Decorative Art has its poetical as well as its prose side; and that, when the poet stoops the lowest for his similes, he is apt to find what is most fitting for his purpose. It is, however, the prose side of his art exclusively that too often engrosses the attention of the designer, whose aim is to gratify the eye. This end may be attained by the display of a graceful flow of lines, by quaint and intricate devices, or by a happy combination of colours. But a higher class of ornament is that which requires the exercise of an intelligent perception for its appreciation. It is obvious, therefore, whether decorators acknowledge it or no, that two kinds of ornament exist—viz., suggestive, and non-suggestive. The latter class, which may be termed physically appreciable, has a far more extended application than the former, or the mentally appreciable; inasmuch as non-suggestive ornament is properly found in connection with all manufactures which are not strictly utilitarian, or do not subserve the bare necessities of life; while that possessing a suggestive character, from being liable to be degraded, or lose its meaning by misapplication—as when the "symbol of our creed" is depicted on an oilcloth, an example of which desecration was furnished by the Great Exhibition,—has consequently a more limited use. It is important for the decorator to bear in mind that, when suggestive or symbolical ornament is employed, it should be set in a place of honour, where it is neither liable to be trampled out or defaced, like the pattern of a carpet, nor knocked off, like the spout of a jug. As a general rule, we think that this kind of ornament should not be applied to domestic manufactures; but while we write, exceptions crowd upon our memory, inducing us to leave this point, at least, open to the judgment of the designer.

* Mr. Owen Jones, in relation to this subject, says, "The principle which should regulate the employment of imitations has never yet been defined; it appears to me that *imitations are allowable whenever the employment of the thing imitated would not have been inconsistent.*" To our mind this is a very unsatisfactory definition, for it does not go to the root of the abuse.

We have now set out what we consider to be the leading principles on which the science of decoration—if such term be allowable—is based: our next duty is to show the manner of applying these principles to the various branches of manufactures which are susceptible of ornamentation, and to examine how far modern practice runs parallel with our views. For carrying out this plan, it will be convenient first to direct our observations to that order of decoration wherein non-suggestive or physically appreciable ornament is employed, and afterwards to consider the nature and use of suggestive or symbolical decoration. There are, however, some minor rules to which it is now necessary to call attention, as they have, from their general bearing, an importance second only to the principles before enunciated, and should therefore precede the special remarks which we have to offer on Art-manufactures. One of these rules refers to a fact that, for aught we know to the contrary, may indicate a physical defect in the parties who have realised it; but however that may be, as it is very generally felt, it is the duty of the designer to provide against the annoyance arising therefrom. The fact to which we allude is this:—when an ornament is, from its isolated position, capable of being received upon the retina of the eye in its entirety, its frequent repetition on the same extended surface, no matter how beautiful the individual device may be, becomes displeasing, approaching even to disgust. This peculiar effect of detached ornament, it is evident, was well known to the Moors, who carried the physically appreciable order of decoration to the highest pitch it has ever attained; for, if we refer to Mr. Owen Jones' or Mr. Lewis' illustrations of the Palace of the Alhambra, we shall find that isolation was always eschewed, while repetition of design was the rule of their working. If, then, the beauty of Moorish wall-painting be admitted (and we must certainly confess to this weakness), it is not by reason of a design being repeated that the eye is offended; on the contrary, not a few of the classical borders, in common use at the present day, owe their beauty almost entirely to repetition; the pattern being composed of two or three simple forms—as the egg, or the lotus—with a filling up in the spaces between the repeats; a solution, therefore, of this seeming enigma must be elsewhere sought. For this purpose let us examine the mode adopted by the Moors, for the construction of their decorations, in the Alhambra Palace. In the piazza of the "Court of Lions," the space immediately above the turn of the arches is occupied throughout with an endless repetition of one simple pattern, somewhat resembling a "four-leaved shamrock;" we are not left, however, to the misery of attempting to count the number of the repeats, for a bold projecting lattice-work, filling the spaces between the repetition devices, leads the eye up to a terminal horizontal line near the roof, and throws back the pattern into sunken panels. In none of the examples which the illustrations of this palace afford, is the eye allowed to settle on one spot and isolate a portion of the design; but a structural unity is maintained in every part; and where the repeats are not knit together by prominent interlacing and continuous lines, they are formed so as to fit together like the pieces of a puzzle, and produce a uniformity of pattern; or they are arranged so as to constitute a new design. This is a point which is very generally overlooked by our decorators, and, as a consequence, the effect of much elegant ornament is entirely lost. The reason for this is well stated in the following passage which commences chapter vi., vol. ii., of Mr. Ruskin's "Modern Painters." It runs thus: "All things says Hooker (God only excepted) besides the nature which they have in themselves, receive externally some perfection from other things; hence the appearance of separation or isolation in anything, and of self-dependence, is an appearance of imperfection: and all appearances of brotherhood are pleasant and right, both as significative of perfection in the things united, and as typical of that unity which we attribute to God."

We must trouble our readers with one other rule having an extensive application, and for those which remain to be expressed we shall find suitable opportunities for pressing them upon the attention of the designer, when speaking of those manufactures to which they more particularly apply. The rule in question is to this effect:—When decorating vessels of capacity, and indeed all articles of bulk, in contra-distinction to tissues, it is desirable to construct the design so that it may assist in developing the basic or structural form of the article on which it is to be placed; but it is absolute that the design must not contain representations of structural features, as sunken or raised panels, or embossings. If these are required they must be real, that is, formed out of the material of which the article is composed; for imitation of these features by colour or shade is an attempt at structural deceit; which is, under all circumstances, reprehensible. Nor must the design consist of raised ornaments which by their arrangement will render it difficult to realise the structural form of the decorated article.* In the one case we should have "human work" used otherwise than symbolically, which practice we have condemned, and in the other the decoration, which is essentially an accessory or addition to the thing decorated, would hold the chief, instead of a secondary place. We are now in a condition to estimate applied ornament at its true æsthetic value, and this will form the next subject for our consideration.

A. V. N.

ON THE

COMPOSITION OF THE MATERIALS

EMPLOYED IN THE

FABRICATION AND PAINTING OF CHINESE PORCELAIN.

Amongst the most recent investigations of the late M. Ebelmen, administrator of the national porcelain manufacture of Sèvres, is one prosecuted conjointly with M. Salvetat, on a subject of great interest to those employed in the ceramic arts, and represented by the title of our article. The results of these important investigations furnished the subject of two distinct papers read at the Paris Académie des Sciences, and were to have been followed by others. Death, however, having removed M. Ebelmen from the arena of his labours, we know not whether the original intention will be carried out by his colleague.

With regard to the manufacture of Chinese porcelain—it has often furnished a matter of surprise that Europeans, notwithstanding all their chemical knowledge, enabling them to utilise pigments from which less advanced nations are debarred—notwithstanding all their cultivated artistic resources—have never yet succeeded in developing certain effects, in imparting certain qualities which stamp on oriental porcelain a distinctive character, and impart to it a beauty not merely conventional, but founded on the laws of chromatic harmony. The object of MM. Ebelmen and Salvetat in conducting their masterly investigations on the composition and the colouring matters of oriental china, was to determine, if possible, on what circumstances its distinctive peculiarities might depend.

The Chinese specimens on which the investigations were prosecuted, were all well authenticated; having for the most part been sent to France by a Chinese Catholic priest, P. J. Ly, of the congregation of St. Lazarus; who in reply to a detailed instruction of M. Alex. Brongniart furnished answers to various questions relating to the porcelain manufacture, and supplied numerous specimens of materials employed. Other samples, chiefly of colours, were sent to France by M. Itier, and deposited in the ceramic museum at Sèvres.

The Chinese priest, in a long and elaborate letter to MM. Ebelmen and Salvetat, describes the materials employed in porcelain making under their Chinese names;—the latter we will generally omit—limiting ourselves to an indication of chemical and physical qualities. All the matters used in the formation of porcelain, remarks M. Ly, "are of a stony nature, either dug out of the earth or separated from rocks—with the exception of two, viz., the *koio-lings* of *Ton-kang*, and of *Sy-kang* which are sandy bodies, and are refined by agitation with water; during which operation the finer portions are suspended and the rougher particles subside. All the stony materials are reduced to powder and agitated with water in a similar manner, so that subsidence of the grosser particles may take place. Finally, the lighter particles which remain suspended in the water are dried and set aside for use." M. Ly then goes on to remark, that the various materials used in the manufacture of porcelain come from districts very wide apart, and that porcelain cannot be made with any one material alone. All this is perfectly similar to what takes place in the fabrication of European porcelains; moreover in China rough kaolins are submitted to the operation of washing for the purpose of withdrawing argillaceous matter, and finally mixed with quartose or feldspathic sands previously reduced to impalpable powder by pounding and levigation. Analysis, moreover, of the materials sent by M. Ly demonstrated the closest analogy between the materials of oriental and of European porcelain.

MM. Ebelmen and Salvetat first directed their attention towards the Chinese kaolins, and found them to resemble closely those employed in France, notwithstanding a slight difference in their origin. The kaolins of Saint Yvreu are produced from the decomposition of beds of pegmatite, and hard feldspathic rocks which are found in close propinquity with decomposed kaolin. Mica is very rare in French kaolin though abundant in the Chinese, a circumstance which demonstrates the latter to have been obtained from true granitic rocks. Kaolin is termed by the Chinese the *bone* of porcelain because it is to this substance that hardness is attributable. The substances admixed for the purpose of imparting translucency is termed by them the *flesh of porcelain*.

As regards the substances (petunsés) mixed by the Chinese with kaolin, they are all found to present the characteristics of petrosilex, possessing the hardness, the conchoidal fracture, the power of fusing into white enamel, of that rock. To this extent, then, the materials of Chinese porcelain do not differ from that of European manufacture, but the former are in combination with more silica and alkali: from which cause arises a greater fusibility of the oriental porcelain. Hence the following may be regarded as a *resumé* of MM. Ebelmen and Salvetat's discoveries with respect to the composition of the *materials* used in forming the oriental porcelain.

(1.) The kaolins and petunsés employed in the fabrication of paste for Chinese porcelain have a chemical composition analogous to that of matters used for similar purposes in France. Chinese kaolins are evidently produced from granitic rocks, and Chinese petunsé has a composition

* The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby.—Mr. Redgrave's "Report to the Royal Commissioners &c."

very nearly resembling that developed from the pegmatite of limosin.

(2.) The mechanical preparation of matters for the preparation of pastes appears based upon the same methods as those employed in Europe.

(3.) The Chinese pastes are sensibly more fusible than those from European porcelain factories.

(4.) The glaze of Chinese porcelain is considerably more fusible than that of European porcelain; which increase of fusibility is due to the addition of lime in considerable proportion to the petunsé; and the green tint of Chinese porcelains is also due to the employment of lime in the glaze.

It will be seen from a cursory glance at the above outline of chemical composition, that Chinese porcelain must be baked at temperatures much inferior to those employed in the French manufacture, more especially that of Sèvres. Chinese porcelain has long furnished the type of hardness, and so indeed it may justly be regarded when viewed in comparison with lead glaze porcelain, the manufacture of which was so much in repute during the last century; but its hardness is inferior to that of Saxony and of Sèvres, which require baking at temperatures still higher than porcelain of the Chinese.

Such is an outline of MM. Ebelmen and Salvetat's first communication to the Academy of Sciences: the second refers exclusively to chromatic decoration, and presents us with elaborate analyses of most of the pigments used for porcelain painting by the Chinese.

It may be premised, that the processes employed in Europe for porcelain decoration are various. Sometimes pastes of various colours are used, sometimes the colouring matter is introduced in the glaze, at other times it is applied to the surface of white porcelain. The two former methods of decoration require the application of a temperature no less elevated than is necessary for the operation of porcelain baking itself; and hence the colours employed are technically described as *couleurs de grand feu*. On the contrary, when the colour is imparted by means of painting on the surface of porcelain, only those pigments are used capable of vitrification at a temperature much less elevated than in the preceding case. Such colours are termed *couleurs de moufle*, and are the only ones which have hitherto yielded pictorial results of the highest class. It is by the operation of muffle painting that European china manufacturers have succeeded within the last fifty years in imitating some of the most celebrated works of the great masters. The colours employed by the Chinese admit of being ranged under the preceding two great divisions, and some of the Chinese *couleurs de grand feu* that have never yet been produced by us of this kind are—a peculiar shade of greenish-blue, known under the appellation of *celadon*: certain deep reds, oranges and violets, all of which owe their peculiar tint to oxide of copper: Turkey green and a peculiar violet: all of which possess great delicacy, and are still a desideratum in our porcelain manufactures. MM. Ebelmen and Salvetat have alone, in the paper under our notice, confined themselves to an examination of muffle colours, those of the *grand feu* having been postponed to a future occasion.

Muffle colours, as employed at Sèvres, are required to fix themselves with solidity to the surface of porcelain, and to acquire by fusion a glazed appearance which is one of the indispensable conditions of success. They are produced by mixing either an oxide, or a mixture of certain metallic oxides with a vitreous flux. The flux most commonly employed is that known in France by the term *fondant aux gris*, and which serves for the greys, blacks, reds, blues, and yellows; being composed of minium 6 parts, silicious sand 2 parts, and fused borax 1 part. The colours are generally obtained by mixing 3 parts by weight of the flux with one part of metallic oxide. The coloured designs of Chinese porcelain are far from presenting the conditions of equality in thickness and smoothness of surface so indispensable to the pictorial effects of European porcelain. Some are brilliant, perfectly fused, and evenly laid on; whilst others violate these conditions; of which rose tints, blues, greens, yellows are striking examples. Other colours, such as iron-reds, and blacks, are for the most part only glazed where they occur in very thin layers. Chinese porcelain ornamentation has, moreover, characteristics altogether peculiar; neither the figures nor the flesh are modelled, and all the contours are indicated by red and yellow lines. There is no shading or gradation of tint, but the colours are laid only in flat layers, touched up where necessary by other layers of the same or varied colours; for the art of mixing various colours on the palette and laying them on in a compound pigment, is completely unknown to the Chinese. The aspect of Chinese porcelain ornamentation, when examined narrowly, assimilates to the appearance of certain mosaic enamels, prevalent in the thirteenth century, and in which the figures and their accessories were produced by red or brown lines applied to fragments of white or coloured glass. When, moreover, the thickness of the colouring matter on Chinese porcelain is considered, and the light tone of colour most frequently obtained—one is led to an *à priori* conclusion that the actual amount of colouring matters employed must be very inconsiderable. This, indeed, the analysis of MM. Ebelmen and Salvetat have demonstrated to be the case, the Chinese muffle colours being in point of fact more comparable to enamels than to colouring matters in the ordinary acceptation of the term. The result of this analysis moreover has proved that whatever may be the origin of the colours which serve in China for the ornamentation of porcelain, they all present a general character which cannot fail to strike the ceramic chemist; the flux in every case being always composed of silica and oxide of lead, in proportions not subject to great variation, and mixed with a fluctuating amount of the alkalies, soda and potash. This flux dissolves in the condition of silicate only some hundredths of the colouring materials, of which the following are the chief: viz., oxide of copper for greens and bluish greens, gold for reds, cobalt for blues, oxide of antimony for yellows, arsenic and stannic acid for whites. Oxide of iron, and impure oxide of manganese, which give one a red and the other a black, furnish the only exceptions to the above—doubtless because it is impossible to obtain these colours by way of solution in the flux. During all their analyses MM. Ebelmen and Salvetat found neither borax nor boracic acid. The colouring oxides of the Chinese palette are limited to oxide of copper, of gold, antimony, arsenic, tin, and impure oxide of copper: which latter gives either a blue or a black, according to the mode of applying it,—and oxide of iron used to impart red.

In Europe various other metallic oxides are called into requisition, all of them unknown to the Chinese. Thus the tint of cobalt is modified by combination with oxide of zinc or alumina, sometimes by a mixture of alumina with oxide of chrome. Pure oxide of iron furnishes at least ten different tints, from orange-red to violet. Ochre tints, pale or deep, yellow or brown, are produced by combining various proportions of oxide of iron, oxide of zinc, oxide of cobalt or nickel. Browns are prepared by augmenting the dose of oxide of cobalt contained in the material which yields the ochres; blacks by the suppression of oxide of zinc in the same preparations. Variations in the tone of yellows are effected by the addition of oxide of zinc or of tin to lighten them, and oxide of iron to render them deeper coloured. Oxide of chrome, either pure or combined with oxide of cobalt or oxides of cobalt and zinc, furnishes us with yellowish and bluish greens, capable of variation even to the extent of pure blue. Metallic gold furnishes us with the *purple of Cassius*, capable of being employed to develope not only purple, but violet and carmine. Then we also have the oxide of uranium, the chromate of iron, of baryta, and of cadmium, all of which give useful colours; finally, we possess the resources of metals inoxidisable by fire—materials of which the Chinese are ignorant, and which their deficient chemical information would prevent them applying. All these different colouring principles are employed by Europeans in the state of simple mixture; by the Chinese, however, they are dissolved in the flux, as we have seen—a circumstance which contributes to the distinctive peculiarity between their ceramic manufactures and our own. Chinese porcelain colours are in point of fact *enamels*—a medium of chromatic ornamentation which has been frequently tried on European porcelain, but without success: the enamelled layer readily peeling or scaling off; a result which is attributable in the opinion of MM. Ebelmen and Salvetat to the difference of glaze employed. European porcelain-glaze is entirely feldspathic, and to this material enamels will not—according to MM. Ebelmen and Salvetat, permanently adhere.

As regards diluents for mixing the pigments, the Chinese follow a plan of their own; in Europe oil of turpentine is the agent generally employed, but in China the pigments are mixed with water, thickened sometimes by the addition of a little size.

THE VERNON GALLERY.

THE TIRED SOLDIER.

F. Goodall, Painter. F. Croll, Engraver.
Size of the Picture, 3 ft. by 2 ft. 3 in.

THE Vernon Collection contains two pictures by Mr. Goodall, that may be considered, respectively, as fair examples of his early and matured powers; the "Village Festival," an engraving from which appeared in the *Art-Journal* some months since, belongs to his later period; and the "Tired Soldier," now introduced, to his earliest. The difference perceptible in all his works with reference to the time of their production, is not that in which we recognise transition of style, as with most painters, but progress in that he had originally marked out for himself. A young artist who sets forth on his course of action with certain fixed principles for his guidance—provided that they are true as well as definite—must eventually reach a standard of excellence which will never be attained by one who is ever varying and experimentalising in novelties; this is the verification of the old adage, "the rolling stone gathers no moss," that may be applied to every business and pursuit of life. And it is because Mr. Goodall has wisely shunned this tempting but dangerous practice that he soon found patrons in men well qualified to judge of real merit, and that his pictures have increased in value in a corresponding ratio with the degree of improvement they manifest.

Very many pictures painted by this artist during the first few years of his practice, were made from sketches he drew in Normandy and Brittany some ten or twelve years since; and they show even thus early, amid so much those countries afford that would naturally attract a young and enthusiastic painter, great discrimination in the choice of subject, and a clever adaptation of the picturesque materials selected, united with skilful treatment; such, in fact, as we are generally accustomed to find only in the works of experienced minds and well-practised hands. The "Tired Soldier" is one of these continental subjects; the scene is the exterior of a cottage by the road side; the group is composed of the soldier seated on a mound of earth; a farmer, dismounted, who seems either to be setting out for market or returning from it; an elderly female, who has apparently come to draw water at the well; a young woman, who is about to replenish her pitcher, having already given drink to the wayfarer; and, lastly, a child, who watches with much simplicity of expression the actions of the soldier. These individuals are brought together very pictorially, and compose into a most pleasing and effective *agroupement*. All the heads in the picture are charmingly painted, especially that of the Norman maiden, which is remarkably fresh and clear; while the expression of pity and interest naturally excited by the circumstance of the story, is no less happily given in the countenances of the other figures. The painting is a little low in tone, but the colour is natural, and it is worked with exceeding care.

THE GREAT MASTERS OF ART.

No. XVII.—EUSTACE LE SUEUR.*

Our former notice left Le Sueur in the studio of Simon Vouet, where he had for his fellow pupils, among others less distinguished, Lebrun, Mignard, Testelin, and Dufresnoy; and it was there that the rivalry between Le Sueur and Lebrun commenced, which terminated only with the death of the former. In a short time, says M. Charles Blanc, in his "Vies des Peintres," from which the accompanying engravings are taken, "the precocious talent of Le Sueur, and his free, graceful execution, caused him to be selected by his master to assist in the works ordered by the Cardinal Richelieu. Among these works were the designs for the royal tapestries, and it was on account of Vouet that his pupil undertook eight Romanesque compositions borrowed from the 'Dream of Poliphilius.'" This singular poem, by a Dominican monk, Francis Colonna, had distinguished its author in the fifteenth century, and, as often happens, the less it was understood the more admiration it caused; for it was so obscure, so little intelligible, that no one presumed to know exactly in what language it was written. In the time of Le Sueur it had become most popular through a new edition by Beroulde of Berville, and several painters, among whom N. Poussin was conspicuous, were induced to refer to that extraordinary, but not very delicate, book for some of their subjects. Le Sueur followed their example, performing his task with much elegance and discrimination, and without any sacrifice of the dignity and proper feeling which were manifested in his subsequent religious pictures.

About this period also Louis XIII. having paid a visit to Mdlle. de la Fayette at the convent of the Visitation, left behind him a considerable sum of money for the purpose of decorating the chapel of St. Maria. The court painter, Vouet, was too much occupied with his labours at St. Germains, Fontainebleau, and elsewhere, and with his pupils, among whom he reckoned the monarch himself, to undertake the task, and he therefore engaged Le Sueur to paint a picture of the "Assumption" to occupy the centre of the chapel. While employed upon this work, as the story is related by M. Saintine, he fell violently in love with a beautiful young nun, who had been permitted to sit to him for the figure of the Virgin. The unfortunate attachment is said to have cast a gloom over the remainder of his life, for unlike Filippo Lippi who was placed in similar circumstances, the young French painter did not attempt to gain by force or fraud what the laws of his religion withheld from him.

When he had finished the picture, as well as the decorations over the arches of the chapel, and the medallions, he was commissioned to ornament with mythological figures a pavilion in the Chateau de Conflans, then belonging to the President Le Jay, and subsequently occupied by the archbishops of Paris. On the completion of his labours here he set out for Lyons, whither his fame had already preceded him. But it must not be supposed that Le Sueur owed his popularity solely to the success which had attended his studies under Vouet, for he very soon exchanged the style of that master for the more simple, severe, and graceful one acquired by the close study of the antique, and more especially of the works of Raffaelle as he found them in Marc Antonio's engravings, and in the few pictures by the great painter himself which came under Le Sueur's observation. It was

ST. PAUL PREACHING AT EPHESUS.

* Continued from p. 275.

during his stay at Lyons that the genius of Le Sueur developed itself in an extraordinary degree, after seeing some of Raffaelle's works. Filled with enthusiasm at these sublime conceptions, he immediately sketched out his picture of "St. Paul laying hands on the Sick," which attracted the attention of Nicholas Poussin, and was presented by the artist to the Academy of St. Luke in Rome, of which he had been elected a member. According to M. Blanc, Le Sueur, acting upon the advice of Poussin, sought to modify the style acquired under Vouet, by studying the great Italian masters, of whose works, either original or copied, but few examples then existed in Paris; and the same writer remarks, upon authority which, however, he does not name, that "Poussin, with that nobility of character which distinguished him, actually copied himself some of the finest pictures in Rome and sent them to Le Sueur—an act of generosity that, if not positively true, is at least in accordance with the known liberal feeling and conduct of Nicholas Poussin." In 1642 he married, but too poor to proceed to Rome as he desired, and too simple-minded to intrude himself upon the great, Le Sueur lived upon such resources as his labour supplied him with, by making designs for books and by other chance work, till he was at length summoned to Paris to decorate the cloisters of the Carthusian Priory, or La Chartreuse, in that city.

From this point in the life of the artist must we date his greatness; he had now, for the first time, a fair opportunity of exhibiting to the world the power and extent of his faculties as a painter, not subjected to especial restrictions,

THE DESCENT FROM THE CROSS.

except as to his theme, which was of course a particular one, bearing, as was usual in similar cases, reference to the patron saint of the religious brotherhood. As our illustrations include some from the works Le Sueur executed on this occasion, a few remarks on the personage whose history is partly recorded in these pictures cannot be out of place.

Saint Bruno, founder of the order of the Carthusians, one of the most strict and self-denying religious communities, was born at Cologne, in 1051; and, after studying at Paris, became a canon of Rheims, and director of the ecclesiastical seminary of that diocese. He, however, felt so great disgust with the misconduct and vexatious proceedings of the Archbishop, Manasses, that he resolved to quit the society of the world, and retire into solitude. He first of all repaired to Suisse Fontaine, in the diocese of Langres, and subsequently to a mountain near Grenoble, where, being joined by several other congenial minds, he built an oratory and seven cells, separate from each other, in imitation of the early hermits of Palestine and Egypt. Bruno and his monks cultivated the ground in the neighbourhood of their residence, living upon what it produced, and upon the presents supplied to them by the charitably disposed. This was the origin of the Carthusian order, and of the magnificent convent built on the spot, which is called La Grande Chartreuse. In England we had once nine houses of this order, whose original name was corrupted into Charter-house; the only one now remaining in any form is that in London. Pope Urban II., who had studied under Bruno at Rheims, invited him to Rome, upon the plea of requiring his advice; and it was here we may presume, although we have met with no historical record of the fact,

he was most probably offered the mitre which he declined to accept: this incident the artist made the subject of one of his pictures. After a time Bruno, becoming weary of the papal court, retired to another solitary spot in Calabria, where he founded a second convent of the same order; and here he died in 1101. He was canonised in 1514.

Le Sueur had not attained his thirtieth year when the important work alluded to was entrusted to his hands. In the space of three years, assisted only by his brother-in-law and pupil, Goussé or Goulai, in the figures, and by Patel in the landscapes, he executed a series of twenty-four pictures—which, nevertheless, the modesty of the painter induced him to characterise as "sketches"—illustrative of events in the life of St. Bruno. They were originally painted on wood, but in 1766 they were transferred to canvas, and are now in the Louvre, and generally rank among the most distinguished works of the French school. Of this series, the pictures numbered one to thirteen are perhaps not so immediately associated with the history of the Saint as are the others, and yet they undoubtedly cannot be detached from it; as, for instance, that which is considered the finest among these thirteen, "Dr. Raymond preaching in the presence of St. Bruno," when the latter was still a young man. The actual life of the founder of the Chartreuse commences in the fourteenth picture, which represents "St. Bruno at Prayer," the subject of one of the engravings here introduced. He is on his knees before a crucifix, dressed in a long white robe, but not the habit of the Carthusians; the order had not yet been established. In the distance are two men casting a dead body into an open grave. M. Blanc considers the body to be that of the aforesaid Dr. Raymond. Others of the latter portion of the series which deserve especial mention are "St. Bruno seated in a Chair, surrounded by his Disciples," to whom he appears to be addressing solemn words of warning; "St. Bruno visited in his sleep by three Angels," who, it is presumed, are urging him to renounce the world; "St. Bruno on horse-back," traversing the Alps with some companions to seek a suitable locality for his intended community. "St. Bruno refusing the Mitre," one of our illustrations, is a fine composition, but with some affectation in the attitude of the principal figure; "The Death of St. Bruno," also engraved here, is a skilfully arranged group, but the subject is disagreeable, and is not treated in a manner to make it otherwise. "The Pope presiding at a Chapter of Cardinals for the approval of the foundation of the Chartreuse" is another work in which the elevated character of the religious painters of Italy evidently pervaded the mind of the artist. Speaking of this series generally, it may be remarked that many of them are admirable in character and composition, but they are exceedingly monotonous in colour, and want the expression which a better arrangement of *chiar'oscuro* would have given them. At the restoration of the Bourbons, in 1816, they were valued by the authorities of the Louvre at about 41,900*l.*, a sum infinitely beyond their real worth. The series was engraved many years since, in Paris, by Chauvenu and La Clerc.

ST. BRUNO AT PRAYER.

In the notice of the life and works of Jouvenet, that formed the subject of an article in an earlier portion of this series, allusion was made to the custom prevailing among the guild, or company, of goldsmiths of Paris; who presented annually to the church of Notre-Dame a picture painted by one of the most distinguished French artists. The offering being made on the first of May, it received the name of the "May picture." In 1649 the commission for this work was given to Le Sueur, who produced on the occasion his "St. Paul Preaching at Ephesus," not only one of his finest pictures, but one that has not been excelled by any artist of the French School. Our illustration will convey a very adequate idea of this admirable composition, which for its simple grandeur, may be compared favourably with some of the best of the Italian masters; it bears, in fact, indisputable evidence of the artist whom Le Sueur adopted for his model in many of his pictures; the heads and draperies showing so much of the style of Raffaelle. The apostle stands near "the temple of the great goddess Diana," which is placed on the right of the picture; he is holding forth with the zeal and animation of one who feels he has an important message to deliver; and the power of his eloquence is manifested in the conduct of the gentile hearers who bring their "books of curious arts," and "burn them before all men." The picture, which bears the name of the artist and the date of its execution, 1649, has been engraved by Picart and R. M. Massard.

"Paul Healing the Sick," which we know only from the engravings by Bauzo and the elder Massard, is another fine composition conspicuous for its simplicity and purity of style in the treatment, and for the excellent drawing of the human figure.

THE MUSES.

The "Martyrdom of St. Lawrence," is a most masterly conception of an appalling subject; an engraving from it appeared in our preceding number; it was also engraved by Gerard Audran, whose print is considered one of the finest works from the *burin* of that eminent engraver; the saint was one of the Seven Deacons of the church of Rome under Sixtus the bishop, all of whom, including Sixtus himself, suffered martyrdom in the middle of the third century, during the reign of the emperor Valerian. Tradition says that St. Lawrence was roasted on a kind of gridiron, and the painter in his picture has followed the history as it has been handed down to us. In this composition also there is a grandeur of design united with vast

power in the representation of the individual impersonations. Some idea may be formed of the value attached by the French to this picture, by the fact that, at the sale of the collection of M. La Live de Jully, in 1770, it was sold for 7550 *livres*.

Among the other pictures of this class, by Le Sueur, to which allusion may be made as indicating the genius of the painter, is his "Martyrdom of St. Gervaise and St. Protais." It is singular that his modern biographer, M. Blanc, to whose work we have frequently referred in this notice, makes no mention of the present existence either of this painting or of the two others we have just spoken of; Audran's engraving of it is the only source from which we derive any definite knowledge of its excellence.

Sacred history afforded to Le Sueur subjects for several pictures besides those already referred to; among these are "Christ Scourged," "Christ with Mary and Martha," the "Presentation in the Temple," and the "DESCENT FROM THE CROSS." The last-named picture is in the Louvre, the engraving from it introduced here conveys a very favourable idea of the composition. The pathos and deep feeling which pervade this work are undoubtedly strong evidence of the painter's personal character and disposition, for no artist can succesfully portray that which he does not himself feel; and there is in each of the figures we find here, an expression of tenderness that not only is consonant with the subject, but which could not possibly have been given by one whose heart was cast in a sterner mould, however great his artistic talent may have been. The *chiar'oscuro* of this picture is admirably managed.

But the most extensive works of Le Sueur, and those considered by many connoisseurs as his best, are the mythological paintings in the Hôtel du Châtelet, executed for the President Lambert de Thorigny, and which were removed to the Louvre in 1795. These works were executed jointly by Le Sueur and Le Brun, occupying the former the last nine years of his life. Three apartments in the palace were decorated by him,—the "Salon de l'Amour," the "Cabinet des Muses," and "L'Appartement des Bains." In these paintings Le Sueur follows his great model by imitating the style of the celebrated series illustrating the fable of "Cupid and Psyche," painted by Raffaelle in the Farnesina at Rome. In the first apartment, he painted several beautiful compositions from the life of Cupid; in the second the "Muses," one of which is among the designs here introduced,—and a large composition of many figures illustrating the story of "Phaëton entreating Apollo for permission to drive the chariot of the Sun;" and in the third apartment, "Diana surprised by Actæon," "Diana and Calisto," and the "Triumphs of Neptune and of Amphitrite." These works, which have also been engraved by Picart and others, are universally preferred to Le Brun's; and they are no less remarkable as showing the versatility of the painter's genius, who could adapt it with equal success to the sublimity of scripture, the passions of his fellow-mortals, and the graceful fancies of heathen poetic mythology.

These were the last triumphs of Le Sueur's pencil; he had laboured at them with an energy and perseverance far more than his physical powers could endure, and it is said that the jealousy of Le Brun, who was associated with him in the work, caused him no small amount of vexation and disquietude. An instance of this illiberality of feeling on the part of his rival is told by M. Blanc. Le Brun was one day conducting the nuncio of the pope through the apartments of the Hôtel Lambert, and on passing the pictures painted by Le Sueur, he quickened his pace that they might escape the notice of the visitor, but was stopped by the nuncio with the exclamation—"Ah! here are fine pictures!" There is no doubt that Le Brun feared his brother-artist would supplant him in the favour of Louis XIV., though it could hardly be supposed that one so ingenuous and simple-minded as Le Sueur would use any artifice to accomplish such a purpose. Le Brun monopolised the patronage of the court, and was soon permitted to enjoy it without apprehension, for Le Sueur died in May, 1655, at the early age of thirty-eight years. Le Brun went to pay him a visit in his last moments, it is said, and when the spirit of the dying painter had quitted its emaciated tenement (for he had been a long time suffering from disease), the survivor could not withhold the exclamation, "Death hath taken a huge thorn out of my foot."

The merits of Le Sueur are summed up in the few truthful words which Bryan uses when speaking of him. "His compositions are noble and elevated, and there is a *naïveté* in the airs of his heads and in his attitudes, which is extremely interesting: his draperies are simply and grandly cast, and though his colour is without vigour or force, it is tender and delicate, and well adapted to the particular character of his works." Phillips, the late professor of painting at our Royal Academy, says that Le Sueur, "felt like a man of fine and elevated mind, and deserved the title bestowed on him of the French Raffaelle." He was one of the twelve founders of the French Academy, known by the appellation of the "Twelve Ancients."

The principal pictures of this master are to be found in the Louvre, and some few may be met with in the French provinces, but there must be a considerable number elsewhere, if they have not been destroyed, for in a French work published in 1700 by Florent le Comte, mention is made of eighty-eight paintings, exclusive of those illustrating the "Life of St. Bruno," and of others which are now in the museum of the Louvre. Here also are many sketches and drawings by him, amounting to one hundred and seventy, according to M. Blanc.

ST. BRUNO REFUSING THE PROFFERED MITRE.

Out of France, England possesses perhaps, beyond any other country, the greatest number of his pictures; but even these are very scanty. At Devonshire House is his "Queen Sheba at the Court of Solomon:" at Leigh Court, near Bristol, formerly the property of Mr. Miles, was a few years since and probably is now, the "Death of Germanicus," a noble production in the style of Nicholas Poussin: at Corsham House, Wiltshire, the seat of the Methuen family, is his "Pope Clement blessing St. Denis:" and at Alton Towers, the mansion of the Earl of Shrewsbury, is the "Christ weeping among his Relations at the foot of the Cross."

We have already noticed the price at which one of Le Sueur's pictures was sold a century since; the curious in such matters will be interested, possibly, to learn something farther on this subject. M. Blanc, in the work already alluded to, gives us the following list—the sums are large, but as we before observed, the works of this artist are very rare. At the sale of the Duke de Tallard's pictures, in 1756, "Christ Healing the Man born Blind," was disposed of for 1820 *livres*. When the gallery of the Duke de Conti was sold in 1777, the "Worship of the Golden Calf," and "Moses in the Burning Bush," sold for 2300 *livres;* the "Adoration of the Virgin," for 1000 *livres;* "Joseph and Potiphar's Wife," for 401 *livres;* and "Venus when asleep surprised by the Loves," for 201 *livres*. At the sale of the cabinet of M. Randon de Boisset, in the same year, there was offered a picture by Le Sueur known by the title of the "Minister of State," an allegorical subject, engraved by Tardieu; it was sold for 10,000 *livres;* and fine sketches of portions of the ceiling of the Hôtel Lambert, reached 3800 *livres*. M. de Calonne possessed Le Sueur's painting of "The Angel quitting the Family of Tobias;" at the sale of his collection, in 1788, this picture realised 1200 *livres*.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

If the general remarks which prefaced the present series of articles, and those comprehended in our notice of the Mansion House, have conveyed the meaning intended, we need not urge the special value of any of the Arts as capable of being made the potent educators of old and young, or their value to society, considering them merely as instruments of intellectual gratification—really a necessity to all "whose lot it is to labour," and a natural want not even yet sufficiently provided for in this country. The world is every now and then startled by the melancholy loss in the prime of life, of some disinterested toiler in the work of the world's advancement—a loss like that which will so long be felt at the Board of Trade,—and is reminded of the real sound sense of the school-boy adage as to "all work and no play." If this be the resulting conviction as regards avocations in which the powers of the intellect are enlisted, and also rewarded and supported by the consciousness of a great public benefit from this devotion, how much more must it be inferred as regards other fields of industry, in an age most remarkable for avidity to seize all possible advantages of that division of labour by which, nevertheless, the workman, from the thinking contriver and artisan, becomes little more intellectual than the machine? and if the wonderful progression in mechanical contrivance be supposed to tend towards emancipation from excessive labour, which now, apparently, can hardly be avoided without deprivation of actual necessaries, it is essential that increased leisure should be provided with a vent which would be more satisfactory even to the productive classes themselves, than any given by an extension of the spirit licenses. The great and degrading vice of this country, as often shown by Mr. Hume, has been fostered, rather than the love of intellectual gratification. Let it be again repeated, that relaxation from labour is a positive necessity; and if the means of harmless relaxation are not available, the object will be sought, however mistakingly, in the vicious channels constantly at hand.

If it should be thought that we here direct attention solely to certain classes, and that we are supposing a visionary scheme for providing intellectual enjoyment for those who would not be able to appreciate works of Art, we may say—not merely that we instance means which, in one way or another, and differing only in degrees, would equally be available for all, but that we dissent from the notion that the humble, and perhaps even the illiterate, of the people are incapable of enjoyment and gradual elevation of mind, habits, and character, by the contemplation of such works. That there should be relaxation from toil, and that there should be intellectual gratification, is just as important for activity and freshness of mind in the scholar, or in the employer of labour, as for health and strength of the body in the workman. We are not agreeing with the writer (who, if we misinterpret him, must blame his own obscurity), who would look for an instantaneous judgment upon a work of Art from all, whatever the technical knowledge and capacity of appreciating merits and defects. But, what class was it that flocked to the cartoons at Westminster Hall, and, indeed, from what class mainly is it that the visitors to the Royal Academy are drawn? Assuredly, not entirely from those who go for the sake of fashion, nor from persons learned in the terms of Art and the mysteries of composition, light and shade, and colour. The unlettered mind can, we suspect, discover beauty in the primrose, though it may fail to see all that delights the eye and mind of a higher order of intelligence.

"Docti rationem artis intelligunt; indocti voluptatem."

We think we could readily prove, that it is *not so much* apprehension of beauty in painting and sculpture that is wanting, as it is the *constant* presence of works upon which the eye might rest, and which through the eye might elevate the mind. The coloured prints:—

"Where tawdy yellow strove with dirty red,"

on the wall of a cottage, would be evidence to us, less of absence of taste in the humble owner, than of the innate existence of that aspiration after beauty, which seeks to gratify itself, however inadequately, by subjects the best available for humble means. Now, however, such works as these we allude to, are very seldom met with. Good engravings are to be had at a cost not beyond the means even of a working man; and notwithstanding the charms of crude colour, are everywhere displacing the daubed and varnished prints which formerly were common. The change is more important than might at first appear. It is from admiration of works of the most indifferent kind, to those which are perfect in every requisite of Art. Amongst wood-engravings, indeed, we ourselves are much dissatisfied with the extraordinary amount of inaccurate drawing and careless execution, which is given to the world, even by artists of known ability,—but such steel engravings as may be purchased even for a few pence, are generally equal to anything in that branch of Art, to be desired by the most fastidious artist. Comparatively then, what remains to be done to elevate taste to the perception of further beauties is but trifling, and the free access to the Vernon Gallery is doing something towards the desired work.

As the practice of the contemplation of works increases, beauties are discovered in those which had been appreciated only by connoisseurs. It is surprising how much, both in nature and Art, of what is offered to the eye, is barely seen, much less conveyed to the mind. One individual might pass through a gallery of paintings, and merely wonder that so much dingy blackness could have been got together at such great cost; whilst another, whose perception had been once awakened, would find all the atmosphere and sunlight in a work of Claude or Cuyp. Galleries may, necessarily, always contain a number of works, interesting merely as records of stages in the progress of the art, or as examples of particular processes, or for certain beauties which technical knowledge alone can separate from defective accessories, or from the injuries of time. But with these exceptions, we believe, there can be no reason why even the works of the old masters should not afford delight to the humblest searcher for the beautiful. No special eyesight is needed, but if the work be looked at sufficiently long and well, and with some degree of faith, the beauty, as it were, comes forth. Who could see all the elaborate design and drawing of Maclise, without the like closeness of observation? This the modern work receives more generally than the old, but perhaps not at first for qualities connected with its real merit as a work of Art. All that we have to show however is, that no special knowledge is required for the eye to take in a large amount of delight. The observer, even though comparatively uneducated, requires merely the belief that beauty is to be found, to observe the work, and from it to realise such emotion in it; and, gradually, by such observation, he becomes raised from the condition produced by mere visual enjoyment, to apprehension of the higher purposes of what he beholds.

If then it be the duty of all public bodies to provide works of Art, for the object to which we have now mainly directed attention, it is equally so to provide them to assist in the progress of education and intellectual refinement. The public funds are therefore, as usefully devoted to public galleries of Art, as to the establishment and maintenance of public libraries. A picture not only leaves an impression of the fact or scene, and has thus that special value in education, not within the compass of mere written description, of which we spoke in a former paper, but it has an agency somewhat different from this—and not the less valuable because perhaps not immediately obvious,—by the general education of the observing faculty, the regulation of the thinking powers, the improvement of taste, and by the elevation of mind and morals, produced by the love of the beautiful in nature and Art, and the contemplation of noble deeds and virtuous actions.

In this view of the question, we might perhaps attach to the decoration with painting and sculpture of the halls of public schools, such as Christ's Hospital, as much importance as to other branches of our subject. In these noble institutions are nursed those, who in after life, in one station or other, have great opportunities for advancing the science of government, from which as we take it, the cultivation of Art, and care for the condition of the people, have too long been left out. No department of Art has ever received attention in our schools, nor has any professorship existed in our universities, where is conducted the education of those who presume to adjudicate upon works of Art. It has become fashionable to admire works of painting and sculpture, but were this admiration less a matter of fashion, their merits would be sooner observed, and the admiration be more sincere and beneficial to Art. Ignorance is generally bombastic, and opinions hastily expressed become current, which men of real attainments and knowledge would fear to propound.

If then, we have urged the value of individual arts, we have also felt the additional value in the cultivation of the eye, and of all the powers of the mind, from the effective *combination* which can be made in public buildings. Pursuing therefore our enquiry into the means now available to public bodies, and especially to the civic authorities, we arrive at the chief municipal edifice of the City of London.

THE GUILDHALL.

We have now an edifice not, as it appears, originally designed with any special regard to decorative accessories, and which, during its repeated alterations, has become even less adapted for the effective union of the Arts. For the display of works of the highest class, it has seemed to us essential that the *architectural* arrangements should bear the evidence of design. If, as Charles Lamb somewhere said, the interest and appreciation of a literary work depends not more upon the ability with which it is conceived and written, than upon the mood and temper in which it is read, it is equally true that a good work of Art may entirely fail to be appreciated through being seen in an unsuitable apartment, or by being associated with other works of a discordant character. The importance of a good light is not what we are at this moment dealing with. The comparative ill-success which attends the exhibition of sacred subjects in public exhibitions, has frequently been commented upon; but it is equally true that the effect of a painting, or a statue, can be either enhanced, or reduced in a very material degree, as pointed out, or by the mere details of wall-surface. Now in the Guildhall, we were agreeably surprised to find some fine works in painting and sculpture. But although, by the liberality of the Common Council, the principal apartments are freely open to the public, the works do not receive that attention which their merits would be entitled to. The cause is simply, the want of all architectural character in the arrangement of the apartments generally. That the pictures are hung in bad lights is, comparatively speaking, only a secondary matter. In the Mansion House, defective as we considered the plan to be, we found considerable attention to display; and such attention, and not simply in particular rooms, or in mural decorations, but in that distribution of parts of an entire building, which, as appears upon the architect's ground-plan, is required to prepare the mind in entering an apartment for the appreciation of what it contains. With the exception of the Great Hall, which is in a very unsatisfactory state, there is nothing in the building now under notice, which contributes to effect of the kind

* Continued from p. 268.

here alluded to: although expense and good design have been lavished upon carved doorways, panelled walls, and decorated ceilings, the original defects of the modern parts of the building, in regard to plan, remain, or have been rendered more obtrusive by the alterations which have been required. Comparatively speaking, there is dignity of character in the approaches to the apartments of the Mansion House: but in the Guildhall, in the lobbies which lead to the Court of Common Council, the original defects will remain, until the whole of this part of the building can be remodelled. By this, a great amount of wall space could be made available for that extensive encouragement of Art, which the authorities have the means to afford.

The buildings now under consideration, consist of the Great Hall, the Courts of Queen's Bench, Common Pleas, and Exchequer, the Police Court, the offices and Committee Rooms, and the Court of Aldermen and the Court of Common Council. The Police Court and various offices are on the west side of the south entrance, and the Court of Queen's Bench and Court of Common Pleas on the east side. Leading up from the Hall on the north side is a flight of steps, from which is a corridor leading to a central hall, communicating with the principal apartments. West of the corridor are offices, and eastward is a corridor leading to the south end of the Court of Exchequer and to the Chamberlain's office. The Court of Exchequer, originally the Lord Mayor's Court, is on the east side of the Central Hall. The entrance to the Reading-Room is near one angle of the Hall, and at the other end is a passage to the west, leading round to several Committee Rooms. On the north side of the same Hall, is a side door to the Court of Aldermen. Leading from the north, and opposite to the corridor first mentioned, is a long lobby, at the end of which is the entrance to the Court of Common Council. In the same lobby are doors, one leading to the Court of Aldermen on the west, and the other opposite, to the staircase to the Office and Court of the Commissioners of Sewers. The basement which has many remains of the original building, is principally devoted to offices such as those of the town clerk and the architect, and to the kitchen; but the most interesting feature in this part of the building is the portion under the great hall, erroneously called the "crypt." It forms no part of our present object to examine the buildings with the research of an antiquary: but it may be repeated, that the changes which they have gone through, have not resulted in arrangements favourable to the objects now in view. It is however, very desirable that these changes should be enquired into, more especially whenever it may be determined upon to restore the Great Hall to its original character. Moreover, it would be very desirable to discover if possible, certain works of Art which have disappeared, and if they cannot be placed in their original positions, to preserve them where they would be available for examination. For example, there were formerly on either side of the entrance, statues of "Discipline, or Religion," "Fortitude," "Justice," and "Temperance;" drawings of which were engraved by Carter, for his "Ancient Sculpture and Painting." The first figure was in the habit of a nun; the second had an upper garment composed of ring-armour, and in the left hand held a shield; the third was crowned, and in the attitude of administering justice, and the fourth, though much shattered, is spoken of as strikingly expressive of the character. Banks the sculptor, considered them very beautiful specimens of art, and restored them after they came into his possession, Alderman Boydell having unfortunately been allowed to present them to him. At his death, they are said to have realised a high price at the sale by auction. We read also, of statues of sages, as Law and Learning in the upper part of the porch.

Mr. Cunningham finds, that of the original Guildhall nothing is left, but the "stone and mortar of the walls, the mutilated windows, one at each end, a crypt, and a roof concealed by a flat ceiling," a statement which we cannot altogether understand. But, the building seems to have been seriously injured in the Great Fire, and the whole upper part is obviously of entirely different character to the lower part. The present singular *façade* was erected in 1789. Some important alterations in the interior appear to have been made in 1815. The picture of the administering the oath to Alderman Newnham in 1782, shows that several of the bays or divisions in the side walls had windows. The statue of Alderman Beckford was at the west end, where the wall below the window, was quite plain. The flight of steps leading up to the courts had, at the sides, octangular turreted galleries. These were like arbours, having the foliage of palm trees on iron work, supporting a large balcony. In the centre was a clock in an ornamental case. The figures of Gog and Magog stood one on each side, on brackets. On the walls were the portraits of the judges, now in the Courts of Queen's Bench and Common Pleas. At the east end, at this time, the panelling seems to have been covered by wainscotting with fluted Corinthian pilasters, and a screen which ran across the hall at the front of the "hustings," had at least a better effect than the present shabby deal platform and railings.

The present appearance of the Hall is quite unworthy of the City of London. Independent of the absence of the original roof, probably of the same character as that at Westminster Hall, and for the restoration of which we have seen many designs, the original architectural character has been destroyed, not only by blocking up the windows, but by the introduction of the four monuments, certainly of no great merit as works of Art. Modern balconies project over the doorways, the doors themselves are "Gothic" indeed, and the pavement is of plain stone, and now very uneven. The mania for whitewashing or colouring good stone, is too common to be found omitted here: let us merely say that there is some beautiful ornament in the bosses, and in the terminations to the cusps in the canopies at the east end, and elsewhere, the effect of which is entirely destroyed. The gilded capitals and shields of the companies make the poverty of the other decoration, only more conspicuous. Now the result of possessing a building in this miserable state, is, that an enormous outlay is repeatedly called for, to fit it for a single night, for its constantly recurring purposes. In the view by Daniell (now in the Reading-room), of the interior as it appeared at the entertainment in 1814, we see the absurdity of a building designed originally as a finished work, and for the purpose of such entertainments, positively swathed in crimson cloth to make it a fitting place of reception. At the ball given to the Queen, at the time of the Exhibition, last year, when certainly a beautiful effect was realised, all the ingenuity of the city architect was tasked to overcome the incongruities of the structure. We have no information before us of the cost of these transitory splendours during late years, but we fancy it might go far to placing the hall in a permanent and satisfactory condition. On the occasion last alluded to, the panels received painted representations of objects in the Exhibition. Is there not an appearance of absurdity in having such decorations washed out in a few days, whilst coloured decoration, of some kind, is precisely what in all probability, the panelling would receive in any well-conducted restoration? We suggest then, that it would be a worthy subject for the consideration of the Common Council, to carry out the work so often brought before their attention, of having the hall restored to its original character. We have great fear of the gradual destruction of the interesting monuments which the country possesses, by the extensive "restorations" going on of late years; but here we cannot hesitate what to recommend. The several parts of the hall are now completely discordant; its original character is, in all essential points, clear and unmistakeable, and, placed in its original condition, it would be one of the finest halls in the kingdom.

Without viewing the subject in this light, we could not satisfactorily recommend any additions in painting and sculpture. These should not be attended with destruction to the architecture, like that which has attended the introduction of the present sculpture. The monuments are not only of indifferent character, but are unsuited to their positions; their effect individually, would perhaps be improved if they were not upon such lofty pedestals; but their presence in the hall, and the retention of its original character, are things which are not compatible. It is hoped that the proposal for a grand national edifice, to receive monuments now discordant with buildings in which they have been allowed to be located, will shortly be revived and carried out. It would, we venture to think, be a very proper object for the application of the resources of the corporation, to provide such an edifice in connection with the City of London.

The building having received a new roof, and being otherwise restored to its original condition —a new decorative pavement, new stained glass, and a better arrangement of the dais or "hustings" forming part of the works—we should then be in a position to consider to what extent works of Art could be introduced. Although we object to mountains of sculpture, we perhaps, should not be wrong in suggesting statues along the walls, each statue being placed opposite one of the clustered piers, but so as not to conceal their bases. In introducing works in painting, we are restricted by the architectural features to the spaces of the panelling. These might, however, be filled with coats of arms, small portraits, and views of antiquities, and with representations of episodes in the history of the city, somewhat in the same *motive* as the decorations of the Coal Exchange.—The monuments have, we say, hardly sufficient merit in themselves to entitle them to preservation, whilst they are injurious to the general effect. But, the inscription on one of them carries us back to stirring times in the maintenance of the liberties of the people, in which the fellow citizens of Wilkes and Beckford played no unimportant part; and the other inscriptions are interesting as compositions in which Burke, Sheridan, and Canning seem to have vied with each other in elegance of diction. The statues at the end of the hall, from Guildhall Chapel, are interesting works. That in the centre may be assigned on good grounds to Queen Elizabeth; but the dress is not the characteristic attire we have been accustomed to, and the figure would seem to bear a nearer resemblance to Queen Anne. Is there any great interest in the barbarous wooden figures at the end of the Hall, which entitles them to their present positions, where they would surely be very inharmonious with works of real Art? Whatever arrangements may be adopted in matters of detail, it is clear that the whole might be made to form, as it were, a great book of civic history, and of the value of such a series of decorations we have probably said enough.

The Central Hall, of which we spoke above, has a considerable amount of wall-space available for hanging pictures, but the irregularities of height in the segmental headed openings and recesses, and the absence of regularity of plan as regards the position of these openings, render the full effective union of the Arts impossible. The ceiling is panelled with an octagonal lantern light.

The lobby of the Court of Aldermen and Court of Common Council is also unfortunately remarkable for irregularity of plan. Though there are three large windows, as they are near to one end, nearly half of the lobby in the present arrangements is too dark for pictures. Opposite the windows there is a large surface well lighted. There is an elaborate plaster ceiling, with a circle in the centre; and the design is principally characterised by a scroll of somewhat clumsy character on the soffit. The fire-place is out of the centre, and this defect is rendered obvious, instead of being corrected, as it might have been, by the ceiling. At the north end, at the top of a broad flight of steps, is a kind of porch to the door of the Court of Common Council, but this is without any attempt at decorative character. The floor is quite bare; and the chandelier and gas bracket, and the stove-grate, are of poor design.

The room appropriated to the Court of Aldermen is an oblong apartment, having half

the area fitted up with seats and benches grouped round a table for the court, and one half being divided from the other by a brass rail forming a bar: the principal entrance is at this end. Opposite is the raised seat of the Lord Mayor. The room is lighted by two semicircular headed windows at the end, and at the side by a large bay-window with top light, and with mirrors to the internal reveals. This occupies half the length of the room, next the entrance, and opposite to the window is a large fire-place, with plain black marble chimney-piece. Here is also the door leading to the Central Hall. In the other half of the room there is a door-way leading towards the Court of Common Council. The walls are plain, being panelled with deal, grained wainscot, with a single gilded moulding; but the three doorways have elaborate enrichments, formed by Corinthian pilasters with broken entablatures, two of them having also segmental pediments, that to the principal door enclosing a clock. The mouldings are gilded. The cornice is a simple architrave of an order, from which springs a cove, wherein are inserted numerous shields emblazoned with arms, but with ornament about them of poor character. The ceiling, however, is extremely elaborate, and generally in very good taste. The main division has an oval, with bold mouldings highly enriched with leaves, and with a rich scroll displaying foliage and animals arranged concentrically on the soffit. Eagles, gilt, are inserted in small circles opposite the larger axis of the elipse. The spandrils are filled with elaborate ornament. The small portion of the remaining length of the ceiling at each end is divided, and forms two richly moulded and deep panels: much of the ornament is gilt. The oval space of ceiling in the centre, and the four panels at the ends are filled with paintings; these were executed by Sir James Thornhill in the year 1727. They are very meritorious works, and proved so satisfactory to the corporation, that they presented the painter with a gold cup valued at 225*l.* 7*s.* The painting in the oval is an allegorical subject, in which the City of London and its attributes are personified by female figures, and in the four other compartments are figures emblematical of Prudence, Justice, Temperance, and Fortitude. There is an allegorical painting over the chimney-piece, which appears to be an imitation of a bronze relievo. The subject is in allusion to the City of London, but the work seems to us by no means worthy of the place it occupies. The windows are filled, in large square panes, with stained glass, displaying the arms of the Lord Mayors for the last few years, but the glass is not of superior design or quality. The ceiling being striking in character, and the fittings grouped with some attention to effect, the room is superior to the majority of the apartments in the civic buildings which have fallen under our notice. Some improvement in the glazing, and perhaps a slight alteration in the coloured and gilded decoration of the ceiling and cornice might, however, be desirable. The walls might then be hung with pictures, and probably some of the portraits now in different parts of the building, would be seen to more advantage here than elsewhere. It is worthy of remark, that the walls were formerly covered with tapestry, but we are not aware that this is still in existence. The very common fire-grate which there is at present, should be exchanged for one of superior description.

The room for the Court of Common Council is considerably larger than that just mentioned. The central portion is domed over, with arches and pendentives rising from pilasters, and has a circular lantern. The other windows, four in number, are in the side walls, at the ends close to the ceiling. The whole area is fitted with the seats and benches required for the court. The walls are painted in light green colour, the pilasters are imitative marble, and there is a little gilding. The whole decoration is in great want of renewal; and we should suggest that when this is undertaken, it should be considered whether some improvement might not be effected in the architecture generally, to render the room more worthy of its purpose, and better calculated for the display of the works of Art which it contains, or for such of them as may be retained there. At the end, behind the chair, is a fine marble statue of George III. in a niche of dark veined marble. It is by Chantrey, and is said to have been his first statue. At each angle of the square is a bust on a tall pedestal. We see no reason to alter the opinion given in the notice of the Mansion House, as to the proper disposition of busts, and here the pedestals being *frusta* of fluted shafts without regular bases, and with little, if any, diminution, are very unsatisfactory; but such sculpture as there is, is so placed with reference to the architectural features, that we could hardly need better evidence to prove the value of this accessory, and the advantage of the union of the several arts in one general design. The bust of Granville Sharp by Chantrey, is a very fine work. On the walls are portraits of the Queen by Hayter, of Queen Caroline and of the Princess Charlotte by Lonsdale, of Alderman Boydell, by whom the greater number of the paintings were presented, and of celebrated individuals and members of the Court of Common Council, by Lawrence, Opie, Beechey, Hopper, Patten, Mrs. Charles Pearson and others. There is also a bust of Lord Nelson, by the Hon. Mrs. Damer, and one of the Duke of Wellington in 1815, by Turnerelli. A large painting by Copley, of the destruction of the floating batteries at the siege of Gibraltar in 1782, occupies one end of the room. This is a remarkably fine picture, though apparently it has suffered in some degree, during the lapse of time since it was painted. We may remind our readers that it was exhibited publicly in the Green Park, in a building erected for the purpose. The size is about 25 feet by 20 feet. In a concise summary of the monuments and pictures in the Guildhall, "prepared by direction of the worshipful committee for letting the City's Lands, by Josiah Temple, keeper of the Guildhall (1849)," it is stated that this picture cost the Corporation 1543*l.* 6*s.*, whilst a much earlier account now before us has set the sum down at the large item of 3000*l.* In the same apartment are "Sir William Walworth killing Wat Tyler in Smithfield," by Northcote, and the "Murder of David Rizzio" by Opie, and some pictures of naval engagements.

None of these works are so well seen as they deserve to be, and they appear to be much in want of judicious cleaning. We were glad to find lists of the paintings, kept in the room for the use of visitors, and that admission to the public is freely given and made use of. The most important structural improvements which would seem to be necessary, have reference to the light, now very insufficient and badly arranged. In the present state of experience as to the difficult question of light for large oil paintings, even where galleries are expressly provided, we have some difficulty in saying confidently, what precise alterations would be desirable in an apartment like this, effectively planned for the main purpose of its erection, but evidently not intended for the display of works of Art. But, if the lantern-light were exchanged for a single sheet of plate glass in the eye of the dome, and if the four windows could be lengthened, the light would be greatly increased and with much advantage to the architectural character. The arrangement of the works of Art having then been decided upon, the pilasters, ceilings, and walls should be painted in a manner better calculated for the effect of these works. The spaces of the pendentives would be good places for allegorical subjects in fresco. They were originally decorated by Rigaud, with figures emblematical of Providence, Innocence, Wisdom, and Happiness, but the works soon became nearly obliterated by damp. The walls were at that time a dark red, a more appropriate colour than the present one. In the Exchequer Court, is the large picture by Alaux, presented by Louis Philippe to the Corporation, representing the deputation from the Court of Common Council, presenting an address to his Majesty at Windsor in 1844. We also find portraits of George III., and Queen Charlotte by Ramsay, of William III., and of Queen Mary. Here also are "Apollo" by Gavin Hamilton, "Minerva" by Westall, and "Conjugal Affection" by Smirke. We give the artists' names as we find them in the account of Mr. Temple, which we believe was carefully prepared; but we have seen them stated differently.

In the Reading Room, which is not open to the public, we saw portraits of George I. and George II., and of Queen Caroline, consort of George II. There are also portraits of three of the judges. Two of the number, are part of those painted by Michael Wright, about the year 1671, in testimony of the gratitude of the city for the services which were rendered by the judges in settling the properties of the citizens after the Great Fire. It has been thought worthy of remark, that although these summary decisions gave great satisfaction, we have remained ever since, as though requiring the impulse of a great calamity to realise the advantage of cheap and expeditious legislation. The portraits in question are interesting as historic records, and for little more, and it is to be regretted that Lely's refusal to attend upon the judges at their chambers, prevented their being executed by him, as was at first intended. Wright received 60*l.* a portrait. He is known for a portrait of Lacy the actor, in three characters, which is now at Windsor. The remainder of the portraits are hung in the Court of Queen's Bench and Court of Common Pleas. In the same room is a fine portrait of Sir Charles Pratt, afterwards Lord Camden, by Reynolds. This judge had discharged Wilkes from the Tower, on a writ of Habeas Corpus in 1763.

The same room contains the "Murder of James I. of Scotland," by Opie; the "View of Guildhall," by Daniel, before mentioned; and "A Tiger," and "A Lioness and her Cubs," by Northcote. Some of these are very fine works, but the lantern-light is unfortunately so placed that the pictures are in great part in shadow. The different committee rooms are not deficient in architectural and decorative character. Each is fitted up with benches and bar to form a court. The walls have ornamented panels and pilasters, and the ceilings are enriched, and have a centre skylight. But again, most unfortunately, the light is not good. Committee Room No. 1. is the only one where we saw pictures. The hanging them over the panels would not appear to us the most satisfactory arrangement, had a new apartment been provided specially for paintings. We found here three portraits, also the "Administration of the Oath to Lord Mayor Newnham," by Miller; the "Lord Mayor's Procession by Water," by Paton and Wheatley; and the "Miseries of Civil War," by Josiah Boydell. In the Chamberlain's Office is a "Portrait of the late Sir James Shaw," by Mrs. Pearson; a portrait by Reynolds, and a bust by Sievier. The principal attractions in this apartment are the ornamented copies of votes of thanks. The borders are considered to be very beautifully executed, but seem to us poor attempts in drawing and colour.

In the entrance-hall of the Courts of Queen's Bench and Common Pleas are three paintings, formerly in the church of St. Olave Jewry—viz., "Charles I. at Prayer," "Queen Elizabeth's Tomb," and "Time on the Wing." The courts themselves are large and convenient halls. On the walls are the portraits of the judges. The ceilings, which have lantern-lights, are painted blue and white, with a simple pattern. The ceiling of the entrance has a few simple red lines interlaced, and has a very good effect. Considerable space for works of Art might no doubt be found in or about these courts; if such works be not deemed inconsistent with the severe purposes of the apartments.

The Library and Museum occupy a long room and two smaller apartments entered by a staircase from the porch. The room first mentioned is not deficient in effect,—though the piers are somewhat heavy, and the most is not made of the space as regards the disposal of books, of which the library possesses a valuable collection. Could the light be increased, and some alteration made in the stained glass, decorations might be added to the ceilings and panels of the piers with good effect. In this room are four interesting records—paintings of a class such as we should be glad to see a more extensive one. Two are views on London Bridge during its erection, one of the others represents the *embouchure* of the Fleet River, as formerly existing, and the other

is a view of old London Bridge with the houses upon it. In the other rooms we find four portraits and a small picture supposed to represent the early reformers of Germany. Over the fire-place in one of the rooms is some carving in wood in the style of Gibbons.

Recurring to the rooms in which the principal works of Art are placed—we have said something as to the importance of classification for the due effect of such works on the mind, and this the halls, rooms, and lobbies which have been noticed would to some extent admit of. The large picture by Copley must remain in the only space which could receive it; but it is matter for consideration how far places mainly devoted to the transaction of business, are rightly chosen as receptacles for works of imagination, or for those which deal with episodes in history. Portraits, or subjects like those of the pictures by Alaux and Miller, would seem more in keeping with the associations. In the Reading Room, were it large enough and otherwise suitable, the historical works would be very properly placed. We may have something of the same objection to Committee-rooms. The Central Hall and Lobby to the Courts are, therefore, with all their disadvantages, too valuable to be lost. Perhaps the bareness of the Mansion House might be relieved by some few of the works which would fit into the panelled spaces in that building. But it cannot be too strongly pressed upon the corporation, that the present collection of works of Art is neither very extensive nor very remarkable, and that arrangements should be made not only for the due display of the existing works consistently with arrangements for business purposes, but that the question of further encouragement of Art, and the provision of fitting receptacles for works conjointly with the attainment of something of the architectural effect and character, which would befit the wealthy corporation of a great city, should occupy the serious attention of the authorities—if they would not lag behind in an age which is, assuredly, about to recognise the value of Art as a part of national education, and a means of intellectual refinement.

The first step, then, which should be taken, is the arrangement of the works that are there at present, with such advantages of classification and situation as may exist; and it should then be earnestly considered what alterations in the Great Hall and adjacent buildings could be made, and what general measures taken to form and arrange that extensive collection which the Corporation of the City of London should possess.

PARIS IN 1852.

However dormant literature may for the present be in Paris, certainly the Constructive and Decorative Arts proceed in full vigour; new streets are forming, new buildings erecting, unsightly edifices are being rapidly cleared away, and a lavish amount of decoration bestowed on many old public buildings. There is evidence everywhere that the spirit of improvement is afloat, and to an Englishman this is pleasantly visible in the good pavements for foot passengers, which are almost universal, and which twelve years ago were to be classed among the *raretès de Paris*. Our lively neighbours are evidently aware that many of the external comforts of London might be advantageously introduced in their own beautiful city, and we are not without hope that the long residence in this country of their President may enable him to profit by such experience, and transplant some visible improvements with which he must be fully acquainted. It is to his honour that he has interfered with and put a stop to the public display in the Palais Royal and elsewhere of all articles which offend morality. It is also a wise policy to clear the narrow and pestilential streets of Old Paris; that light and air may have that free circulation so necessary for health in quarters where they have been long debarred from entering.

The grand improvement is that which is now taking place at the Louvre, and which will connect that palace with the Tuileries. Already the dense mass of irregularly built houses, flanked by sheds, and abounding in old iron, and old print-shops, and upon which the windows of the Tuileries looked down, as a king would look on a squalid beggar, have been entirely cleared away; so have the narrow and tortuous streets leading to them from the Palais Royal, and the old guard-house opposite; all is thrown open, and foundations dug for the completion of the range of building, corresponding to the noble gallery on the side of the Seine. Upon this *façade* the workmen are also employed, and the extreme elaboration of the stone carving so abundantly lavished over its surface is visible in all its pristine freshness. The window looking on the Seine from the hall of antique marbles, has received enrichments in painting and gilding over the entire surface of the exterior ornaments, and the effect is gorgeous in the extreme. But how long it may endure exposure to the open air is a question time only can resolve. There has been, however, a great quantity of such external decoration bestowed on the Parisian public buildings of late years. The porch of the old church of St. Germain l'Auxerrois has been most elaborately enriched with sacred paintings, vivid in colour and elaborate in design, with golden backgrounds emulous of the missal painting of the Middle Ages.

The churches of Paris, with the exception of the very modern ones,—and the Madeleine *par excellence*—were always disappointing to the lover of internal decoration; the walls neglected and bare, or, worse than that, covered with bad pictures, and the *tout-ensemble* possessing only a cold and neglected look by no means creditable to the Capital. The Notre-Dame was a striking instance of this, and the stranger on first entering a building consecrated by so many historic remembrances could not repress the feeling of disappointment which came over him. The bare, weather-stained walls, the basements of the columns painted in shabby "imitation marble," and the general baldness of the interior absolutely repelled the eye. This is still the same, but we trust it is not destined to continue, inasmuch as the renovation of the exterior, a work requiring the exertion of much taste and the outlay of much money, is going on well, and when completed will no doubt be succeeded by the same amount of attention bestowed on the interior. The churches of St. Germain l'Auxerrois, the old church near the Marché des Innocens, and that of St. Germain des Prés already show how attractive and beautiful the most simple interiors may be made by the aid of polychromy; the latter edifice in particular, covered as its flat walls are with beautiful frescoes, its architectural enrichments heightened by colour, and its minor details "picked out" with gilding; the change is most marvellous, and can at the present time be fully appreciated by contrasting the unfinished portion with that which is entirely accomplished.

The "great" interior, however, is that of the Sainte Chapelle, under the direction of the accomplished architect Lassus; this antique building is slowly progressing to a perfect renovation of glory, which will make it one of the most beautiful monuments of the kind in France. Nowhere else can so elaborate an example of mediæval decoration be contemplated, or one as perfectly carried out with an equally lavish expenditure. It is now more than ten years ago since the renovation of this moderately-sized chapel was commenced, and there is much yet to do; more than two-thirds are however now completed, and the spectator is enabled to obtain a perfect idea of the whole. The utmost amount of time and labour has been bestowed upon every inch of the walls; and the large lancet-windows have been filled with painted glass; the whole in the style of the period when the building was erected.

We have already noticed in our pages the recent additions to the public collections of paintings. We found Marshal Soult's famous Murillo undergoing the fate which awaits all fine pictures in the Louvre—that of being copied *en caricature*. The old masters here are certainly very unfortunate; to many persons in France and elsewhere, they are only known by distorted reflections, and their admirers run the chance of worshipping the ape for the god. In the basement story we found the noble relics of Nineveh located; and we saw, with pleasure, that our own national collection of similar antiques was not eclipsed, nor worse displayed, than that of our neighbours.

The Hôtel Cluny has had several important additions and alterations of late; a large hall has been constructed for the display of some fine tapestry of the latter part of the fifteenth century, which covers the walls; the domed roof is appropriately decorated in mediæval patterns, and the floor covered with encaustic tiles. But the great addition to the unrivalled collection of curiosities which the old hotel contains, is the golden altar-piece formerly in the cathedral of Basle, and which was purchased by the Minister of the Interior in June last, from Colonel Thebault, into whose possession it last came, and who exhibited it in London in 1842. This most remarkable work, of the eleventh century, entirely formed of plates of beaten gold, is about four feet wide by three feet high, and represents the glorified Redeemer standing between figures of the archangels Michael, Gabriel, and Raphael, and the abbot and founder of Monte Sassino—St. Benedict—who each occupies one of five niches inscribed with their names in antique characters. The spandrils of the arches, the borders, frieze and basement, are all decorated with elaborate arabesques, and inscriptions in red enamel, the whole being mounted on a base of cedar-wood, three inches in thickness. This extraordinary work was presented by the Emperor of Germany, Henry II. (surnamed "the lame" during his life, and "the saint" after his death) to the cathedral of Basle, about the year 1015, as a grateful memorial of his recovery from a dangerous disease, through the merits, as he believed, of a pilgrimage to St. Benedict's convent at Rome, and the intercession of that saint.

THE VERNON GALLERY.

CUPID BOUND.

T. Stothard, R.A., Painter. E. R. Whitfield, Engraver.
Size of the Picture, 1 ft. 3½ in. by 11½ in.

Had Stothard's realisation of feminine beauty been as successful in this picture as the grace and humorous spirit he has displayed in the composition, it would have been one of the most charming works that his pencil ever created. But the story is told only by the action of the figures, and there is neither the expression of sentiment or feeling in their countenances to aid its development, nor beauty to compensate for the absence of these.

The subject is of that class which contributed not a little to establish the popularity of the artist; his mythological pictures being treated in so delicate a manner as entirely to rid them of their objectionable qualities, and with so much of genuine, unartificial truth, as to enlist our sympathies in their favour. His "Cupid Bound" may be cited as an example of these merits, for such they must be considered by all who do not regard ancient fable as dreams and absurdities unworthy the notice of rational beings. A troop of nymphs have caught young Love, and fastened him by the wrists to a tree, and there inflict upon their prisoner all the taunts and punishment they can devise. One maiden stands before him to tantalise with roses which he cannot reach; another seems to be pricking his arm with a thorn-branch; a third reads him a lecture on his misdoings; and a fourth is tightening the cord that binds the unfortunate captive, who, nevertheless, appears to undergo the ordeal very submissively, consoled, doubtless, by the recollection that it will be his turn to torment by and by.

As was before suggested, the spirit of this subject constitutes its chief excellence, aided by its fine and glowing colour; but there are defects of drawing too apparent to pass unnoticed by the most superficial observer.

CUPID BOUND

RELICS OF MIDDLE AGE ART.

PART THE SEVENTH.

During that somewhat lengthy period included in the generic term "medieval," and which may be considered as beginning with the Byzantine and ending with the Renaissance styles, we generally observe that metal-work of all kinds engaged a very large share of artistic attention. The iron-work of churches and houses is frequently characterised by much originality of conception and vigour of execution; but if we carefully examine the more minute and elaborate productions of the workers in precious metals, we shall indeed be astonished at the fertility, variety, and beauty of their works. It is very unusual, at home or abroad, to find two objects precisely similar, so abundant were their resources in design, and the pages of our present series of examples may be referred to with confidence as another proof in support of the fact. We now present an example of the fine old plate of one of our collegiate institutions. It is a silver-gilt Tazza and cover—a "Founder's Cup"—presented by Sir Walter Mildmay, who founded Emmanuel College, Cambridge, in 1584, to that brotherhood of learning. His arms are enamelled on the shield that surmounts the cover, which is also decorated with sea-horses, shells, and marine emblems. Nereids and Tritons are also introduced into the composition of the ornamental part, and the bowl of the tazza is supported by four satyrs. The stem of the bowl is covered with enriched ornaments, in which fruit, masks, arabesques, &c., combine with Grecian mouldings. The carved

projecting bands between the lion's head might, however, have been omitted with advantage, inasmuch as they destroy the effect of an otherwise perfect work, and break the lines of the general composition in an unpleasant manner, while they seem to serve no purpose of utility.

The Gothic Key will serve to illustrate and enforce the remarks just made on artistic metal-work. It belongs to the lock engraved in page 218.

The bronze figure of Venus is from the fine collection of antiques formed by B. Hertz. The goddess

has evidently been indulging in the bath, and holds in her hand the accessories of ablution.

death-bed to the tomb. Wherever symptoms of the plague appeared, so hopeless was recovery, that the dissolution of the afflicted patient was watched with anxious solicitude, that so much

MOMPESSON'S TOMB.

expiring sufferers, and the earth with an unhallowed haste was closed upon them, even whilst the limbs were yet warm."* A clear idea of the ravages made here by this awful scourge may be gathered from the fact, that out of a population of three hundred and thirty persons

RILEY GRAVESTONES.

to their minister and friend. After the first shock, he speedily made up his mind as to the proper course to pursue; he determined to confine the plague, if possible, to the bounds of his own parish, and to remain therein with his flock, as a true pastor should, and thus literally

EYAM CHURCH.

news to her, explained the determined nature of his own self-sacrifice, and urged her immediate flight with the children while life and health remained. But he addressed a spirit as bold as

* Rhodes's Peak Scenery, Pt 1 1818.

of the disease might be buried, and its fatal influence destroyed. In the church-yard, on the neighbouring hills, and in the fields bordering the village, graves were dug ready to receive the

who then inhabited Eyam, two hundred and fifty-nine fell victims to death.

When the pestilence first appeared, the clergyman, Mr. Mompesson, was residing here with his wife and two children. The alarmed villagers communicated the fearful fact at once

become "the priest, the physician, and the legislator of a community of sufferers." He was at this time a young man, his wife was in her twenty-seventh year, and for her safety and for that of his two children he was deeply anxious; he therefore at once imparted the melancholy

his own, as truly imbued with knowledge of Christian duty, as determined to act with fortitude and resignation to death. She sent her children to a temporary home of safety, *but she refused to go herself;* him whom she had sworn to love and cherish she would not desert in his hour of need; the marriage vow of consolatory companionship, "till death doth part," she would keep to the letter, and resolutely with Christian fortitude cast away all fear, and prepared for a duty, although it was rendered doubly repulsive by the terrors which surrounded it.

These noble spirits by their example upheld the hopes of their poor parishioners; they flew not from their homes when their pastor showed his faith and determination; they trusted in him, and obeyed his behests; he was their guide, their monitor in life and death. By this means the plague was pent in the narrow limits of the village, and the county—or perhaps we may say the country generally—was saved from similar ravages. Such was his influence over the villagers that at a time when, of all others, men listen least to argument and most to fear, he was implicitly obeyed in all things; his character and example drew a moral *cordon*—"a charmed circle"—round Eyam which none attempted to pass, even though to remain within it was to hazard death almost inevitably. He arranged that food should be left at stated spots around the village, that troughs filled with water should be placed near the boundary line of communication, to receive and purify the purchase money used in the perilous traffic; and thus all danger be avoided of spreading contagion. In his labours he was much assisted by the Earl of Devonshire, who was at the time residing at Chatsworth, where he also remained, undeterred by fear, during the whole time the plague was ravaging Eyam, doing all in his power to second the exertions of its noble pastor.

Mompesson felt more than ever the necessity of religious comfort and observances, and wished that his flock should unite in prayer to God, and listen to the certain hope of salvation as they had done heretofore. But to assemble where they used in the village church would be to woo the embraces of Death. He therefore fixed on a spot where he had often enjoyed the beauty of retirement in happier hours, and there determined to assemble his hearers. It is a deep dell, close to the village, formed by the fissures of the rocks as they descend toward Middleton Dale, its craggy sides covered with trees, and a small stream trickling along the midst. Half-way down the dell a rock projects from the mass of foliage, and at a little height from the base is a small cavernous arch about twelve feet high. This Mompesson chose for his pulpit; it was sufficiently high to command a view of the little dell; its arched roof concentrated and threw forth his voice to his hearers on the hill opposite.

> "A pallid, ghost-like, melancholy crew,
> Seated on scattered crags, and far-off knolls,
> As fearing each the other."

And thus was God's service conducted at Eyam during the plague, and the spot is still sacred to the villagers, who term-it *Cucklet Church.*

The pastor's home was soon visited by the angel of death. His noble wife fell stricken by the pestilence: she died in the month of August, and her death is thus feelingly told by her husband in a letter to Sir George Saville, the patron of the living at Eyam:—"This is the saddest news ever my pen could write. The destroying angel having taken up his quarters within my habitation, my dearest wife has gone to her eternal rest, and is invested with a crown of righteousness, having made a happy end. Indeed had she loved herself as well as me, she had fled from the pit of destruction with the sweet babes, and might have prolonged her days, but she was resolved to die a martyr to my interest. My drooping spirits are much refreshed with her joys, which, I think, are unutterable."

Her tomb is in front of the village church, near the entrance to the chancel. On one end is sculptured a winged hour-glass, and inscription, *Cavete, nescitis horam;* on the other a skull and the words *Mors mihi lucrum.* At each corner, and a little in advance of the tomb, are placed four chamfered stone pillars, and close beside is an antique Runic cross.*

* This very beautiful cross has suffered from time and neglect: at one period it was thrown down in a corner of the churchyard and broken in three pieces. It was seen in this condition by the great philanthropist John Howard; it was to the interest he showed in it, and to his

When death had thus deprived him of his wife the pastor's hope of his own life failed him, and in the letter we have just quoted, he speaks of himself to Sir George as "your dying chaplain," and assures him "this paper is to bid you a hearty farewell for ever." He recommends his children to his care, in memorable words which all parents should echo, "I am not desirous that they should be *great*, but *good*." In writing to his children, he says, "I do believe, my dear hearts, upon sufficient ground, that she was the kindest wife in the world; and I do think from my soul, that she loved me ten times more than herself. Further I can assure you, my sweet babes, that her love to you was little inferior to hers for me. For why should she be so desirous of living, but that you might have the comfort of my life;"—he adds a touching story of her death bed, when on refusing all sustenance or cordials, "I desired her to take them for your dear sakes. Upon the mention of your dear names, she lifted herself up and took them, which was to let me understand, whilst she had strength left, she would embrace any opportunity she had of testifying her affection to you."

At this time the plague raged fearfully at Eyam; the church-yard was overcrowded, and in the fields and hills adjoining the village, its once-happy inhabitants found their graves. Some twenty years ago, the neighbouring fields contained the graves and monumental tablets of the dead; but they are all now obliterated by the hand of the husbandman, except one group, known as "the Riley Gravestones," which are situated about half a mile from the village on the hill-side; a wall has been erected round the stones that remain, but many whose resting-places were not distinguished by such marks, are not included within this humble enclosure. One square tomb and six head-stones record the resting-places of an entire family; and show how fearfully sudden the plague swept all away. The first who died was Elizabeth Hancock,* on August 3rd, 1666; the father died on the following day; the three sons died together on the 7th of that month; another daughter on the 9th, and another the day following; leaving one boy only as the representative of the family.†

It was during the August and September of this year, that the plague raged uncontrolled; early in November, it ceased, leaving unscathed the pastor Mompesson, who on the 20th of November writes—"The condition of this place has been so sad that I persuade myself it did exceed all history and example; I may truly say that our place has become a Golgotha, the place of a skull: and had there not been a small remnant of us left, we had been as Sodom and been made like unto Gomorrah. My ears never heard such doleful lamentations, and my eyes never beheld such ghastly spectacles. Now blessed be God, all our fears are over, for none have died of the infection since the 11th of October, and all the pest-houses have been long empty."

He now resumed his duties in the village church, the quaint and simple edifice where so many had listened whose ears were now closed by pestilential death. But he did not remain long amid the scenes his labours have consecrated; his noble disinterestedness procured him many friends, who sedulously laboured to advance him in the Church; the rectory of Eakring in Northamptonshire was presented to him, probably by his friend Sir George Saville, in whose neighbourhood it was situated. But such was the fear the people there still felt after the scourge of Eyam had been recorded, that they dreaded his coming among them, and a hut was erected for him in Rufford Park, where he stayed till all fear had subsided.

His friends afterwards succeeded in obtaining for him the prebends of York and Southwell, and had he been ambitious the highest ecclesiastical preferments might have been attained. He was offered the Deanery of Lincoln, but being more anxious to serve his friend than himself, he transferred his influence and interest to the witty and learned Dr. Fuller, author of "The Worthies of England," &c., who was accordingly inducted. He still resided at Eakring, and died there March 7th, 1708, in the seventieth year of his age.

It has been well said that "a fervent piety, a humble resignation, a spirit that under circumstances peculiarly afflicting could sincerely say 'not my will but Thine be done,' a manly fortitude and a friendly generosity of heart, were blended together in the character of Mompesson." *

As Miss Seward emphatically observes, "his memory ought never to die; it should be immortal as the spirit which made him worthy to live." We travel far to see costly tombs and "storied urns" of kings and conquerors, but is not a pilgrimage to such a grave as his a more worthy labour? for he has indeed triumphed over death, and "of such is the kingdom of heaven."

recommendation, we owe its preservation. It was rescued from the docks and thistles which had nearly overgrown it, the shaft again set up in the churchyard, and the upper part of the cross placed on it, but the intervening portion (about two feet of the shaft) had been broken to pieces. It is an exceedingly interesting relic of early Christianity, and has been elaborately sculptured on all sides, with interlaced ornament and sacred figures.

* A descendant of this family—Mr. Joseph Hancock—was the originator, in 1750, of the art of plating copper with silver which he practised at Sheffield, and which gave "Sheffield plate" an European celebrity, and the town employment and wealth ever since.

† Miss Seward relates that five of the villagers employed in the summer of 1757 in digging near these grave-stones, dug up some linen or woollen cloth; the men all sickened of a putrid fever, and three of the five died; the disorder was contagious, and proved mortal to numbers of the inhabitants of Eyam.

ART IN THE PROVINCES.

Edinburgh.—We copy from the *Builder* a paragraph respecting the progress already made in erecting the Art-galleries in this city. "This large structure is nearly half-built. The external and dividing walls of masonry are fully half up. The long and squared ranges of flat pillars that face the wings are pretty well raised, and present a considerable extent of building, with porticoes, colonnades, and pediments. There are six porticoes advanced from the building, two at each end, and one of enlarged proportions at each side. The style of architecture is Grecian (Ionic); the pediments surmounting the colonnades are up; and, although the tympanum is blank upon the plan, it has been proposed, according to the local *Post*, to embellish it with sculpture. The wings will have no columns; but, instead of them, *antæ;* and along the top runs a stone balustrade. The building, while thus in harmony with the Royal Institution, says the *Post*, will wear a distinctive aspect, and stand architecturally intermediate betwixt the Florid style of that columnar edifice and the severe and semimonastic Gothic of the Free Church College, above these erections on the Mound—all being the design of the same architect, Mr. W. H. Playfair. The interior accommodation may be said to extend nearly 200 feet from north to south, and to comprise three distinct suites of apartments,—all entering from the front, although the central passage betwixt the porticoes is quite contracted in its dimensions,—and the principal entrances to the respective apartments of the Royal Association and Scottish Academy. Iron arches braced with struts, have been thrown across the railway tunnel, beneath the mound, and these are sustained on abutments of masonry, so as to bear the weight of the foundations of the building, independently of the tunnel."

Cork.—It is stated in the Irish papers that by a recent arrangement of the general superintendent, Mr. H. Cole, three free scholarships have been offered to the pupils of the Cork School of Design, who obtained premiums at the late exhibition at Marlborough House. They will have the opportunity of receiving instruction, attending lectures, and inspecting the metropolitan collections of Art, and will receive an allowance at the rate of 40*l.* a year from 1st October, 1852, to 31st March, 1853.

Huddersfield.—No decision has yet been made respecting the sculptor who is to execute the statue of the late Sir R. Peel, to be erected in this town. The committee appointed to carry out the object are, we understand, in treaty with Mr. Behnes, in lieu of Mr. Bromley, who was originally selected for the task, but who has been set aside for some reason unknown to us; not, however, without being compensated for his labours.

* Rhodes Peak Scenery.

CORRESPONDENCE.

DECORATIVE ART.

In the leading article of the July number of your Journal, entitled "Decorative Art analytically Considered," the writer, after expressing his conviction of the national importance of systematising the study of ornamental design, adds:—"But however desirable that object may be, we do not remember to have seen an attempt at its realisation." Now, as this statement may lead many of your readers to believe that no such attempt has hitherto been made, I beg to acquaint you with the fact that in an essay entitled "An Attempt to Develope and Elucidate the True Principles of Ornamental Design as applied to the Decorative Arts," which I published in 1844, such an attempt was made, and fully illustrated both in the text and by numerous engravings. Your contributor having very correctly pointed out the line of demarcation between Decorative Art, and High Art, says, that thereby he is "enabled to dismiss at the outset of his inquiry into the principles involved in ornamental design, all consideration of Fine Art, (which, by its intimate relation to, and apparent inseparability from, Decorative Art, has done so much to perplex former investigators.)" Being a former investigator, and having clearly pointed out this line of demarcation in a work entitled "First Principles of Symmetrical Beauty," published in 1846, as also, in a "Letter to the Council of the Society of Arts," published in February of the current year, without experiencing any perplexity whatever, I trust I may not be included amongst those to whom your contributor refers, especially as my mode of drawing the line is upon the same principles which he has adopted in his very excellent essay. In conclusion I beg to observe that while your contributor gives, in elucidation of his opinions, various extracts from the works of popular writers on Art, and from the evidence of artists examined before committees on the arts of design, it appears strange to me that he gives none from those works of mine in which are to be found opinions in perfect accordance with his own. It is, however, evident that he refers to them in the following observations:—"We would willingly deliver up to ridicule those fine-spun theories which have recently been promulgated for discovering the line of beauty by the aid of conic sections, for determining symmetrical beauty by means of numerical and harmonic ratios, &c., did we not believe that by their very multiplication a habit of thought on æsthetics is likely to be induced. While the diversity of such fanciful doctrines is calculated to neutralise the errors which each would tend to foster singly; and thereby, indirectly, the public may be led to acquire the power of discerning and appreciating beauty under whatever form it may be embodied." From this your readers are led to believe that there have been various theories recently promulgated for determining symmetrical beauty by means of numerical and harmonic ratios. But such is not the case, for no theories of the kind have been promulgated but that advanced in my works. Therefore the hypothesis of your contributor regarding what may be the result of *multiplicity* and *diversity* of such doctrines has as yet no foundation. It still, however, remains to be seen whether he can advance an equally practical mode of systematising the art of ornamental design, and "which will permit of its being studied after the manner of a science," which he correctly says is the only means that can render it "independent of the fashions and follies of the day."

D. R. Hay.

Edinburgh.

[We think Mr. Hay somewhat hasty in concluding that our contributor intends to convey the impression that various theories have been recently promulgated for "determining symmetrical beauty by means of numerical and harmonic ratios." His argument is simply this—"There have been many theories propounded for determining by definite rules what has hitherto been arrived at solely by the ever varying dictates of individual taste; but so long as there is more than one theory before the public, having from its ingenuity a claim to attention, the public will be rather perplexed than assisted thereby." That there has been more than one theory recently promulgated for settling the abstruse matter in question, Mr. Hay can satisfy himself by consulting the printed proceedings of the Society of Arts for the current year; and it is to those no doubt that our contributor alludes in the passage quoted by Mr. Hay.—Ed. *A.-J.*]

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

VIII.—THE OLD ENGLISH HALL; THE DINING-TABLE; MINSTRELSY.

As I have already stated, the hall continued to be the most important part of the house; and in large mansions it was made of proportional dimensions. It was a general place of rendezvous for the household, especially for the retainers and followers, and in the evening it seems usually to have been left entirely to them, and they made their beds and passed the night in it. Strangers or visitors were brought into the hall. In the curious old poem published by Mr Halliwell, entitled "The Boke of Curtasye," we find especial directions on this subject. When a gentleman or yeoman came to the house of another, he was directed to leave his weapons with the porter at the outward gate or wicket, before he entered. It appears to have been the etiquette that if the person thus presenting himself were of higher rank than the person he visited, the latter should go out to receive him at the gate; if the contrary, the visitor was admitted through the gate, and proceeded to the hall.

Whanne thou comes to a lordis gate,
The porter thou shalle fynde therate;
Take (*give*) hym thow shalt thy wepyn tho (*then*),
And aske hym leve in to go.
. . . . . .
... yf he be of logh (*low*) degré,
Than hym falles to come to the.

At the hall door the visitor is to take off his hood and gloves—

When thow come tho halle dor to,
Do of thy hode, thy gloves also.

If, when he entered the hall, the visitor found the family at meat, he stood at the bottom of the apartment in a respectful attitude, till the lord of the house sent a servant to lead him to a place where he was to sit at table.

The furniture of the hall was simple, and consisted of but a few articles. In large residences, the floor at the upper end of the hall was raised, and was called the dais. On this the chief table was placed, stretching lengthways across the

No. 1.—THE SEAT ON THE DAIS.

hall. The subordinate tables were arranged below, down each side of the hall. In the middle was generally the fire, in an iron grate. At the upper end of the hall there was often a cupboard or a dresser for the plate, &c. The tables were still merely boards placed on tressels, though the table dormant or stationary table, began to be more common. Perhaps the large table on the dais was generally a table dormant. The seats were merely benches or forms, except the principal seat against the wall on the dais, which was often in the form of a settle, with back and elbows. Such a seat is represented in our Cut No. 1, taken from a manuscript of the romance of Meliadus, in the National Library at Paris, No. 6961. On special occasions, the hall was hung round with tapestry, or curtains, which were kept for that purpose, and one of these curtains seems commonly to have been suspended against the wall behind the dais. A carpet was sometimes laid on the floor, which, however, was more usually spread with rushes. Sometimes, in the illuminations, the floor appears to be paved with ornamental tiles, without carpet or rushes. It was also not unusual to bring a chair into the hall as a mark of particular respect. Thus, in the English metrical romance of Sir Isumbras :—

The riche qwene in haulle was sett,
Knyghttes hir serves to handes and fete,
Were clede in robis of palle;
In the floure a clothe was layde
"This poore palmere," the stewarde sayde,
"Salle sytt abowene yow alle."
Mete and drynke was forthe broghte,
Sir Isambrace sett and ete noghte,
Bot luked abowte in the haulle.
. . . . . .
So lange he satt and ete noghte,
That the lady grete wondir thoghte,
And tille a knyghte gane saye,
Bryng a chayere and a qwyschene (*cushion*),
And sett yone poore palmere therin,
. . . . . .
A riche chayere than was ther fett,
This poore palmere therin was sett,
He tolde hir of his laye.

Until comparatively a very recent date, the hour of dinner, even among the highest classes

No. 2.—WASHING BEFORE DINNER.

of society, was ten o'clock in the forenoon. There was an old proverb which defined the divisions of the domestic day as follows :—

Lever à six, disner à dix,
Souper à six, coucher à dix.

Before the meal, each guest was served with water to wash. It was the business of the ewer to serve the guests with water for this purpose,

No. 3.—A DINNER SCENE.

which he did with a jug and basin, while another attendant stood by with a towel. Our Cut No. 2, represents this process; it is taken from a fine

No. 4.—A KING AT DINNER.

manuscript of the "Livre de la Vie Humaine," preserved in the National Library in Paris, No. 6988. In the originals of this group, the jug and basin are represented as of gold.

Having washed, the guests seated themselves at table. Then the attendants spread the cloths over the tables: they then placed on them the salt-cellars and the knives; and next the bread, and the wine in drinking cups. All this is duly described in the following lines of an old romance :—

Quant lavé orent, si s'asistrent,
Et li serjant les napes mistrent,
Desus les dobliers blans et biax,
Les saliers et les coutiax,
Après lou pain, puis lo vin
Et copes d' argent et d'or fin.

Spoons were also usually placed on the table, but there were no forks, the guests using their fingers instead, which was the reason they were so particular in washing before and after meat. The tables being thus arranged, it remained for the cooks to serve up the various prepared dishes.

We give three examples of dinner-scenes, from manuscripts of the fourteenth century. The first, Cut No. 3, is taken from a manuscript belonging to the National Library in Paris, No. 7210, containing the "Pélerinage de la Vie Humaine." The party are eating fish, or rather have been eating them, for the bones and remnants are strewed over the table. We have, in addition to these, the bread, knives, salt-cellars, and cups; and on the ground a remarkable collection of jugs for holding the liquors. Our second example, Cut No. 4, is taken from an illuminated manuscript of the Romance of Meliadus, preserved in the British Museum (Additional MS., No. 12,228). We have here the curtain or tapestry hung behind the single

table. The man to the left is probably the steward, or the superior of the hall; next to him is the cup-bearer serving the liquor; further to the left we have the carver cutting the meat; and last of all the cook bringing in another dish. The table is laid much in the same manner in our third example, Cut No. 5. We have again the cups and the bread, the latter in round cakes; in our second example they are marked with crosses, as in the Anglo-Saxon illuminations, but there are no forks, or even spoons, which, of course, were used for pottage, and soups, and

No. 5.—A ROYAL FEAST.

were perhaps brought on and taken off with them. All the guests seem to be ready to use their fingers.

There was much formality and ceremony observed in filling and presenting the cup, and it required long instruction to make the young cup-bearer perfect in his duties. In our cut No. 4, it will be observed that the carver holds the meat with his fingers while he cuts it. This is in exact accordance with the rules given in the ancient "boke of kervyng," where this officer is told, "Set never on fyshe, flesche, beest, ne fowle, more than two fyngers and a thombe." It will be observed also that in none of these pictures have the guests any plates; they seem to have eaten with their hands, and thrown the refuse on the table. We know also that they often threw the fragments on the floor, where they were eaten up by cats and dogs, which were admitted into the hall without restriction of number. In the "Boke of Curtasye," already mentioned, it is blamed as a mark of bad breeding to play with the cats and dogs while seated at table.

> Whereso thou sitt at mete in borde (*at table*),
> Avoide the cat at on bare worde,
> For yf thou stroke cat other dogge,
> Thou art lyke an ape teyghed with a clogge.

Some of these directions for behaviour are very droll, and show no great refinement of manners. A guest at table is recommended to keep his nails clean, for fear his fellow next him should be disgusted—

> Loke thy naylys ben clene in blythe,
> Lest thy felaghe lothe therwyth.

He is cautioned against spitting on the table—

> If thou spit on the borde or elle opone,
> Thou shalle be holden an uncurtayse mon.

When he blows his nose with his hand (handkerchiefs were not, it appears, in use), he is told to wipe his hand on his skirt or on his tippet—

> Yf thy nose thou clense, as may befalle,
> Loke thy honde thou clense wythalle,
> Prively with skyrt do hit away,
> Or ellis thurgh thi tepet that is so gay.

He is not to pick his teeth with his knife, or with a straw or stick, nor to clean them with the table-cloth; and, if he sits by a gentleman, he is to take care he does not put his knee under the other's thigh!

The cleanliness of the table-cloth seems to have been a matter of pride; and to judge by the illuminations great care seems to have been taken to place it neatly and smoothly on the table, and to arrange tastefully the part which hung down at the sides. Generally speaking, the service on the table in these illuminations appears to be very simple, consisting of the cups, stands for the dishes of meat (messes, as they were called) brought by the cook, the knives, sometimes spoons for soup and liquids, and bread. Ostentatious ornament is not often introduced, and it was perhaps only used at the tables of princes and of the more powerful nobles. Of these ornaments one of the most remarkable was the nef, or ship, a vessel generally of silver, which contained the salt-cellar, towel, &c, of the prince or great lord, on whose table it was brought with great ceremony. It was in the form of a ship, raised on a stand, and on one end it had some figure, such as a serpent, or castle, perhaps an emblem or badge

No. 6.—THE NEF.

chosen by its possessor. Our cut No. 6, taken from a manuscript in the French National Library, represents the nef placed on the table. The badge or emblem at the end appears to be a bird.

Our forefathers seem to have remained a tolerably long time at table, the pleasures of which were by no means despised. Indeed, to judge by the sermons and satires of the middle ages, gluttony seems to have been a very prevalent vice among the clergy as well as the laity; and however miserably the lower classes lived, the tables of the rich were loaded with

No. 7.—GLUTTONY.

every delicacy that could be procured. The monks were proverbially *bons vivants;* and their failings in this respect are not unfrequently satirised in the illuminated ornaments of the medieval manuscripts. We have an example in our cut No. 7, taken from a manuscript of the fourteenth century in the Arundel Collection of the British Museum (No. 91); a monk is regaling himself on the sly, apparently upon dainty tarts or patties, while the dish is held up by a little cloven-footed imp who seems to enjoy the scene quite as much as the other enjoys the substance.

No. 8.—MONASTIC DEVOTIONS.

Our next cut is taken from another manuscript in the British Museum of the same date, (MS. Sloane, No. 2435) and forms an appropriate companion to the other. The monk also holds the office of cellarer, and is taking advantage of it to console himself on the sly.

When the last course of the dinner had been served, the ewer and his companion again carried round the water and towel, and each guest washed. The tables were then cleared and the cloths withdrawn, but the drinking continued. The minstrels were now introduced. To judge by the illuminations, the usual musical attendant on such occasions was a harper, who repeated romances and told stories, accompanying them with his instrument. In one of our cuts of a dinner party given in the present paper, we see the harper, apparently a blind man, led by his dog, introduced into the hall while the guests are still occupied with their repast. The mistrels or jongleurs formed a very important class of society in the middle ages, and no festival was considered as complete without their presence. They travelled singly or in parties, not only from house to house, but from country to country, and they generally brought with them to amuse and please their hearers, the last new song, or the last new tale. When any great festival was announced, there was sure to be a general gathering of minstrels from all quarters, and as they possessed many methods of entertaining, for they joined the profession of mountebank, posture-master and conjurer with that of music and story-telling, they were always welcome. No sooner therefore was the business of eating done, than the jongleur or jongleurs were brought forward, and sometimes where the guests were in a more serious humour, they chanted the old romances of chivalry; at other times they repeated satirical poems, or party songs, according to the feelings or humour

No. 9.—A HARPER.

of those who were listening to them, or told love tales or scandalous anecdotes or drolleries, accompanying them with acting, and intermingling them with performances of various kinds. The hall was proverbially the place for mirth, and as merriment of a coarse description suited the medieval taste, the stories and per-

formances of the jongleurs were often of an obscene character, even in the presence of the ladies. In the illuminated manuscripts, the minstrel is most commonly a harper, perhaps because these illuminations are usually found in the old romances of chivalry where the harper generally acts an important part, for the minstrels were not unfrequently employed in messages and intrigues. In general the harp is wrapped in some sort of drapery, as represented in our cut No. 9, taken from a MS. in the National Library of Paris, which was perhaps the bag in which the minstrel carried it, and may been attached to the bottom of the instrument. The accompanying scene of minstrelsy is taken from a manuscript of the romance of Guyron le Courtois, in the French National Library, No. 6976.

No. 10.—MINSTRELSY.

As I have said, the dresser (*dressiur*) or cupboard was the only important article of furniture in the hall, besides the tables and benches. It was a mere cupboard for the plate, and had generally steps to enable the servants to reach the articles that were placed high up in it, but it is rarely represented in pictured manuscripts before the fifteenth century, when the illuminators began to introduce more detail into their works. The reader may form a notion of its contents, from the list of the service of plate given by Edward I. of England to his daughter Margaret, after her marriage with the Duke of Brabant; it consisted of forty-six silver cups with feet, for drinking; six wine pitchers, four ewers for water, four basins with gilt escutcheons, six great silver dishes for entremets, one hundred and twenty smaller dishes; a hundred and twenty salts; one gilt salt, for her own use; seventy-two spoons; and three silver spice-plates with a spice-spoon.

The dresser, as well as all the furniture of the hall was in the care of the groom; it was his business to lay them out, and to take them away again. It appears to have been the usual custom, to take away the boards and tressels (forming the tables) at the same time as the cloth. The company remained seated on the benches, and the drinking cups were handed round to them. So tells us the "Boke of Curtasye,"

> Whenne they have wasshen, and grace is sayde,
> Away he takes at a brayde (*at once,*)
> Avoydes the borde into the flore,
> Tase away the trestles that been so store.

THE BRITISH ASSOCIATION.

NOTES ON THE PROGRESS OF SCIENCE.

THIS annual gathering of the parliament of science furnishes us with an appropriate opportunity of recording the steps that have been made in advance. It is not our intention to review the present meeting, which has been an eminently successful one, but to select a few of the matters that have been brought before the sections, and which appear to be of a character to interest our readers. As a discussion has lately arisen on the subject of the production of portraits by lenses in the daguerreotype and calotype processes, it will be interesting to examine a communication made by Sir David Brewster to the physical section. The object of the paper was to show that all the photographic portraits taken with large object glasses or mirrors must necessarily be distorted. The pupil of the human eye is only $\frac{2}{10}$ of an inch in diameter. It is obvious, says Sir David Brewster, that the images formed by the eye, of solid objects placed in front of it, and by which we are accustomed to see them, and to recognise them, cannot embrace any of the rays of light coming from those parts of the object which lie in such positions towards the sides, top, bottom, or hinder parts, as cannot pass in straight lines to an aperture of the size of the pupil; in fact, unless it agree almost exactly with the perspective form of the object, the pupil being the point of sight. If we now suppose an object placed before a lens of the ordinary diameter used in a photographic camera, the centre of the lens, the size of the pupil produces a correct image of that object, consisting of rays coming from precisely the same parts of it as an eye would receive were its pupil in the same position. All the parts around this centre of the lens, and at a distance from it, would receive rays coming from parts of the solid object which the true eye could not receive, and which, this eminent experimentalist conceives, must therefore form as many unnatural images as there are such parts, and the photographic picture which embraces and confounds into one hideous mass all these, any one of which by itself would be correct, must in the very nature of things give a most confused and displeasing representation. By means of a diagram, Sir David Brewster illustrated these assertions. This represented a lens opposite to a simple solid form,—a cylinder topped by a cone behind,—placed in front, pointing out the parts which alone could be embraced in a correct perspective view of it, and what parts the large lens would moreover receive and transmit rays from, to be jumbled in the photographic picture, with that which would alone give a correct idea of the object as seen. An exact diagram of photographic images of a simple object produced by Mr. Buckle of Peterborough, was exhibited in proof. The acting diameter of the lens with which these objects were produced was $3\frac{1}{8}$ inches, and it was used all covered except a central space of $\frac{2}{25}$ of an inch diameter, and then, along with this space exposing circular spaces of the same size towards the outer circumference of the aperture, the effect of the marginal pictures was most distinctly exhibited and demonstrated by halos extending round the true image, and the sharp cross lines ruled on the object and shown in the image with the small lens, was all confused in that with the surrounding apertures. Sir David concluded in these words—"The photographer, therefore, who has a genuine interest in the perfection of his art will by accelerating the photographic processes, with the aid of more sensitive materials, be able to make use of lenses of very small aperture, and thus place his art in a higher position than that which it has yet attained. The photographer, on the contrary, whose interests bribe him to foreswear even the truths of science, will continue to deform the youth and beauty that may in ignorance repair to his studio, adding scowls and wrinkles to the noble forms of manhood, and giving to a fresh and vigorous age the aspects of departing or departed life."

There is no doubt but, in the main, Sir David Brewster is philosophically correct; and where there exists those inequalities of the curved surfaces, which every lens must possess, it is of the utmost importance, for the production of truthful images, that the aperture of the lens should be reduced to the smallest possible diameter. At the same time, when we examine the very beautiful daguerreotypes which are produced by the professors of the art in this metropolis, we cannot but think the philosopher has allowed his prejudices to exaggerate the truth. We have seen some specimens prepared by M. Claudet, with apertures of various shapes and sizes; it was scarcely possible with the unaided vision to detect any difference between those taken with the small and those with the large apertures; although, when very careful admeasurements were made, it was sensibly shown that those obtained with large apertures were liable to some exaggeration in length and breadth.

The discovery of an optical glass amongst the ruins of Nineveh, manufactured by the Assyrians from rock-crystal, is a matter of exceeding interest. This curious relic of ancient manufacture was brought before the association by Sir David Brewster. It was a plano-convex lens, having a focal length of four and a half inches; the grinding was in many respects defective, but it carried back the history of the manufacture of optical instruments to a period far more remote than that which is assigned to it. As we are made, from the researches of our travellers, better acquainted with the buried treasures of the eastern world, it becomes more and more evident that the arts and manufactures had arrived at a superior state among the Babylonians and Assyrians, who probably derived their knowledge from the Egyptians. Mr. Tennant made a communication on the Koh-i-noor Diamond. It will be in the memory of our readers that Sir David Brewster, from a close examination of that gem, was led to believe that an inferior diamond had been substituted for the real *Mountain of Light*. Mr. Tennant believes that the great Indian diamond, the Russian diamond, and the Koh-i-noor, are separate portions of the original Koh-i-noor, procured from the mines of Golconda. Amongst the communications which appear to present a peculiar interest to us, was that by Mr. Bateson on "*Glynn and Appel's patent paper for preventing forgery by the Anastatic process.*" We prefer giving this paper in the language of the author:—

"Although the title of the paper I am about to read to you is 'On Glynn and Appel's patent paper for the prevention of piracy and forgery by the Anastatic process,' yet as possibly some of you may be unacquainted with the nature of the Anastatic process itself, the uses to which it may be applied, and the abuses of which it is

capable in unscrupulous hands, I think it right, in the first place, to give you a short account of its history, nature, and progress. It was invented some eight or nine years ago by Mr. Rudolph Appel, a native of Silesia, who came over to this country by way of pushing his fortune, but unluckily he was not sharp or quick enough to reap the reward of his ingenuity by taking out a patent, which some one else immediately secured. Owing to various circumstances, the Anastatic printing languished for several years, until tardy justice was done its inventor at the Great Exhibition in 1851, when a prize medal was awarded him. Since that time it has been becoming more generally known; and appears likely, from its cheapness and certainty, altogether to supersede lithography. The term 'Anastatic' means raising up, or a reproducing as it were; and very significantly does the name express the result, for by it any number—thousands upon thousands—of reproductions of any printed document may be obtained, each of which is a perfect *fac simile* of the original, no matter how elaborate the engraving may be, or how intricate the design. I will now endeavour to describe the actual operation of Anastatic printing.

"The print of which an Anastatic copy is required, is first moistened with very dilute nitric acid (one part of acid to seven of water), and then being placed between bibulous paper all superabundance of moisture is removed. You will easily understand that the acid being an aqueous solution will not have attached itself to the ink on the paper, printers'-ink being of an oily nature, and if the paper thus prepared be placed on a polished sheet of zinc and subjected to pressure, two results will follow:—

"In the first place the printed portion will leave a set-off or impression on the zinc; and secondly, the nitric acid attached to the non-printed parts of the paper will eat away and corrode the zinc, converting the whole, in fact, into a very shallow stereotype. The original being removed (perfectly uninjured), the whole zinc plate should next be smeared with gum-water, which, of course, will not stick to the printed or oily part, but will attach itself to every other portion of the plate.

"A charge of printers'-ink being now applied, this in its turn only attaches itself to the set-off obtained from the print.

"The final process consists in pouring over the plate a solution of phosphatic acid which acts on the non-printed portion of the zinc, and produces a surface to which printers'-ink will not attach. The process is now complete, and from such a prepared zinc plate any number of impressions may be struck off.

"The uses to which this ingenious invention may be applied are various; for instance, copies of rare prints may be obtained without the aid of an engraver. Reproductions of books, or works out of print, may be had without setting up the type; authors may illustrate their own works; and, as I am sure many of you, particularly among the ladies, are amateur artists, you will be glad to hear that you may have as many *fac similes* of your pen-and-ink sketches as you please, at very inconsiderable expense.

"To be in accordance with the facts already mentioned, the Anastatic process should only be applicable to the copying of impressions made with printers'-ink; any other inks, however, even the most fugitive, may be adapted to this operation, and hence, without some safeguard, the dishonest practices to which the Anastatic process might be applied would be numerous. Copies of checks and bank-notes may be taken so as to defy scrutiny. In point of fact, bankers have been mistaken again and again when examining notes and cheques forged by this process; and as I have now endeavoured to impress upon you the laws, I will shortly describe the antidote which is offered by the patent paper invented by Messrs. Glynn and Appel. It is as beautiful from its simplicity as it is efficacious in its operation. It consists merely in impregnating or dying the pulp of which the paper is made with an insoluble salt of copper. After a series of experiments, the patentees preferred phosphate of copper to any other salt; and for this purpose sulphate of copper, and phosphate of soda, are successively mixed with the pulp, which, of course, produce an insoluble salt, the phosphate of copper. Besides this, a very small portion of a peculiar oily and non-drying soap is introduced, which affords a double protection. Now the result of the copper being introduced into the paper is, that should a forger attempt to submit a note or cheque printed on this patent paper to the Anastatic process, wetting it as I have described with dilute nitric acid, and subjecting it to pressure on a zinc plate, a film of metallic copper is immediately deposited between the cheque and the zinc, not only preventing the set-off, or transfer of the impression, but cementing the paper so firmly to the zinc that it can only be separated by being destroyed. Thus the forger is punished exactly in the same proportion to which he wished to forge, by losing his note. The public is thereby protected, and the banker benefited. Indeed, hitherto, the chief protection afforded to bankers has been in the intricacy of the design and the elaborate beauty of the engraving on the notes and cheques. Under such circumstances a forger, to be successful, must be either himself a most skilful engraver, or employ some one to engrave for him. This fact has generally led to the detection of forgery; but you can easily imagine how justly alarmed bankers will become when they learn that any one who understands what is called chemical, that is to say, lithographic printing, may, with the aid of a zinc plate, a little nitric acid and a press, be able to produce such perfect *fac similes* of notes and cheques as to pass the scrutiny of the most lynx-eyed of his clerks. You will, I have no doubt, agree with me that it would be decidedly wrong, if not criminal, to publish to the world so dangerous a process to facilitate forgery, unless I was, at the same time, to produce a safeguard which would absolutely defeat such attempts."

We have recently seen some specimens of the Anastatic process which are far superior to those formerly produced by this process.

In physical science many communications of great interest were made, the most remarkable being Professor Stokes's discovery of the extra-spectral rays, to which we particularly referred in the last *Art-Journal*. There has been no discovery in physical optics since the days of Newton, which equals this in importance. One of the evenings was devoted to a lecture from Mr. Stokes on this subject.

There are a few young geometers and mathematicians, whose researches are now exciting much attention in the scientific world. They brought several communications before the physical section which were marked by great depth of thought, and most exact analysis. The views supported by these young philosophers, and which are likely to be the fashionable ones of the day, go to the resolution of all the physical forces into one form of force or action, and the prevailing idea is that every modification of motion passes into heat, and that thus indeed the planetary motions must eventually cease as this mechanical force resolves itself into this new form. The young mind is naturally imaginative, and it is evident that these philosophers have advanced from the study of the works of Laplace to those speculations. It is certain that the theorems of the French philosopher lead to these conclusions, but it by no means follows that these inevitable results are truths. They may still be reasonings from incorrect data; they may be splendid superstructures, based like the mist-formed images of the Fata Morgana upon unrealities, which will eventually be dispelled before the strong light of the sun of science.

In the chemical section there were many matters of considerable interest. The most practically important being the communication of Professor Hodges, "on the composition and the economy of the flax crop." The importance of attending to the cultivation of flax was pointed out in the most forcible manner, and it was regretted that the efforts made by government and private individuals had not been more successful than they had proved to be. "Since the establishment of the Royal Flax improvement Society in 1841, there has been expended of money collected by subscriptions 8000*l*., and government has aided the movement by granting 4000*l*. more to be distributed by the society for the promotion of flax cultivation in the South and West of Ireland. The government commission report that the crop of last year was estimated as equal to 138,619 acres, the value of which would be about 1,700,000*l*., this produce being however only about a fourth of that annually required by the manufactures of the United Kingdom. Of the 138,619 acres of flax grown in 1851, only 14,839 were grown beyond the bounds of Ulster, within which the chief seats of the flax manufacture are to be found."

Dr. Gladstone made an interesting communication "*On the influence of the solar radiations on the vital powers of plants growing under different atmospheric conditions*," and in immediate connection with this a preliminary report was read from the author "*On the chemical influences of the solar radiations*." These researches were made for the purpose of investigating all the phenomena of chemical action as shown in photographic changes, &c.

The following notices were offered as a brief and hasty intimation of the progress which had been made:—

1st. I have re-examined the chemical changes which take place in the chloride and the iodide of silver, and I believe distinctly proved that the dark surfaces in most of the photographic preparations are formed of finely divided metallic silver.

2nd. The revival of metallic silver from its solutions by charcoal has received much of my attention, and I have proved that light, separated from the actinic agency by the interposition of yellow media, is the most favourable to the production of the crystals of silver.

3rd. Some experiments have been made with small voltaic arrangements for the purpose of determining the action of the several rays in retarding or accelerating electro-chemical phenomena, and I have many curious results recorded.

4th. I designed a very complete examination of the chemical action of the prismatic spectrum upon Daguerreotype plates, iodide of silver as used in the calotype process, pure chloride of silver, and on plates prepared with iodized collodion: these have been to a great extent carried out. Some hundred pieces of differently coloured glasses have been obtained and carefully analysed, and a very extensive series of chemical spectra have been obtained after the rays have suffered absorption by the coloured glasses, and many coloured fluids as well as transparent colourless solutions.

A very large number of impressions of the prismatic spectra have been received after the interposition of various coloured media and some unexpected results have been obtained. These will all be printed entire in the volume of the reports of the Belfast meeting. One point is of much importance to those practising the collodion process. It has been usually considered that the light admitted through a piece of yellow glass had no chemical action on any sensitive photographic preparation. This is not the case with the sensitive surface of the collodion process. Spectral impressions have been obtained through a great variety of yellow glasses, showing that a set of chemical rays, extending from the lower edge of the green of the spectrum to a point

far beyond the visible violet, did permeate them and produce an almost instantaneous effect on the more sensitive preparations. This shows that in Archer's camera it is important that yellow glass should not be employed, and that a yellow glazing to a photographic room is not a sufficient protection when practising the collodion process.

The geological and natural history sections were unusually rich in the number and character of the communications made. Their scientific character removes them from our sphere, these sections were nevertheless, as usual, the most animated of any, and the attendances were numerous. Geography and ethnology were well supported, and statistics and mechanics possessed more than ordinary interest. In the statistical section many valuable papers were read and discussed. In the death of Mr. G. R. Porter, who has so long and diligently distinguished himself in his connexion with the Board of Trade this section, and the Statistical Society, has suffered a severe loss. Previously to his death Mr. Porter however communicated to the British Association a paper on "*The Productive Industry of Paris*," which was full of most valuable information.

We are compelled to draw our hasty notice of the Twenty-second Meeting of the British Association to a close. There have been but few meetings which so satisfactorily bear marks of progress, and in the recommendations which have been made, many of them involving money grants, we see evidence of that activity which has marked every stage of this annual congress. It will be very interesting and instructive on some future occasion to return to the consideration of some of the objects of research indicated. The usual number of scientific excursions marked this meeting, and most of them appear to have been of more than usual interest. If the British Association for the Advancement of Science had effected no other good, the advantages derived from bringing together men engaged in the same pursuits, who would never otherwise be likely to meet, are exceedingly great, and we are not sure whether the friendships which are thus formed and cemented are not amongst its most important results.

ROBERT HUNT.

THE ARTS IN STOCKHOLM.*

COMMUNICATED BY FREDERIKA BREMER.

IN painting we have a young school rising, of which we may expect much, and that already has given fruits of true Scandinavian growth.

And let me first speak of the branch in that young school that to me has a peculiar charm through its connections with the poetic life and love of my country. It may be called a child of that Union named the Gothic, created at the revival of our Scandinavian era, and which, as I remarked before, was formed chiefly of poets and artists who inspired one another in words and works. That Union was dissolved when its first leading stars, one by one, had been summoned to join the immortals. But it left a successor. Another Union of the same kind and in the same spirit was formed, calling itself "the Guild of the Artists." There also poets and painters and genial artistic minds should come together; commune, inspire one another. One of the fruits of this communion are the paintings now executed by the young Swedish painter, *Blommér*, where the beautiful legends of northern spirit are represented in the charm of form and colour, and with the touch of genius.

One of these pictures (now in possession of the Crown Prince Charles), is known by the name of "*Ægins dottrar*" (the daughters of Ægin). Ægin (the Scandinavian Neptune), is seen swimming, playing his harp in the clear moonlight night. His daughters, the waves, surround him. Your first impression is that you see playing, dancing waves. Your next one is to discover in the waves human faces and forms, physiognomy and life. One of the waves comes up to the shoulder of the old father most lovingly and prettily.

Another picture embodies the current tradition of the god of the river, the Neck; exciting, through his play on the violin, the attention of the peasant boy, and teaching him how to play, at last forcing on the half-reluctant boy his instrument. After that, it is said that the youth gets the power to entrance all hearts with his tones, and becomes, himself, partly deranged. The artist shows us the Neck rising out of the water, surrounded and crowned by water-lilies. He stretches the violin towards the boy and fixes on him his wonderful deep dangerous eye. The boy is attracted but frightened. He stretches forth his hand, and over his rolling eyes, high in the clouds, float beautiful forms with garlands and crowns. It is clear the poor youth is lost.

Several other paintings embody the lovely traditions about the elves of the field and the forest, and their connections with human beings.

On one of these you see a little shepherd boy asleep at the foot of the hill, his *lur* (horn?) lays near him, and his arm is carelessly flung over his dog. On the top of the hill a group of elves, most beautiful little children, are looking at the boy, or frolicking and playing their harps in the shrubbery. The boy sleeps, but the dog watches. And what a look in the eye with which he regards you! how knowing, how full of quiet, instinctive understanding! he feels that something uncommon is about, but that there is no harm in it, that all is well. He wants you to make no noise, to disturb the sleeping, dreaming boy, the playing children. He is aware of everything going on.

Another, a young page in bright showy dress, has fallen asleep in the wood on the bank of a river where the white waterlilies grow. The elves of the forest come out, the elves of the river come up, to look at him in the twilight of the evening. The elf-queen plays her harp to him. Another little elfin smiles in his face, quite taken by love. One little philoscpher sits quietly down with crossed legs and arms among the flowers, resolved not to be daunted by the gaudy mortal, but to study him and make up her mind what sort of thing he is. The water-elves look at him more in wonder and admiration, in graceful attitudes; some throwing their arms over their head, adorned with golden hair, and bright corals. One is drawn away by a sister-elf gracefully throwing her arm about her neck and seeming to say: "Don't look at him so much, there may be danger." Deep in the wood the mist is rising, and as it rises it forms itself in graceful figures with flowing white dresses and misty harps, floating so along the earth.

Then there is the picture called the "*Elve-Dance*" (also now belonging to the Crown Prince, and placed at his beautiful residence at Beckaskog, in Skane), representing the popular legend in Sweden about the nightly dances of the elves. In this picture no human being is seen. Nature is alone with her good spirits. The evening sky is glowing after sunset. And on that sky, all of fire, you see the airy figures of the elves, dancing in graceful, innocent rivalry. The mist is rising over the moor, and as it rises it takes airy human forms who join the dance. How many and many a time have I seemed to see such figures in the floating mist on the meadows round my home, before I saw them here in lovely reality.

Nothing can be more graceful than these compositions and their execution; nothing more beautiful and chaste than the forms and faces of these virgins of the woods and the waters. Here reality in Art comes up to the highest ideal conceptions. The nymphs and satyrs of classic art are low and gross when compared to these pure and beautiful images. The artist will find more scope for variety still in his pictures, if he takes up the rich vein of humour running through our legendary lore. And the elves, I must tell you, are not alway good and charming. They are sometimes very mischievous and wicked, to stupid mortals especially, and our peasantry know it well, and have many stories to tell about them. Young *Blommér* is now abroad, studying in Paris. It is said he has lately painted a great picture, representing the murder of the Bethlehemites' children. If he should leave the vein of poetical painting he so happily has struck upon, and in which he is original, for those horrible old stories—that would be a murder indeed.

Next to these paintings, I have been interested by those of the marine-painter, *Larson*. The water is certainly the predominating feature in them; but there are also the rocks, the trees, the landscape, as they are in the scenery of the north, especially the bold scenery of Norway; and a particular beauty in these pictures is their illumination: I mean the manner in which the light of heaven touches and illumines the earthly objects.

Young *Larson* likes to take nature in her most splendid, most dramatic features. The passing brilliancy of the moment, that reveals to the observer a beauty superior to the everyday aspect in nature, is what he tries to catch and fix on his wand with the magic touch of Art. I have recently seen good exponents of his art in two of his last works, a "Sunset in Norway," and a "View of the Hallingdals-Elf" (river of Hallingdal), also in Norway.

In the first you see picturesque figures of Norwegian fishermen standing on the dark, mossy rocks in the foreground. On the calm waters of the Bakkefzind, the Swedish iscador, with the young Prince Oscar, is at anchor; the masts and rigging lighted up by the setting sun, which you do not see; but its fire is glowing on the high mountains all around in the background, and, as evoked by its magic touch, their ores and metals seem to come up in the day, and reveal themselves in sparkling streams and spots glistening in the bosoms of the old giants. The scene is magnificent, even to *féerie;* and yet clearly, perfectly true to nature—but to nature in one of her brilliant fairy moods.

Still more grand in conception, and not representing one great moment in nature alone, is the picture of the Hallingdals River. You see in the far background a little rill of water coming down the rock, from unseen sources; you see that rill spreading, widening, now foaming, now calm, as it winds its way through a large, fertile valley, watering the shores covered with crops, villages, villagers whose picturesque houses and dresses are lighted up by rays of the sun, softly flitting through clouds. The landscape is rich and full of variety, but its great personage, its hero, is the noble river, which winds, and grows, and widens, and rushes on more broad and powerful, till at length it fills the whole foreground, and rushes—right into your heart, making you feel that you see the life, the story of a great, enlarging mind.

Four years since, the young painter, author of these pictures, was apprentice in a saddle-maker's shop, and made saddles. Strong love of Art, nourished since childhood, ambition, and a more beautiful love also, carried him on a brighter path, and made him rise to brighter fortunes. His development is rapid, even to the marvellous. His danger will be love of the wonderful; danger to overstep, for the sake of strong effect, the line of the true in Art. But led, as he is, by the star of native genius, and by a noble woman's true love, he may escape the schools, and come safely to the artist's goal. We hope much for him and of him.

By the side of *Larson* we place the young artist *Anderson*, son of a peasant, born in a lowly hut, and now taking place as a first-rate painter of simple rural scenes and scenery. His cows, and sheep, and horses, his peasant men and women, are true to Swedish every-day life and nature, and painted masterly. There is nothing brilliant or glaring in his pictures; all is calm, hushed, every-day like, but often delightfully so. If *Larson* paints the feast-day of nature's life, *Anderson* paints her work-day. Some of his paintings show sameness in composition: we see too much the same fir-tree, the same two cows, one white and one red; but in later ones there is a growing conception of

* Continued from p. 288.

the variety in physiognomy, even in the every-day aspect of nature. There is, for example, one where we see a young stout bull, led to the water by a pretty young girl; the bull drinks and lifts his head, the water streams down from his nostrils; the girl reposes her hand confidently on his large back; a peasant and his wife pass by in their modest carriage, laden for the fair, and with a horse not very fat, stops, points with his whip, asking the price of "that fine fellow, the bull." The girl evidently answers something, but what I cannot tell. The cow, bound behind the waggon, takes the opportunity of the halt to treat itself to a mouthful of hay out of the waggon.

Then there is another little delightful piece, where you see cattle driven home in the evening. That white cow that passes you, lowing, and looking at you out of the corner of her eye, how clearly does she tell you that she is going home to be milked, to give supper and to have supper at home: she is a perfect cow. And the sheep, and the merry little goats, are excellent too; but the cow is surpassing. I should have more, I think, to learn from her than from the dull human figure that drives the cattle home. Could we not have him a little more human? It is but recently that young *Anderson* has found out his peculiar talent as painter of cattle: his pictures are now general favourites here.

The young painter, *Troils*, has taken up no particular *genre* as his; but whatever he paints, if it is a portrait or a fancy figure, a grape, a boy, or a butterfly, there is in it an indescribable touch of perfect life, a *scintilla cœlestis*, that makes us stand still and look—and looking become charmed. But the young artist has one great fault: he paints too little!

By the side of *Troils*, in portrait-painting, we place his friend and brother in studies, the young *M. Sodermark*, son of the old master in portrait-painting, the excellent artist and man, Colonel Sodermark; always quarrelling against the ideal, and always forced to give the lie to his words by the beauty of his paintings.

Next to these young scholars of the excellent painter, we place three ladies, *Amalia Lindegren*, *Maria Röhl*, and *Sophie Adlersgvarve*. *Amalia Lindegren* will no doubt, through her power of application, her rare strength of correctness in design, and the vitality in her conception of nature, rise to the first rank in her art.

In historical painting we name *Duhlström*, *Wahlbam*, and *Stahl*. The two first have given us several noble paintings out of Swedish history. The second is yet young: may his perseverance realise the hopes his beginning has given.

Wichenberg is as a *genre* painter known by Europe. To me, next the excellence of his paintings, something sad and melancholy struck me in them. *Wichenberg* had much to suffer in life from poverty, and hunger. They brought him to his early grave. His renown came too late to save his life.

Steck is much esteemed as a landscape painter. But the prince of landscape painters in Sweden is still the old master *Fahleranz*, green still, and vigorous, at the age of more than seventy, and just now finishing one of the most striking and romantic views he ever painted of romantic Stockholm, and he has painted many.

Sandberg, after having painted people of Valhalla and people of Dalecarlia, and scenes of Swedish history and scenes of Holy history, has laid down the brush and palette, and reposes on his laurels. So also the painter *Westin*, who has given to the churches of Stockholm some of their best altar-paintings.

The beautiful ruins of Wisby, and several fine old buildings at home and abroad, have been recently beautifully drawn and illustrated by *Scholander*.

In *genre* painting we have an excellent artist in *Ehman* (but who has left us for Finland), and we have great hopes of *Hardinberg* and *Zoll*. I could name several more that I have hopes of, but as they are not yet fully come out, and I have had too little opportunity of seeing their works, I shall postpone speaking of them till—perhaps till next year, when we expect to have a general exposition of pictures and statues in Stockholm. Several of our artists are now abroad.

Though you requested principally to know about Art in Sweden, I cannot but hint at the part that its brotherland Norway is taking in the development of Northern National Art. Germany has already spoken highly in appreciation of the paintings of the Norwegian artists, *Dahl*, *Gude*, and *Tidemann*.

And it is not easy to speak too favourably of some of these; such, *par exemple*, of pictures full of truth, of pathos, and humour, in which *Tidemann* has portrayed the scenes of private life among Norwegian peasantry. The series of pictures called "Peasants' Life" (commanded by King Oscar for his beautiful villa in Norway, "Oscar's Hall"), where the different phases of the life of the peasant family are represented, have had glorious success, not only in Norway and Sweden, but also in Germany, and the lithographic prints of this series are of the standard works in the salons of elegant society. Let me speak to you of the first and the last of these scenes of simple life, the opening and closing links of the chain; to my taste they are the most happily conceived, and most perfect of all. In the first you see a little boy and a little girl, in their native mountains, in their "*Sæter*" home. In the background you see the low cottage, the cows, the goats, the chief companions of the peasant life. But you can hardly take your eye from the children. The boy, a fine, faithful, capital little fellow, stands and tries manfully the power of his lungs on a Norwegian horn. The little girl sits right *aplomb*, stitching a stocking, her face turned full upon you, and such a dear, honest little face, and such a look, so true, and pure, and good-humoured—a most good and lovely little girl she is.

Next time you see the two again. It is, as youth and maid, and in the moment of wooing, simple, and modest but hearty; the character of the children is preserved still, even the features, especially of the girl.

Next time you see them in their bridal procession, going to church. Bride and bridegroom are beautiful figures; she in the costume used both in Norway and Sweden for the brides among the peasantry, looks as a young queen. Still you see the simple and honest face of the little girl.

Next follow different scenes of single life, of family joys and sorrows of workdays, out of doors and within doors. At last we see the youngest son leave the paternal roof to try his fortune, followed by the blessings and warnings of the father, the tears of the mother; then she has no words in that moment.

And the peasant and his wife are alone, in the home. Both are old, very old. They have lived through a long life together in joy and sorrow, contentment and care. They have had nuptials, and then the joys of father and mother, then their sorrows. They have had changing fortunes, but their hearts have not changed, they have stood firm and faithful as their native rocks amidst the storms and mists. They have gone through all phases of life with honesty, and love, and duty. They have worked and prayed together, now their work is done—their task finished.

It is evening, the old couple are alone. The light of the parting day streams through the window. The peasant sits with his back (bowed by age) turned to the window, reading to his wife out of a great book laid open on the table before him, and lighted up by the rays from the setting sun. She, with folded hands, sits listening to him, joyfully, but calmly, her lips slightly parted as if moving to repeat the words he reads. Her face is turned full to you just as was that of the little girl, and see! it is the same good, honest, kind face still, so upright and mild, changed in form, but the same in spirit. On a shelf near the peasant stands a decanter with—I dare say, some good, home-brewed Norwegian ale or small beer. Near the peasant's wife, on the table, stands a homely coffee-pot just as if moving of itself to pour its contents in a little cup right under the pipe. I never saw such an expression of good will in a coffee-pot. The good old coffee-pot and the good old woman know one another well, I dare say, and are old friends. And all this is painted true, true in every point to life and reality, and with the most perfect finish. Admirable is the continued character kept up through the whole series in the two faces. In the wrinkled faces of the old couple you can still recognise the features that were so placid and pretty in the boy and the girl, so fine and earnest in the man and woman. The features are now strange and coarse, the wrinkles deep, but the faces are pleasant still and have still beauty, *the* beauty of character, of settled worth and goodness. They have been, they are still, simple, honest, faithful people, the peasant and his wife, but now they are *wise* also, through the teachings of life and the Master of Life.

When we leave the old dear couple we feel that we must see and must know their faces again among the faces in Heaven.

Norway has landscape painters of first rank, such as *Dahl*, *Gude*—what I have seen of Gude's Norwegian scenes delights me,—and *Mordt*. Next time I speak with you about Scandinavian Art I may name more.

Denmark is long since known to the Art-loving world through her great sculptor, *Thorwaldsen*, and through several noble artists in sculpture and painting, following after him. Sweden and Norway placed by the hand of Providence higher up among the snows of the polar circle, have lately awakened to the genial spring of artistic life. As the Wala of old days, the Muse of Art has slept long snow-covered—"turned away from the world of man," and when called upon by the voice of the God, she was slow to arouse herself. But she has aroused herself, shaken the snows from her mantle, and methinks in her inspired face I see the glow of original life, and a new understanding of things that may at once make her rise and speak with the authority of the old prophetess:

> "Listen ye all
> Great and small
> Children of earth!
> I will tell ye
> About the wonders
> Of the Creator!

Stockholm, May, 1852.

CHEMICAL GLEANINGS.

Drying Linseed Oil Prepared without Heat.—The ordinary plan of imparting drying qualities to linseed oil consists, as is well known, in boiling it with litharge, a plan which, unfortunately, causes the oil to assume a dark yellow colour, unfavourable to the requirements of Fine Art. The following plan of generating a drying linseed oil, absolutely without colour, has been devised by Liebig. Into a large glass flask pour 4 pints of distilled water, and 18 ounces of neutral acetate of lead. Agitate until solution is complete, and then add 18 ounces of litharge very finely powdered. Let the mixture stand in a moderately warm place, agitating frequently, and when minute scales of litharge are no longer visible (an indication of the neutral acetate having become the basic acetate), filter the solution in order to separate the white deposit. This conversion of neutral into tribasic acetate of lead requires a quarter of an hour when the temperature is 100° C., but three quarters of an hour when operating at ordinary atmospheric temperatures. The amount of solution thus obtained suffices for the preparation of 22 lbs. of drying oil. It should be mixed with an equal volume of distilled water, and then the oil which it is intended to render siccative should be added to it, having previously been mixed with 18 lbs. of litharge. During the addition the mixture should be frequently shaken; when the points of contact between the solution of lead and the oil have frequently been renewed by agitation, the mixture remaining all the time in a warm place, a limpid, almost colourless oil, perfectly siccative, rises to the surface, and may be decanted. A precipitate of colouring matter in combination with oxide of lead sinks to the bottom, whilst between the two floats a layer of water, holding neutral acetate of lead in solution, and which may be used in future operations, provided an amount of litharge be added. After filtering the drying oil thus obtained through paper or cotton, it becomes limpid almost as

water, and may be freed from the last traces of colour by exposure for a short time to the sun's rays. Oil thus prepared may contain traces of lead, which can be completely separated by agitation with a little dilute sulphuric acid; or, still better, probably, by passing through it a current of sulphurous acid. From the mixture thus treated, and allowed to stand at rest, sulphate or sulphite of lead will deposit.

New Bleaching Agent—Nitrosulphuric Acid.—M. Guinon, the dyer, having lately had occasion to touch with sulphuric acid a piece of silk dyed of a rose tint by means of ammoniacal cochineal, was surprised to observe all the colour immediately removed. Proceeding to investigate the cause of this phenomenon, he at length demonstrated the bleaching effect to be due to the presence of *nitrous acid* in the specimen of sulphuric acid employed. He observed that neither sulphuric nor nitric acid was capable of acting whilst unmixed, but that, on causing pure sulphuric acid to absorb nitrous acid vapours, a compound, termed by M. Guinon azotosulphuric (nitrosulphuric) acid, was obtained, capable of immediately decolorising ammoniacal cochineal. This acid abandons oxygen with a facility only comparable to that of peroxide of hydrogen, thus constituting a very remarkable agent for oxidation and decolorisation, even after it has been diluted with water. Nitrosulphuric acid may be said to contain nitrous acid in a latent condition, to which the peculiar bleaching effects of the compound are due. If applied, cold and considerably diluted, to silk, an immediate bleaching effect results. It may be readily procured by collecting, in concentrated sulphuric acid, the vapours liberated by the action of nitric acid on metals, or during the preparation of oxalic acid. The facility with which ammoniacal cochineal is decolorised by this compound enables the chemist to discover less than $\frac{1}{20000}$ of nitrous acid existing in a solution. According to M. Guinon, it is a far more delicate and ready test than protosulphate of iron, besides one of more special application, seeing that protosulphate of iron not only indicates nitrous acid, but nitrous compounds of oxygen generally.

Identity of Donarium with Thorinium.—Those of our readers who were present at the meeting of the British Association last season at Ipswich, will doubtless remember that Professor Faraday, on behalf of his friend, Professor Bergemann, introduced to the English chemical public a new metallic stranger, under the name of *donarium*. Mr. Faraday stated on that occasion, that although it fell to his lot to introduce *donarium*, he could scarcely welcome it; his desire, in common with those of many other chemists, being rather to effect the reduction of so-called simple bodies into their elements, than to discover others. If some recent experiments of M. Damour be correct, *donarium* will have had but a short existence as a member of the list of simple substances, for this gentleman states it to be identical with *thorinium*. Struck with the numerous analogies existing between the oxide of the new metal of Bergemann and *thorina*, M. Damour undertook the investigations necessary for determining the point. In the first place, he called to mind, that amongst all the characteristics attributed by Professor Bergemann to oxide of donarium there were only two which appeared to individualise it from *thorina*, namely, a specific gravity slightly less, and a red tint assumed by it on calcination. In stating these characteristics Bergemann, according to M. Damour, committed an error, for, on repeating the analysis, *orangite* (the donarium-yielding mineral) was found to produce a colourless oxide, the specific gravity of which was almost identical with that assigned by Berzelius to *thorina*. The coloured result obtained by Professor Bergemann would seem to have depended on the presence of oxides of lead and uranium.

Method by which the Eye judges of Distances.—Many opinions have been at various times advanced relative to the determination of proximity or remoteness of objects from the eye, but the most plausible hypothesis seemed to be that some time ago suggested by M. Hermann Meyer, of Zurich, namely, that proximity of an object was determined by convergence, and remoteness by divergence of the two optic axes. This opinion, indeed, M. Meyer considered he had demonstrated, but his experiments involved so much delicacy and so many difficulties, that we believe they were never repeated. Thanks to the reflective stereoscope, we can now demonstrate the correctness of M. Meyer's hypothesis most easily. If, after having placed the two pictures in a stereoscope in such a manner that their centres correspond, and when, consequently, one single image in relief appears, the two designs be simultaneously drawn towards the eyes, the dimensions of the image in relief seem to grow less. If, however, the two designs be simultaneously removed from the eyes, then the image in relief seems to grow smaller than before. Now it is obvious that the convergence of the two optic axes increases in proportion as the two screens are brought near to the eyes, and decreases in proportion as they are removed.

OBITUARY.

MR. J. W. ALLEN.

The Society of British Artists has lost one of its oldest members, and most accomplished landscape painters, in Mr. Allen, their secretary, who died, almost suddenly, at the close of the month of August. The disease which terminated his life was a complaint of the heart. The gallery of the institution to which this artist was attached, annually bore witness to his industry, for he generally exhibited ten or twelve pictures, and sometimes a greater number, many of them large ones; but they frequently evidenced also the truth, that when a painter works to satisfy the claims of a numerous family, as in his case, some sacrifice must be made of the talent with which he is endowed. It is easier in the present day for an artist, unless he be highly distinguished, to find a sale for half a dozen pictures of a popular character and prettily painted, at a moderate price, than for one on which the time and labour bestowed would demand a sufficiently remunerative sum. Mr. Allen, however, could bring out a really fine work when he chose, as his "Vale of Clwyd," for instance, exhibited in 1847, a picture which manifests almost every quality one expects to see in a truthful representation of nature. His subjects were generally well selected, and judiciously varied in character—chiefly views in North Wales, Cheshire, Yorkshire, and other midland counties—and they were treated with true artistic feeling: it is much to be deplored, however, that the exigencies of his home should have so penetrated into the studio as to give his pictures the unequivocal marks of haste and want of finish. The water-colour drawings painted by him, many years back, are excellent examples of a free and fresh pencil. Mr. Allen, we much regret to find, has left a wife and eight children totally unprovided for, and this through no want of care or forethought on his own part; the nature of the complaint to which he was liable excluded his family from the advantages a life-assurance would have conferred upon them. A subscription has been set on foot by several of his friends that, we trust, will in some measure stand in its stead; the Council of the City of London School, of which Mr. Allen was the drawing-master, have contributed the sum of fifty guineas towards the proposed end.

Mr. Allen was born at Lambeth, and was educated at St. Paul's School; on leaving this he filled the situation of usher in a school at Taunton, but a talent for painting having developed itself, he relinquished his post, and came up again to London. He was about forty-eight years of age at the period of his death

M. EVERARD WÄCHTER.

The German papers announce the death, at Stuttgardt, of this painter, a pupil of the French artist, David, at the advanced age of ninety years. Wächter was a native of the city in which he died, though he lived the far greater part of his life at Vienna. In Count Raczynski's valuable work, "Histoire de l'Art Moderne en Allemagne," the writer says, "It is interesting to me to have made the acquaintance of this Nestor of modern painting, so full of kindness, simplicity, and of *naïveté*. He is a living witness of the power which the Arts have to influence our good sense, our taste, our deep study of nature, our reflection, and our inmost feelings. All these qualities we find indicated in the compositions of Wächter; notwithstanding his works do not in all respects satisfy me. His ideas are fine, but his forms and his colour often betray a want of power. Wächter belongs to no school and to no epoch, just as he is attached to no academy, nor has he received from his court honours or commissions. This vigorous *athlete* presents himself singly and unarmed to contend with the bad taste of a past age, its weakness and its pride." We find it stated by one of our contemporaries that the pictures of this artist "are numerous, and are to be found in most of the principal churches, museums, or galleries of Germany." Doubtless so prolonged a life must have produced abundant fruits, but it is difficult to ascertain where they are treasured up: M. Raczynski, who searched Germany throughout while collecting materials for his work, only alludes to some that he saw in the royal château at Stuttgardt, and in one or two private collections in the same locality; and of these he points out "Job and his three Friends," a composition of great power, to judge by the slight engraving from the picture, which is among the illustrations in the Count's volumes; "Cymon, the Son of Miltiades;" and "The Ages," represented by several figures in a boat. It is unquestionable, however, that modern German Art owes much of its distinguished position to the influence of this painter, in conjunction with Carstens, Schick, and Koch, towards the close of the last century. On the retirement of Wächter to Stuttgardt, Frederick I. appointed him Conservator of the Royal Cabinet of Engravings, and Professor of the Beaux Arts; he was also the senior member of the Royal Institution in that city.

M. CUMBERWORTH.

We announce with much regret the recent death, in Paris, of a young and promising sculptor, M. Cumberworth, a pupil of Pradier. He was known here by statuette groups of Paul and Virginia, young Indians, and several graceful figures, moulded and cast by Alderman Copeland in statuary porcelain. M. Cumberworth was, as his name shows, of English origin: his works indicate pure taste and true talent combined with originality.

THE FAITHFUL MESSENGER.

FROM THE STATUE BY J. GEEFS.

M. Geefs's statue will be remembered by many, among the foreign works of Art introduced into the Great Exhibition: we gave an outline of it, engraved on wood, in the "Illustrated Catalogue," published last year in connexion with the *Art-Journal*, but its merits are such as to render it worthy of higher illustration.

The family of this sculptor are distinguished in Antwerp and other cities of Belgium for their talent in this department of Art. William Geefs, of Brussels, has produced numerous ideal and monumental works of a very high character, and his portrait sculpture is much esteemed. The style of this master has had a most beneficial influence on the younger Belgic sculptors. Joseph, who resides at Antwerp, is the brother of William: he has also executed some very clever works, among which his female figures are conspicuous for their exceeding delicacy of form and feminine expression, of which we have a most favourable example in the statue here represented.

Perhaps the title of "The Faithful Messenger" is not the most appropriate which might have been given to this figure; but it is that selected by M. Geefs, for the purpose, we presume, of at once describing the subject. On the shoulder of the girl rests a dove—the "messenger"—which is supposed to have returned to its owner from a mission to her lover; she is offering it drink in a cup filled from the vase she holds in her left hand. The narrative seems to be borrowed from the ancient Greek, and the feeling thrown into the work may lay claim to the same high authority for elegance and purity. The modelling of the figure is perfectly true to nature, its proportions are skilfully developed, and the attitude is graceful, unaffected, and modest. It is one of those compositions which claim our admiration by its sweetness of expression and its gentle emotions.

THE FAITHFUL MESSENGER

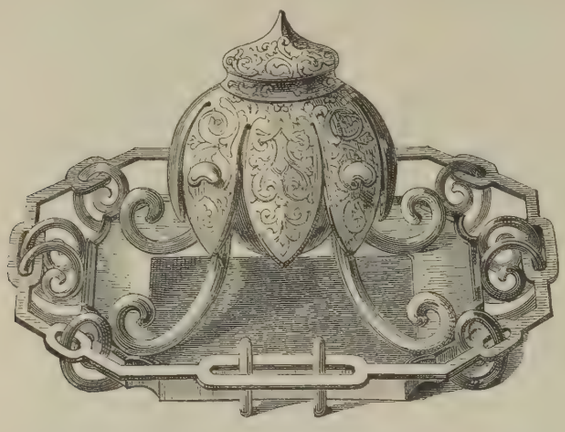
FROM THE STATUE BY [illegible] ANTW[illegible]

SAUL AND THE WITCH OF ENDOR. A. Strähuber. 1 Samuel, ch. xxviii., ver. 20.

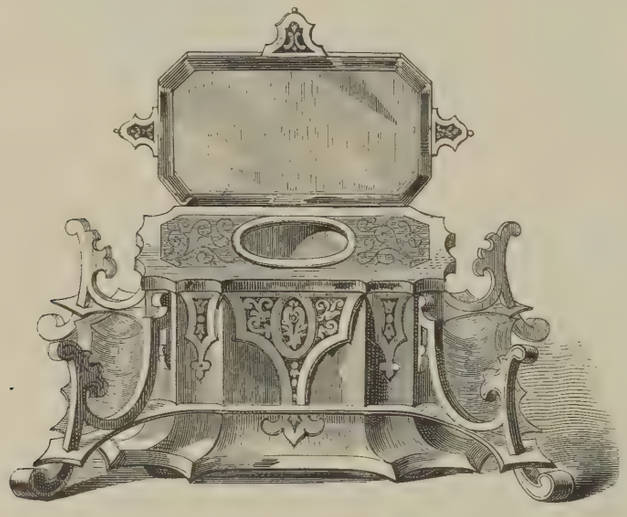
THE VISIT OF THE QUEEN OF SHEBA TO SOLOMON. L. Völlinger. 1 Kings, chap. x., ver. 2

THE PROGRESS OF ART-MANUFACTURE.

From the extensive stock of useful and ornamental articles in almost every variety, manufactured by Mr. Asprey, of London, our artist has selected three Inkstands of unique character, and as remarkable for the excellence of the workmanship, as for the



taste and originality displayed in the designs. In the first of the three a large slab of bloodstone forms a shallow tray, from which, at a slight elevation, is a border connected with it by scrolls springing from it. At the corners of the tray these scrolls are joined by others, which, in turn, pass through the leaf-shaped work forming the



outer portion of the inkstand. The colour of the stone contrasts most agreeably with the rich gilding that surrounds it. In the second object a splendid mochoa of large dimensions is introduced as the lid of a very elegant inkstand, the body of which is relieved by some elaborate chasing of dead gold; this being pierced, allows the bright

ground beneath it to be displayed with excellent effect. The third engraving represents another inkstand with a large deep tray, the whole interior of which is filled by an oriental agate: the inkstand itself is supported by scrolls: the ornamentation of the base is very elaborately engraved. The style of these several objects is a felicitous adaptation of the Rénaissance, which is peculiarly suited for works of this description.

Messrs. Battam and Son, of London, have long been distinguished for their manufacture of Vases in imitation of the ancient Etruscan and other classic works. Many

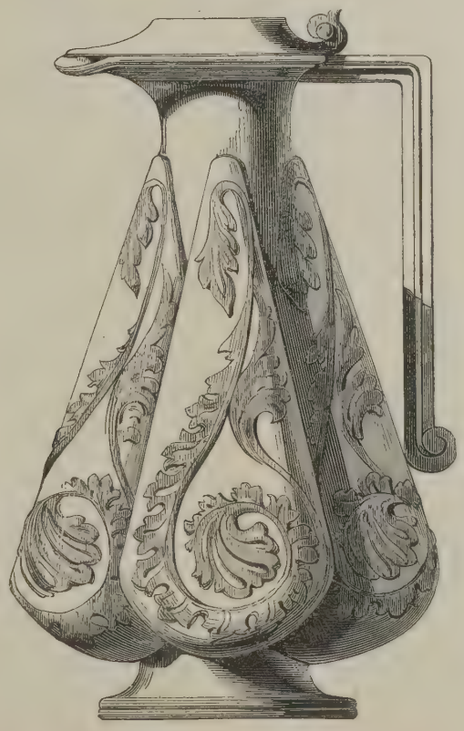
of their productions are original in their design, others admirable copies of the antique; but all requiring considerable artistic knowledge and great skill in manipula-

tion. We have introduced on this column engravings from three of recent make. The first is an *Oinochoë*, the fac-simile of one in the possession of Sir Gardner Wilkin-

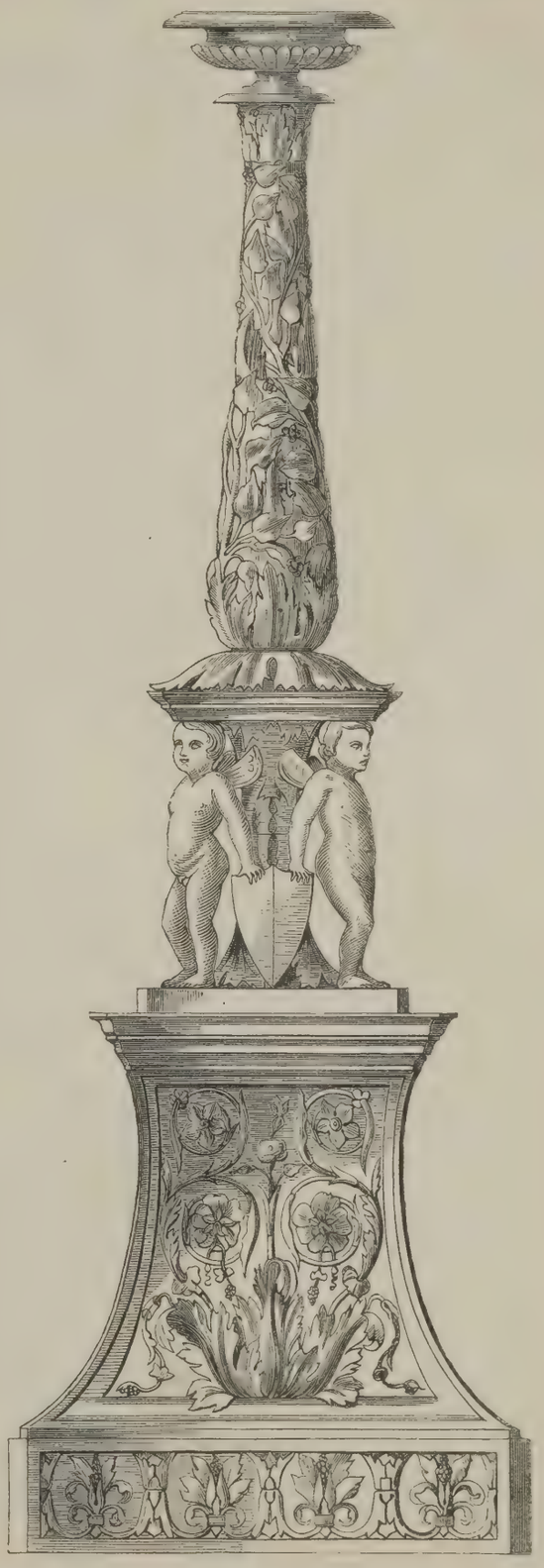
son. The second a *Hydria*, from the collection of Sir William Hamilton: and the third an *Amphora*, which shows a monumental design, copied from a vase in the British Museum.

One of the benefits arising from the late Great Exhibition has been the establishment among us of several foreigners whose skill and taste in the manufacturing arts will undoubtedly be infused into our workshops, for they have not settled here with the view of becoming competitors with the British manufacturer, but to aid him with their talent and advice in a more satisfactory development of the resources at the command of our fellow-countrymen. The industry, intelligence, and the capital of the

Englishman require only the assistance which the Art-education of the foreigner can impart to them, to render the productions of the former unrivalled throughout the world. Among others with whom we are acquainted who have been induced to take up their residence here for such a purpose is M. Matifat, formerly of Paris, to whose works we have frequently had occasion to refer; he has furnished us with drawings of two objects engraved on this page. The first is a Jug of very elegant

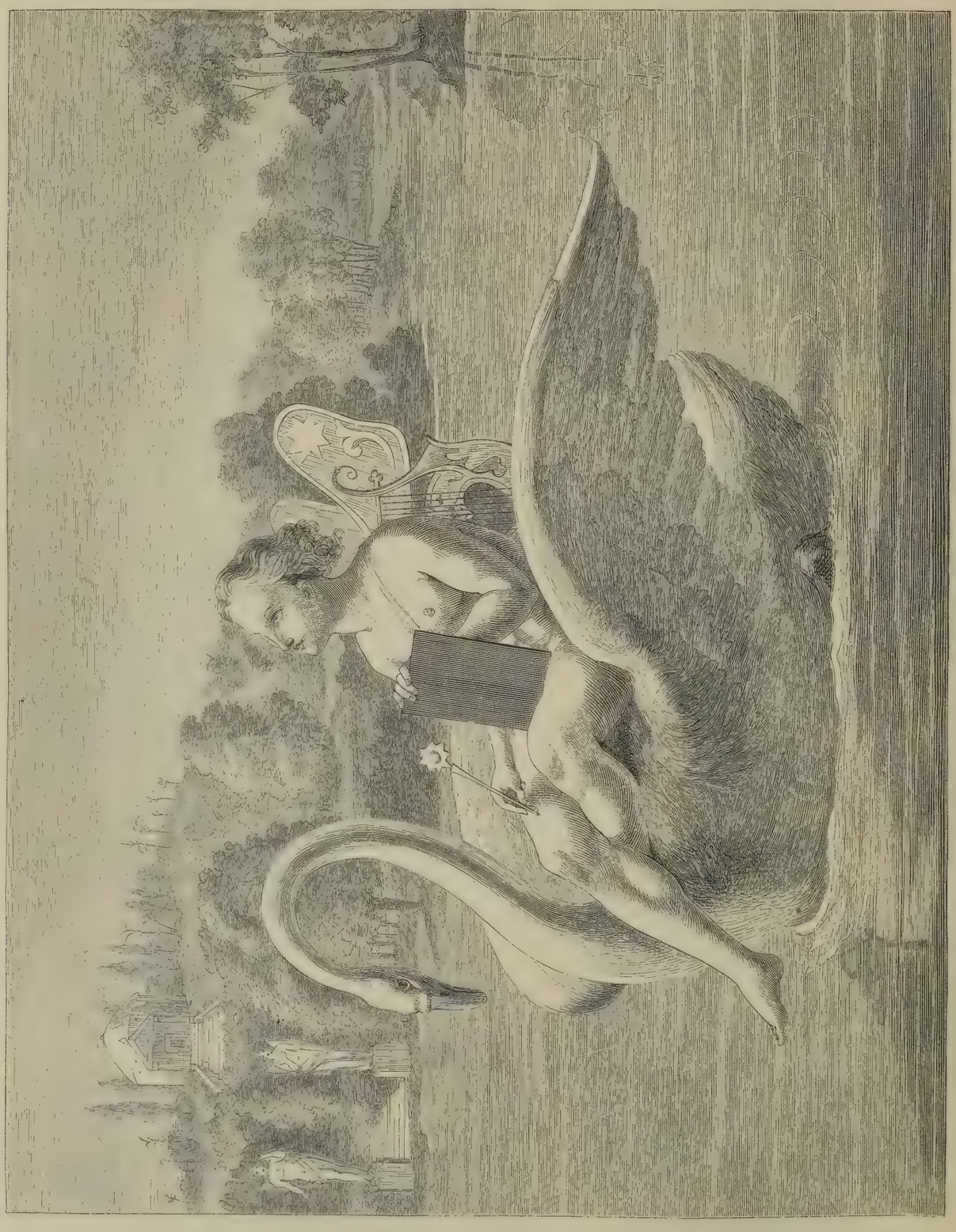


form, and bold in its outline; the neck is enriched with a floriated wreath, tied at the top by a band of ribbon, which encircles it nearly midway; the body somewhat resembles the pattern known as the "melon," but with an originality of design we do not remember to have met with before; the handle has a gracefully flowing line that well harmonises with the rest. This jug has been manufactured by Mr. J. Rose, of Coalbrookdale. The novel design of the lower Jug must at once strike the observer, yet this is not its highest recommendation, for the style in which the ornamentation is displayed is quite as attractive as the original character of the entire object. The Candelabrum on this column is designed and executed by Sig. Trentanove, an Italian sculptor, also residing in London, and exhibited by him in the Crystal Palace last year. It is in the Cinque-cento style of art,—that in which the Italians of the



fifteenth century so highly distinguished themselves, — it is not unworthy to stand beside some of their most beautiful works for its rich and pure ornamentation; it stands nearly eight feet high. We understand that M. Matifat is arranging to cast twenty copies of this candelabrum in bronze, at his atelier in Percy-street, provided he can get subscribers for them; the first is bespoken by his Royal Highness Prince Albert.

SELECTIONS FROM THE PORTFOLIO OF MORITZ RETZSCH.



The Genius of Poetry.—She is riding on a Swan which glides over the surface of the bright waters: her fancy ascends to the highest regions; and she notes down her feelings on a golden tablet with a celestial pen.—M. Retzsch.

ART IN CONTINENTAL STATES.

PARIS.—Artistic news is rather dull with us at this time of the year. The various fêtes, however, have kept the decorative painters in full employ. The bronze statue of the Emperor Napoleon, by the Comte de Nieuwerkerke, is the principal work lately produced; it is erected in the Rond Point des Champs Elyseés; he is represented on horseback, in the costume mentioned by Béranger—

"Il avait petit chapeau
Avec redingote grise,"

one hand is placed on his heart, and he is supposed to address the inhabitants of Lyons thus—

"Lyonnais, je vous aime."

The pensive character of the figure contrasts with the restrained impatience of the horse: it is a work well conceived and well executed. The founders are MM. Eke and Durand.—The statue of Marshal Bugeaud has been inaugurated at the Place d'Isly, in Algiers. It is by M. A. Dumont; the costume is that of a Chasseur d'Afrique; its characteristics are simplicity and energy.—The Director of the Fine Arts has caused to be presented to the young artists who gained prizes at the Free Drawing School, several valuable artistic works as an encouragement.—The order for the Salon of 1853 has been issued by the minister; the period fixed is from March the 15th to May the 15th. It is at present undetermined where it will be held, but it is conjectured at the Palais Royal.—The town of Abbeville has inaugurated the statue, in bronze, of the celebrated music composer Lesueur, by M. Rochet, author of that of William the Conqueror.—At Havre, also, have been erected the bronze statues of Bernardin de St. Pierre and Casimir de la Vigne, by David d'Angers. These statues are much criticised by the *cognoscenti*, the cloak and the *sous-pieds* are considered very unbecoming.—The building in the Champs Elyseés, for the grand Exhibition, is decided; numerous improvements are contemplated. —M. Clerget has commenced a new work on the ornaments of the Renaissance, which promises to be highly interesting; it is to contain one hundred and twenty plates.—A Roman villa has been discovered between Castelnau and Grisolles; ten apartments have been opened, the pavements of which are covered with a red cement of great hardness; in one room is an elegant mosaic in compartments, representing animals, flowers, &c.; another room also contains mosaic arabesques, of nymphs, lions, colossal heads, winged genii, &c., the whole is of the utmost importance in an artistic point of view, and of the greatest beauty; these remains were found in the village of St. Rustice. M. Dumège has applied for them to be placed in the Musée of Toulouse.—The Carré du Louvre is at length opened to the public. The whole of the central statues, seats, &c., have been removed; but the carriage-way has been left round the building, with an unmeaning grass-plot planted with ivy, and a small plantation of laurels in each corner; in the centre a fountain is to be erected. The entire appearance is exceedingly mean, it was much better as it stood before.—The directors of the Musée have opened several fresh *salles*, and newly framed the drawings by the old masters; the whole is now in a most beautiful state of arrangement, and the immense artistic treasures contained in the Louvre seem without end.—In the fire that happened some time since at the Ministère de l'Interieur a fine painting, by Marilhat, which had been purchased for 8000 francs, was destroyed, with several other valuable pictures. —The gallery of paintings formed by the Duke of Feltre is to be placed in the Musée de Tours.—The statue of Agriculture has been fixed at the corner of the Exchange; this completes the ornamentation of that building.—In digging the foundation for the termination of the Louvre several portions of ancient columns, architraves, &c., in white marble, have been discovered, evidently of Grecian Art: they were probably sent from Greece by French artists and forgotten. — The chapel, painted by M. A. Perin, in the church of Notre Dame de Lorette, is nearly finished, and will shortly be opened to the public.

We await with ill-boding anticipation the results of the new regulations under which pictures were this year received for exhibition by the Art-authorities in Paris. These new rules have been met by expressions of discontent, insomuch that the institution of private societies has been proposed; associations similar to our own, who regulate entirely their own affairs, independently of either government or other extraneous influences: but we scarcely know what means of stability the French will adopt for their scheme. Our amateurs and patrons are content to pay the indispensable shilling, but we apprehend that a meagre section only of the French public would pay the no less indispensable franc. And this stringency is the more felt since such unparalleled indulgence has been shown to the mediocrity of the profession, that by recent exhibitions public taste has been much scandalised, so that the jurors, not only those named by the Minister of the Interior, but also those appointed by the artists themselves, seem disposed to correct, as far as their authority extends, the frivolous tendencies of a great section of the rising French School. Caricatures and whimsicalities in oil, to say nothing of *matériel* more objectionable, together with all those boundless licenses of execution which are utterly devoid of either natural or artistic expression, are condemned, in so far as condemnation is expedient.

ROME.—The "Giornale di Roma" gives the following details of the visit of the Pope to the ancient subterraneous burial-grounds of the "Via Appiena," where archæological researches are being made by his orders. Arrived at the church called "Domine, quo Vadis?" the Pope left the Via Appiena for that of Ardea, and arrived at the farm of "Tor Marancia," where is a commodious entry to the vast burial-place, and which is believed to be that of the Saints Nérée and Achillée, and "Sainte Domitille;" his Holiness, accompanied by three members of the Archæological Society, examined the antique staircase of the fourth century, by which the early Christians went devotionally to visit the tombs of the holy martyrs. This staircase has been disencumbered of the vast quantity of rubbish accumulated for centuries. After having examined the plans prepared for the restoration of the same, by Francesco Fontana, the Pope descended to a subterraneous passage of great extent, and of solid construction, which leads to a crypt ornamented with paintings of great antiquity, supposed to be the burial-place of Saints Nérée and Achillée; and to another crypt, also decorated with frescoes, which had been drawn by the celebrated Antonio Rossi; they are almost entirely obliterated. The Pope then went up to a first flooring, and, after following many windings and long corridors, found himself in a large crypt or subterraneous church, decorated with paintings of large dimensions; also another church of singular form. These antiquities had been formerly seen by Bosio, but lately had become entirely inaccessible. Several antique Christian inscriptions have been found, and many antique pagan marbles, which had been used by the early Christians to cover the tombs. One was particularly remarkable, bearing an inscription, stating it to be a legacy from Marc Antonio, triumvir, and forms a monument of great historical importance. The Pope afterwards visited the numerous "celle," or small Christian basilics, constructed in the fourth and fifth century, situated near the principal entries of the subterranean passages; they are now used for rural purposes. He then arrived at the vineyard of Gianbaptista Abolinari, on the right hand of the Via Appiena, on the famous burial-place of Calixte. The ancient staircase of the cemetery has been cleared. It leads to a sepulchral crypt, the paintings and inscriptions of which clearly prove that it is the burial-place of St. Corneille, pope and martyr; the Pope was here shown fragments of the primitive inscription of the tomb, also that which was placed there in the fourth century by Damase, in honour of the memory of his illustrious predecessor. His Holiness has just ordered the demolition of the houses surrounding the Pantheon, at Rome, so that this ancient building can now be viewed in its splendid proportions.

ST. PETERSBURG.—Artists of all nations are invited to contribute their works to the Exhibition of the Imperial Academy of the Fine Arts, which is expected to open about the close of the present month.

DRESDEN.—M. Hanel, the sculptor, is about to proceed to Berlin, by command of the King of Saxony, to execute a statue of Cornelius, the distinguished painter. The work is to be of colossal size, and will form one of eight statues of the greatest artists of all ages, to be erected in the hall of the new museum in Dresden. Cornelius is the only living artist to whom this honour is accorded, and his statue will be placed between those of Raffaelle and Michael Angelo. Thorwaldsen, it is said, will also find a place among the marble guests of the museum.

MUNICH.—On the occasion of our visit to this city, it was generally understood that the government establishment for the manufacture of porcelain was about to be broken up. For some time the works have been in a state of comparative inactivity; but it is now believed that they will be maintained under certain modifications. The works in glass-painting have also suffered a check, but some large commissions are at present in course of execution. The real cause of the suspension is want of funds; indeed the people in the country complain very much of the extent to which they are taxed for the indulgence of the King's tastes, and the murmured expression of general discontent has made itself heard.—A window, twenty-eight feet high and nineteen in breadth, for the cathedral of Ratisbon, has lately been executed, the designs of which—unlike those of the cathedral of Cologne and the church of Au—do not present historical narrative, but show in the principal compartment the Madonna seated with the child as "Patrona Bavariæ;" the other four compartments contain impersonations of the first four bishops; the whole is executed from the designs of Hess. In these works every effort has been put forth to rival the excellence of the early glass windows; and the cathedral of Cologne, we think, affords the best means of judging the degree of success that has been attained; for there we see the glaring reds and blues of modern production, in the windows presented by the King of Bavaria, contrasted with the luminous harmony and delicacy of the ancient works. In the church of Au also the eye is unduly importuned by the intensity of modern colours, and this we feel even more at Cologne. It is hoped that the demand arising for painted glass windows in England will assist those works. We know that Kellner, a meritorious artist of Nuremberg, has obtained commissions for windows, a circumstance which should impress upon our own artists the fact that, with talents and moderate prices, it would not be necessary to have recourse to the continental school.

ANTWERP.—On August the 18th, the saloon of the Exhibition was closed to the public for the awarding of prizes to the classes of architecture and sculpture. The prize for sculpture was awarded to M. Jaquet, the younger, of Brussels—for classical architecture, to M. Hippolyte Bernard of Wavre, and for Gothic architecture, to M. Jean Dero, of Antwerp. After viewing the Exhibition, the jury met at the *Rocher de Corveale*, where a banquet was given to them by the Royal Society. The Governor and the Burgomaster presided at this delightful meeting of men of talent and artists, who had arrived expressly from the different cities of Belgium and other countries. Among them were Messrs Aloin, Ad. Siret., Ch. Hanssens, Baron Wappers, De Keyzer, Dyckmans, De Brackeleer, Venneman, &c. &c. The Society had also invited their corresponding members; for Belgium, M. Jules Sneck; for England, Mr. Mogford; and for Germany, M. Gustave Pieron; all those who were present at this fête will long cherish the remembrance of an evening passed in the most brilliant and animated manner. Among the various toasts, we cite that offered to the Queen of England, who had then, for the third time, honoured Antwerp with her presence, to view its artistic progress, and admire the monuments of its former glory. This last toast was proposed in reply to that of Mr. Mogford, who in the name of the English artists expressed their regret, at not appearing with a greater number of works in the Exhibition; but who had promised on the next occasion to extend their contributions to afford a better opportunity of testing English Art.

The operation of cleaning, and the other precautions for preserving, the great pictures by Rubens of the "Elevation of the Cross," and the "Descent from the Cross," have just been completed. This undertaking took place in an apartment under the southern tower of the cathedral, where they are now on exhibition to visitors by tickets charged one franc each, towards a fund for purchasing new and handsome frames. As the pictures stand on the ground, the best opportunity is given to examine the bold, and it may be said coarse, manipulation, although so wondrously effective at a suitable distance. The head of Christ in the picture of the "Descent from the Cross," is, however, painted with almost miniature finish. On this picture there still remains a surface about a foot square uncleaned, to show visitors its condition before the cleaning was commenced. The great difficulty the artists who were charged with the work had to contend with, was the blistering of several parts of the surface, and the unevenness of many of the boards at the joints, these enormous pictures being painted on wood.

In the hall of the Museum of Ancient Pictures in this city, a statue has recently been placed of the former director of the Academy, Martin Von Brec. It was inaugurated, as our continental friends term it, with great ceremony of speeches, music, and hymns written for the occasion. To M. Von Brec the Academy is much indebted for its present admirable organisation, and this may entitle him to posthumous honour, as his pretensions in painting, from the specimens he has left in the museum, appear to have been very humble.

MINOR TOPICS OF THE MONTH.

The National Pictures. — It may save many of our readers some disappointment, to inform them, that the Galleries in Trafalgar Square and Marlborough House will remain closed to the public during the vacation, which terminates on the 24th of the present month.

New National Gallery.—It is stated by our contemporary, the "Critic," that it is proposed to purchase the property of the Earl of Harrington, situated at Old Brompton, for the purpose of erecting a new National Gallery. So many various reports, however, have reached us on the site of the intended new edifice, that we place little faith on anything we hear: certainly no such information as the above has come to our knowledge.

The Royal Picture Galleries.—We learn, on the authority of the French journals, that the Queen has purchased three pictures for her private collections, from the Antwerp exhibition; they are "La Famille," by Van Lerius, of Antwerp; "L'Approche de l'Orage dans les Montagnes de Hardingerfiord," by A. Leu, of Dusseldorf; and "Les Apprêts d'une Promenade à Cheval," by J. Moerenhout, of the Hague. These works attracted the notice of her Majesty on her recent visit to Antwerp.

Museum of Ornamental Art.—The rooms at Marlborough House which have been closed for a few weeks, are again open to the public, with several most important additions to their former contents. Of these the most remarkable is a collection of ornamental pottery, intended chiefly for those students who are desirous of learning the art of painting on porcelain. In order that the best opportunity may be afforded for this purpose, the Queen has been graciously pleased to permit a considerable number of the finest and most valuable specimens of Sèvres porcelain to be removed from Buckingham Palace to the Museum: these specimens were brought to England by George IV., who is said to have spared no expense in procuring the most rare and costly works which were, prior to the first French revolution, in the royal palace of Versailles. Most unquestionably for delicacy of painting and for richness of colour they are unsurpassable. Several private collectors of Sèvres porcelain, among whom Mr. T. Baring, M.P., Mr. Farrer, Mr. Minton, and Mr. Webb, have also very liberally contributed a number of beautiful objects. Since our last visit, the apartments have been newly arranged, and their contents placed in some order of classification, which the student will find greatly to his advantage. Another new feature in the museum that attracted our attention, is a selection of casts in the *renaissance* style of Ornamental Art; these have not been recently acquired, but have been removed from Somerset House, where there was no space to exhibit them, and, under the direction of Mr. Wornum, are now being carefully arranged so as to be of practical use to the pupils. Among the examples are casts from the bronze gates, by Ghiberti, at Florence; from the Roman *cancellaria*, by Bramante; from the ornamental work of the Chateau de Guillon, in Normandy; from the tomb of Louis XII. in St. Denis; panels from the Martinengo Tomb, at Brescia; pilasters from the façade of the Church of Santa Maria, in the same town; with several others which we cannot find space to enumerate. This room is still in an unfinished state, but when completed the specimens will be arranged in a sort of chronological order, and will be painted and gilded when necessary, in imitation of the originals. It may now confidently be asserted that the museum is a thing accomplished so far: every year will doubtless add to its contents; and we may reasonably hope that so soon as a fit and permanent place for their reception is provided by the government, the occupation of Marlborough House being but temporary, the public who are able to assist by loans or gifts of suitable objects, will not be unwilling to do so. The Museum is now open on Mondays and Tuesdays to the public; the other days of the week to students only, and to those who do not object to the payment of a trifling fee.

Etty's Pictures at Edinburgh.—We trust there is no truth in the following paragraph which we find in the *Builder*. Our contemporary has no doubt received his intelligence from a reliable source, but we do hope that both he and the authority he quotes have been misinformed. The act would reflect much discredit on the parties implicated in it unless some cause far more satisfactory than that mentioned could be adduced in its favour. We should be sorry to know these fine pictures are separated, having once found a *locus standi* worthy of them. "The Scottish Academy are in possession of five large works by Etty, namely the three pieces of the 'Judith,' the 'Benaiah,' and the 'Combat,' which they are said to have come into the proprietorship of at a cost not exceeding that of one of them, and on the understanding that the collection thus made would not be again dispersed. Nevertheless, it is said that an English picture-dealer having proposed to give 2000*l.* for the 'Combat,' various members of the Academy are inclined to entertain the question, and according to the *Edinburgh Post* there is even a considerable chance of the picture being sold on this mere money consideration, although the Academy is not only in a flourishing condition, but has already reaped from Etty's pictures more than what was paid for them. Etty himself is said to have been influenced by the idea that the pictures by him in this Academy's hands would constitute a permanent collection."

The Industrial Exhibition in Dublin.—This project progresses very favourably, and under the most encouraging auspices. The Honorary Secretary, C. P. Roney, Esq. (the gentleman who organised the tourist ticket scheme, which has been so abundantly productive of good to Ireland) has visited Paris, and is about to visit other countries of the Continent; moreover, it is his intention personally to call upon the leading manufacturers in London and the more prominent manufacturing towns, and we have reason to feel assured that his exertions will be rewarded. We desire to exert our own influence in order to forward this plan; we believe it will fully answer the purpose of those who contribute; Ireland, in the summer and autumn of next year, will receive an immense number of visitors; the railway to Killarney will be completed; the country is becoming more and more "settled," while, on the other hand, the several countries of the Continent are not likely to increase in domestic tranquillity, or to become safer for foreigners, than they have been: these things, and others, will serve to turn the "tide of touring" into Ireland. This season, notwithstanding the evils inseparable from a general election, tending to alarm the timid, a far larger number of persons have visited Ireland than has ever been known previously; their report of the country will be certain to induce other visitors, for it follows as a matter of course that when Ireland receives a stranger she sends home a friend. There will be then, of a surety, during the summer of next year, a large inflow of wealthy visitors to Ireland, and they will, at the Exhibition in Dublin, make acquaintance with manufacturers and productions in Art-manufacture, more beneficially than they could do in the crowded avenues in Hyde Park in 1851. But while we record our opinion that the trade objects of the producer will be essentially and immediately promoted by the exhibition of his objects in Dublin, we consider the scheme to be valuable on higher grounds; it will be an important means of educating the mind and eye of the Irish public; manufacturers will be here creating new customers, and, to a certainty, the movement will operate upon Art-produce in all its many manufactures. Here especially the manufacturer who has achieved excellence will receive the rewards of honour and applause; and, happily, the desire for fame is now busy with the manufacturer as it has ever been with the artist. We hope, then, the call made by the Committee of the Dublin Exhibition will be very generally responded to by British manufacturers; they will thus do good service to Ireland, and at the same time promote their own interests. The Exhibition will be on a grand scale; the building is now erecting upon the most desirable site of the Irish metropolis, in the very centre of the city. The Committee is composed of gentlemen of all ranks and parties, and is fully entitled to public confidence. They are even now indefatigable in their exertions, and we have no doubt whatever that their efforts will be recompensed by complete success. We shall, from time to time, report their progress, doing our best to aid their plans, which we believe to be largely beneficial, both to Ireland and to England.

Public Education in Drawing.—A plan for the purpose of instructing the popular classes in matters connected with Art, has been promulgated by the Committee of Privy Council for Education, who have recently issued circulars to the inspectors of schools directing them to aid, by every means in their power, the system proposed by the Department of Practical Art for causing elementary drawing to become a part of national education. It is intended to teach the very simplest elements of drawing in all schools willing to bear a small proportion of the necessary expense, and then to admit the qualified scholars to study in a central drawing school in every town. The importance of this scheme can scarcely be too highly appreciated.

The New Crystal Palace.—Any one who may have happened, during the past month or six weeks, to be wandering along the highway leading from Westminster Bridge through Kennington and Brixton, towards Sydenham, must have daily noticed waggons, creaking under painted iron-work, or piled up with large wooden boxes, or heavy with building materials of whose especial uses we are ignorant. These waggons and boxes contain the disjointed anatomy of the old Crystal Palace, about to be reset on the Surrey Hills, and we are informed that more than one hundred and fifty loads are daily dragged thither; still there seems but little sensible diminution of the vast pile that stood erect in Hyde Park. The process of reconstruction has scarcely commenced beyond laying the foundations, but the axe and the spade are busily at work in clearing the ground and preparing room for future operations. Mr. Owen Jones and Mr. Digby Wyatt have set out on an artistic tour through France, Italy, and Germany, for the purpose of collecting illustrations of architecture and sculpture, of which arts the histories are to be represented by ancient and modern specimens under the direction of the gentlemen in question. The sum of 10,000*l.* has, we understand, been assigned for this purpose by the authorities. Lord Malmesbury has furnished Messrs. Jones and Wyatt with letters to the different ambassadors on their route, expressive of the sympathy of the government in their proceedings, and desiring that every aid may be afforded them in the prosecution of their design.

The Nelson Column.—Another step towards the completion of this work is now being made on the western side of the pedestal, facing Pall Mall, where workmen are engaged in preparing for the reception of the last *alto-relievo*, from the model of the late M. T. Watson, who completed it shortly before his death in 1847. The subject represents Nelson, in the action off Cape St. Vincent, animating his men to board the Spanish three-decker, the "San Josef." The cast has already been made at the foundry of Messrs. Moore and Co., in Holborn. We shall find an opportunity to notice the work when it is placed in its destination.

Metropolitan Mansions.—Mr. R. S. Holford, one of the governors of the British Institution, to whose exhibitions of the works of old masters he is a liberal contributor from his own valuable gallery, is erecting for himself a splendid mansion in Park Lane. It is built in the Italian style, from a design by Mr. L. Vulliamy, and will be a great ornament to that part of the metropolis, ranking with the mansions recently erected by the Earl of Ellesmere, the Marquis of Hertford, and Mr. Hope.

The New York Industrial Exhibition.—A circular has been issued by Mr. Charles Buschek, agent in Europe for the American "Exhibition of the Industry of all Nations," containing various official documents, and announcing that the opening of the Exhibition will take place on the 2nd of May, 1853. The corporation of New

York has granted the site of Reservoir Square, for five years, at the nominal rent of a dollar a year, for the erection of the building, which is to be of glass and iron. It is stipulated in the grant that the admission shall at no time exceed fifty cents. An act has been passed by the senate and assembly of New York, incorporating the Association for the Exhibition, the affairs of which are to be managed by a court of eleven directors, to be chosen annually by the stockholders. The eleven directors for the first year are named in the charter. The directors are to have power to elect the officers of the corporation, including a president, treasurer, secretary, and three inspectors. The capital stock of the company is to be 200,000 dollars, divided into shares of 100 dollars each, with power to increase the capital to the sum of 300,000 dollars. Other regulations relate to the liabilities of the shareholders, the privileges of the corporation, and the nature of the property. The building is to be considered a bonded warehouse, and all articles will be admitted free of duty, the place to be under the surveillance of the customs. The association, by resolutions passed at a meeting at New York on July 12th, invite the transmission of articles from Europe and all parts of the world. They undertake to pay the freight and insurance, outwards and homewards, between the port of exportation and New York, as well as warehousing, attendance, and the fire insurance while in the building, excepting on such articles as shall be sold or withdrawn from the Exhibition, the freight and insurance of which will be repayable to the association. The Exhibition is to comprise painting, sculpture, and other objects of the Fine Arts, as well as articles of raw materials and produce, manufactures and machinery. Prizes are to be awarded in the various departments. Forms of application for space, with description of articles proposed to be sent, have this week been issued by Mr. Buschek, who was the Austrian Commissioner to the London Exhibition of 1851. It is quite clear, from the above statement, that this intended Exhibition is, as we have all along stated it to be, a speculation set on foot by a sort of joint-stock company, for purposes of profit, backed by the authority of the Senate of New York. Now we do not in the least degree object to it on this account, because there is no doubt that everything will be conducted in a fair and honourable manner; but we feel it a duty once more to remind those on this side of the Atlantic who may entertain the idea of contributing to the Exhibition, that neither the assembly of New York, nor the American Government, hold themselves in any way responsible for any results which may arise out of it. The commercial character of the project is evidenced in the grant of land for the building for a space of *five years*, and in the annual election of directors, the purchase of shares in the scheme, &c.; all which matters go to prove to our minds that its purport is less that of an "industrial exhibition" than a vast sale-room to which foreigners may send their goods, making the company their agents. Moreover, there is no definite term mentioned when it is proposed to close it, so that the probability is, before the five years' charter is expired, it will, if successful, be renewed; and so on, *ad infinitum*. We again say there is no objection in all this, in itself, nor do we desire to use any influence we possess, at home or elsewhere, against the proposed plan; our only motive in thus commenting upon it is to show it in its true light.

Kaulbach's Works.—On the occasion of our visit to Berlin a year or two since, we found Kaulbach occupied in drawing those charming friezes which are associated with his works in the New Museum. He was working, charcoal in hand, with his characteristic facility, sketching the arabesque upon a long cartoon, which he very courteously described to us as the narrative of the Origin of the Arts, although the composition itself is so perspicuous that no description is necessary. He has been again this summer working at this exquisite frieze, and has continued his history to the Christian period. Kaulbach is of the Academy of Munich, but it is clear that Berlin will possess his best works. He has risen in Berlin as one of the great luminaries of Art. We do not remember him in Munich, or it may be the grandeur of his productions in the Prussian capital transcend all his antecedents. To King Louis much is due for his support of the Art-movement in Germany, but assuredly he does not possess the best works of his great artist.

New Method of Fixing Pencil Drawings.—Much that we write in the shape of memoranda is destroyed after it has served a temporary purpose, but there is very little that we think worth sketching that we do not think worth keeping. The readiest means of sketching has always been the lead pencil, but, as everybody knows, pencil outlines become effaced in time, if not fixed on the paper by some means combining certain desirable qualities. Several methods of fixing drawings are commonly known, but each is objectionable under certain conditions. In Germany collodium is now employed for this purpose; we have not yet tested its efficiency ourselves, but the results stated are sufficiently probable. Collodium, which is procurable at any manufacturing chemist's, with four parts of sulphuric ether, forms a clear compound, which, applied to paper, quickly evaporates, leaving on the surface a transparent film that protects the drawing and through which it is perfectly distinct. The advantages of collodium for this purpose are described as being, the perfect safety of the drawing against injury by touch and handling, and in the event of the surface becoming spotted by gum or otherwise, the stains may be removed by being wiped off with a clean damp rag. Even if painters do not always require any such security for their sketches, when at least they do find it desirable to fix a sketch, it is well to employ the best means. In washing the drawings in this manner there is no ground of apprehension, for the coating left by the mixture is impervious to water. But with chalk or crayon drawings, collodium does not effect the same result in consequence of the less degree of cohesion of the particles; but it may be hoped that by experiment the compound may be rendered available for drawings of every kind, not only those made with the point, but also with the stump. The means of application is simply a broad fine brush worked rather gently round than across the paper. And it may be observed that this method of fixing does not prevent subsequent correction of the drawing: but it must be borne in mind that the mixture should not be again applied over the corrections; for that would not only disturb the deposit left by the first application, but efface the corrections which it was intended to preserve.

The Bayeux Tapestry.—This famous work, one of the most remarkable historic monuments of France, and possessing an equal interest in England, has been removed from Lisieux to the Louvre, in accordance with a recent decree for collecting into a central museum, historic relics of French royalty. This curious tapestry was made to encircle the nave of the cathedral of Bayeux on fast-days; and is said to have been worked by Matilda, the Queen of William the Conqueror, and her ladies, and presented to that edifice: it represents in seventy-two compartments every action connected with the Norman Conquest of England, in the most minute and curious manner. The tapestry is 214 feet in length, and 1 foot 8 inches in breadth; it was latterly kept coiled round a roller, from which it was unwound on a table for inspection; this process gradually injured the frail texture; and some difficulty was experienced in procuring permission to have it unwound. The good people of the town have parted with their treasure most unwillingly; "an agitation almost amounting to an *emeute*" is stated to have been felt: the general decree has been ill received in all towns thus deprived of their historic monuments.

Mr. Walesby's Gallery.—Passing up Waterloo Place the other day we looked into the gallery of Mr. Walesby, hearing that he had some curious pictures hanging on his walls. He directed our attention to four rather large compositions, ascribed to Giacomo Francesco Cipper Tedesco, an artist whose name does not appear in any biographical work we know, and of whose pictures little is known in this country; the only other examples by him of which we have any cognizance are at Hampton Court, and they are far inferior specimens to those in the possession of Mr. Walesby, who purchased his at the late sale of the Stowe collection. It is said they were acquired in Flanders, upwards of a century since, by Lord Cobham, when with the British army in that country; that his lordship brought them to England, and that they have adorned the state bed-room at Stowe from that period till they became the property of Mr. Walesby. We confess to offer no opinion upon the genuineness of these paintings, which undoubtedly are clever, full of character, and vigorously touched, though time has somewhat obscured their colouring. The subjects are "A Family Concert," "A Vegetable Market," "A Group of Gypsies," and "A Group of Italian Peasants." The name of the painter is certainly Italian, but his works seem to partake rather of the Flemish character in every essential quality of that school. We were reminded of Count D'Orsay, on looking round Mr. Walesby's room, by seeing a very elegant bronze statuette of the Queen on horseback, executed from the Count's model, of which Mr. Walesby possesses the copyright: he is having a number of casts in bronze taken from it, as well as from another model by the same accomplished artist, a small equestrian statue of the Duke of Wellington, very spirited in design, which will be doubly valuable as a faithful reminiscence of him whose loss the nation has now to deplore. A view of the back of Gore House, the residence of the late Countess of Blessington, with portraits of a number of distinguished characters introduced in the grounds of the mansion, is among Mr. Walesby's pictures; it is from the pencil of Count D'Orsay, and would prove an agreeable reminiscence to many who in days past partook of the elegant hospitalities over which Lady Blessington presided.

St. Paul's Cathedral.—The question of decorating the interior of this noble edifice has undergone some discussion of late. At a recent meeting of the Royal Institute of British Architects, Archdeacon Hale spoke very strongly in favour of restoring and beautifying the Cathedral church of the metropolis. He was of opinion that painted glass should not be employed in the windows, as it was the means of attracting attention to them, to the disregard of the architectural beauties, and the form and majesty of the building; moreover, that the art of glass staining had not yet reached that state of perfection which rendered it worthy of admission there. Pictures he would undoubtedly introduce, and indeed "he had long since expressed his conviction that he should live to see St. Paul's painted from one end to the other. * * * He would fill the church with pure historical scripture subjects, that it might be made a great pictorial Bible." The sculpture now in the Cathedral should, he considers, be removed, as though suitable for a British Walhalla, it is altogether out of place in a Christian temple. Whether we shall live to see any portion of the Archdeacon's ideas carried out, it is impossible to say, but the matter is attracting the notice of many influential persons.

The Industrial Arts in Madras.—The report for the year 1851, of the School of Industrial Arts in Madras, has reached us; it speaks favourably of the progress made by the pupils, who are for the most part natives, in the various branches of Art-instruction taught in the schools. The report, the details of which need no especial reference, concludes with the following remarks, which we recommend to the notice of some of our numerous artist readers:—"In the Artistic department, we require the services of a young energetic artist, who has been educated in one of the Royal Academies or in a well-conducted Provincial School of Design. He must be capable of giving instruction in drawing both from nature and still life, and be able to apply his knowledge to engraving or lithography. A good teacher of wood-engraving is also required; as all our instructions in this department have been too much in the amateur line, having been entirely derived from books."

REVIEWS.

METAL-WORK, AND ITS ARTISTIC DESIGN. By M. DIGBY WYATT. Published by DAY & SON, London.

Mr. Digby Wyatt is certainly a most industrious person, for in some shape or other his name is now ever before the public, connected with some intelligent and useful pursuit; it is a marvel to us how he finds time to accomplish all he sets his hand to; now editing one sort of book, and now another, filling up his spare moments by the efficient discharge of official duties, which he lays down only that he may enter upon some new field of action. And undoubtedly he does not labour in vain, either for his own reputation, or for those by whom the results of his exertions may be made available—and there are vast numbers who are in a position so to do; almost every class of ornamental workman may profit by the books which Mr. Wyatt has been the means of producing. Among these, not the least useful as a guide-book, and elegant as an illustrated volume of Decorative Art, is that which is just issued from the lithographic establishment of Messrs. Day and Son. Perhaps no branch of manufacturing art has, of late years, made greater progress in England than metal-work in its various branches, in the precious metals as well as in the common, but more especially in the latter; notwithstanding which, Mr. Wyatt is perfectly right in his remark that "the present state of design, as applied to iron, in connection with existing styles, is in a low condition, and apparently not conducted upon right, or, indeed, upon any fixed principles; and if, moreover, on a careful comparison of them with our own individual experiences, it should be found that improvement in the artistic treatment of the material within the last few years has been by no means adequate to the increase in its consumption, a more extended application of such material cannot, unless a radical change take place, but prove detrimental to the general progress and improvement of design in other substances." The causes which have operated to continue this comparatively low state of the art of metal-working, and the remedy for the evil, may be gathered from the following observations which bear out all that we, in the *Art-Journal*, have so frequently urged on the same subject:—"No successful results can be attained in the production of beautiful iron-work, or beautiful anything else, until one of three things takes place; either first, until the manufacturer and the designer are one individual doubly gifted; or, secondly, until the manufacturer takes the pains to investigate and master so much of the elements of design as shall at least enable him judiciously to control the artist; or thirdly, until the artist, by a careful study of the material and its manufacture, shall elaborate and employ a system of design in harmony with, and special to, the peculiarities so evolved." The English manufacturer cannot plead as an excuse that his attention has not been directed to this matter, or that the instruction necessary for improvement has been withheld from him, as well as examples of what his predecessors have accomplished. The works of Pugin, Shaw, Richardson, and others, contain illustrations of some of the most beautiful objects of mediæval ornamental art, which might be studied with unquestionable advantage. Mr. Wyatt's volume is perhaps more comprehensive in its character than either of those to which we have just referred, and it seems to be arranged, both with regard to explanatory text and illustrations, so as to offer every facility for acquiring information on the subjects treated of. He divides his observations into the Theory, the Practice, and the History, of metal-works; subdividing the former into general principles, and the principles of treating iron, bronze, gold and silver, respectively. The "Practice" embraces general principles, the formative and decorative processes in their numerous varieties; and the "History" describes the state of the art from the earliest period, both here and on the continent. Of the examples he brings forward we cannot speak too highly; fifty plates, many of them containing several subjects, gathered from all parts of Europe, from the iron door-knocker and hinge to the massive gate, and from the delicate setting of the jewel to the elaborate chasing of the goblet, are here introduced, forming so to speak, a complete gallery of metallic illustrations. The execution of these plates is most creditable to the artist who was entrusted with them, Mr. F. Bedford; and they are admirably printed by Messrs. Day, in tints and chromo-lithography. In one word, Mr. Wyatt has richly earned high praise for causing a most valuable book to be added to those previously published for the guidance and instruction of the metal-worker.

ALBUM SEINER MAJESTÄT DES KÖNIGS LUDWIG. I. VON BAYERN. Published by PILOTY & LÖHLE, Munich; HERING & REMINGTON, London.

About two or three years since, a large number of German artists and artisans presented to Louis I., the King of Bavaria at that time, a magnificent album, filled with their contributions in oil-paintings and water-colours, to the number of one hundred and seventy-seven. The gift was intended as a mark of respect and gratitude to the monarch for his munificent encouragement of the fine and industrial arts; and most certainly no sovereign ever more richly merited such a testimonial. It might reasonably be supposed that such a work would excite no little interest throughout Germany—enough to induce some enterprising publisher to reproduce it in a form that might obtain general circulation. Messrs. Piloty and Löhle had no difficulty in procuring the consent of the King, and they are now issuing lithographic prints of the various subjects, on a scale equal to the importance of the work. One part, consisting of six plates, has been forwarded to us; its contents are "Morning and Evening," from two charming designs for *bassi rilievi*, by the sculptor Ernst Reitschel, of Dresden; a "View of Ancient Syracuse," as it is supposed to have existed in the eighth century, from a water-colour drawing by Stüler; the "Cid," from a drawing in crayons, by P. Foltz, which exhibits the famous Castilian leader, supported in his saddle on account of his extreme old age, in the last decisive battle with the Moors—this is a masterly composed group, very German in character; the fourth is a "Group of Baden Soldiers and Peasantry on a march, in 1849," from a water-colour drawing by R. Braun; the fifth is a *Raffaellesque* composition, the "Holy Mother," from a drawing by C. Zimmermann; and the last, "Alpine Sheep in a Storm," from a drawing by R. Eberle. The contents of this part will thus be found sufficiently varied, while their execution upon the stone fully supports the credit of the lithographic artists of Germany. The completion of the series will form a highly interesting memorial of modern German Art.

RELIQUIÆ ISURIANÆ: REMAINS OF THE ROMAN ISURIUM. Illustrated by HENRY ECROYD SMITH. Published by J. R. SMITH, London.

The Roman rule in Britain extended over 300 years, yet in our annals that important space is treated so summarily that the most insignificant reign of any one of our least notable sovereigns is detailed with much more perspicuity. This anomaly is attributable chiefly to the meagre accounts furnished by our earlier historians respecting Romano-Britain; and also to the widely scattered and fragmentary nature of the information to be obtained, which must be gleaned patiently and diligently by a student, who will be satisfied with small returns for much labour. But it is not literary labour alone that will suffice; the knowledge resulting from a research on the site of Roman cities and dwelling places, and of the antiquities thus exhumed, will greatly aid in producing a truthful and vivid knowledge of the ordinary life of the Romans in Britain, and its effect upon the original inhabitants then subject to their rule. It often happens that the classic reader may by an apt quotation from a Roman author, establish the meaning of an inscription, or the use of an article dug up by the working antiquary, and the labours of both combine to illustrate what would else have "rotted in dim obscurity." It is, however, only of late years that this good practical system has been adopted, and that we now cease to see mere brief notices of fragmentary discoveries, mere *disjecta membra* of a great body of facts, which, looked on in their totality, are the pre-historic annals of our country. We are, therefore, glad to meet with a book like the present, which, devoted as it is to the discoveries in one Roman town, gives a fair notion of what such places were when this people inhabited them, and aids us in contrasting them with similar towns abroad, or even with the native cities of "the monarchs of the world," showing the gradual decadence in wealth and comfort of those who thus made the north their home; for we find small traces in England of the artistic treasures or luxurious refinement of "imperial Rome." The Roman Isurium is the modern Aldborough, near Boroughbridge, Yorkshire. It was the metropolis of the Brigantes, one of the most numerous and powerful of the early British tribes, but became second to Eburacum (or York, from which it was seventeen miles distant) after the Roman occupancy. It was, however, always an important city on the line of the Watling-street, and in direct communication with the north; and the large quantity of antiquities discovered within its boundaries proves its size and importance. We know of no other Roman town in England where so much may still be seen of Roman remains. Within the boundary of the grounds of the lord of the manor, Andrew Lawson, Esq., there is still visible a noble piece of the wall of the Roman city, nearly ten feet in thickness and six in height, and the foundations of a range of houses 120 feet in length. Some very fine tesselated floors have been uncovered, and fragments of all kinds, articles of domestic use and personal ornament, coins, &c., in abundance. The most successful plates in the volume are those devoted to the pavements, which are very truthful and beautiful. The author speaks very modestly of his own labours, and we are not of the nature of those critics who would receive with a frown the earnest work of one who labours enthusiastically, and with but a remote chance of a return of mere expenditure. Unaided by government or learned societies, it seems the fate of the practical archæologist in England to sacrifice his time and fortune to the cause, sometimes imperfectly from the want of such aid; we therefore feel bound to receive with respect all additions to our knowledge from such unselfish quarters, and to hope for a more enlarged and liberal view "in high places" than we have hitherto seen. The author has in this instance done his work laboriously and earnestly, and he has abundantly illustrated it with drawings, the wall-paintings and mosaics being both curious and beautiful.

THE CHEMISTRY OF GOLD, &C. By J. SCOFFERN, M.B. London, F.S.A., &c. Published by W. S. ORR & CO. London.

In this little work, which is intended as "The Gold Seeker's Chemical Guide," Dr. Scoffern has entered into the natural history, chemical properties, and modes of mining, washing, and assaying gold-ores. There is a considerable amount of most useful matter contained in this manual, and it will be found by the emigrant to afford, within a compact form, a very fair portion of the information for which he must necessarily soon find occasion. Many of the smelting operations described can only be carried out on a large scale, requiring the combination of labour, and the outlay of considerable capital. These must naturally follow, when the search slackens, as it will do, in the alluvial deposits, and recourse is had to the auriferous quartz, and the magnetic iron-ores for obtaining the precious metals. The geological information given by Dr. Scoffern will be read with interest.

THE ART OF MINIATURE PAINTING. By C. W. DAY. Published by WINSOR & NEWTON, London.

This is another little work which Messrs. Winsor and Newton have added to those already published by them, to aid the beginner in that especial department of Art he may choose to study. It contains numerous general rules for delineating the "human face divine," a list of the colours best adapted for the respective parts, and instructions how to apply them most readily and effectively. The book may be consulted advantageously by the learner.

LEWIS ARUNDEL; OR THE RAILROAD OF LIFE. By FRANK E. SMEDLEY. Published by VIRTUE, HALL, & VIRTUE, London.

We remember to have found much amusement in the perusal of a series of papers, written in a sketchy but spirited manner, and full of genuine character, which were published anonymously in "Sharpe's Magazine" some two or three years since, under the title of "Frank Fairlegh." To the same author, whom we now ascertain to be Mr. Smedley, are we indebted for the present volume, the contents of which, although they have already appeared in the same periodical, have been considered, and justly too, sufficiently interesting to undergo the ordeal of a separate publication. To follow out the idea of Mr. Smedley's second title to his book, if he is not worthy to occupy the first class carriage in the literary line with Dickens, Thackeray, and Charles Lever, we know not who is, and these popular authors need not be ashamed of his companionship. Lewis Arundel abounds with stirring incident and humourous adventure, and it gives the reader a faithful insight into the sunshine and shadow of the human heart—its strength and its weakness. The hero of the tale is a fine fellow, but he is human, that is, not infallible. The other characters, principal and subordinate, are drawn with vigour and from nature, and are ingeniously woven into the plot of the story. The numerous illustrations by Phiz that accompany the text are capital.

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THE JURY REPORTS OF THE EXHIBITION OF 1851.

AFTER the lapse of many months, the "Reports of the Juries" on the Exhibition of 1851 have made their appearance. The publication of these voluminous documents has been awaited with some considerable interest by a large body of the exhibitors and the public, as it was assumed, and, indeed, promised, that these "Reports" would explain the course of action in the several classes by which the jurors had been influenced, and that they would therein at least attempt a justification of the "decisions" which, in many instances, had caused such general and merited dissatisfaction. Public opinion was deprecated till the "*defence*" of the juries (for such was the character the "Reports" must necessarily assume) should be made. The protracted delay had caused rumours of varied import, among which the most rife was that the publication had been altogether abandoned; that there was great dissension among the jurors, who, in many classes, protested against the tenor of the "Reports" as being adverse to their own opinions, and representing only the personal views of the "reporter" himself, instead of that of the body of the jury; also that the general ill feeling caused by the awards having, by lapse of time, been somewhat allayed, it was deemed advisable not to arouse its action by further and renewed provocation. The gross partiality and injustice evidenced in some special and important cases were too palpable, and had been too fully exposed to render the hope of a reversal of the public judgment upon them at all probable, and it was felt that the attempt would but lead to renewed animadversion and dispute. Such objections, however well grounded, were finally overruled. The Royal Commissioners considered they stood pledged to make their reports, and have thus redeemed a promise which might have been "more honoured in the breach than in the observance."

Having given our earnest attention to the volumes, we must candidly own that their suppression would have been more politic, and particularly as regards the credit of the juries themselves, for lamentable as some of the errors in the location of the "awards" were, the *why and wherefore* assigned for their direction are still more unfortunate, betraying often not only an utter want of knowledge upon the subject on which they adjudicated, but a total perversion of the ordinary standard of judicial obligation.

With every disposition to take as favourable a view of these documents as our duty to the exhibitors will allow, we can but admit, and we do so with much regret, that the "Reports" so far from removing the doubts which had been cast upon the judgment and probity of the aggregate juries will but tend to strengthen and confirm them. The attempt to give a colourable pretext for the caprices which inexperience and prejudice only could have prompted has signally failed, and still further attests the utter worthlessness of the awards as distinctive honours. The position of the jurors has now been reversed. Public opinion is ever retributive. Before it they are arraigned upon some of their most prominent "decisions," and the verdict is as unanimous as it is severe. The good effected by the Exhibition of 1851, and great and lasting good it has unquestionably worked, is certainly not to be sought in its judicial operations; to other agents and in a far different sphere must we look for the benefits already reaped, and the rich promise of future harvest.

Despite of some failures,—the seeming fatality of all human experiments,—forming but the exception to a general rule of deserved and unparalleled success,—the Great Exhibition has scattered broad-cast the seeds of future advancement, from whose ripened development England's manufactures shall hereafter date a position in the higher ranks of general artistic intelligence as prominent and proud as that long yielded to the exponents of her mechanical superiority.

It is but an act of justice, as it is also one of grateful duty, to the illustrious Prince whose active intelligence and untiring zeal realised a task which had to ourselves been long a cherished dream of almost hopeless expectancy, to declare him wholly exonerated from any connection with the details which draw forth our strictures. For the patient industry and undaunted perseverance which were exemplified by his Royal Highness, from the first promulgation of the scheme — throughout its subsequent ramifications—to its triumphant completion, in furtherance of a duty self-imposed and self-sustained, the British nation owes a deep and heart-felt gratitude.

It is an increased mortification to know that these failures were not necessarily any part of the scheme itself, and that they must have been a prolific source of considerate regret to its illustrious patron, resulting in and almost confined to a province for obvious reasons too delicate for his Royal Highness' personal direction.

Reference to the composition of many of the juries will at once demonstrate that the opinion of a large number whose names are there enrolled must be powerless for good; totally unacquainted with the theoretical and practical details of the class of labour upon which they assumed a judgment, their influence must necessarily have been either unimportant or pernicious.

In this great national struggle, the jury system itself, as carried into operation, showed, irrespective of other objections, a bias which worked strongly against English interests, and occasionally threw the shield of "authority" over acts which common equity would have disowned. How, then, must patriotism regard them? Whilst, as we have remarked, many of the English jurors were, both from their position and incapacity, ill suited to their task, those on the Foreign side, in the aggregate, were men thoroughly conversant with duties which they had well rehearsed in previous contests of similar character. This alone, independently of the chivalric feeling which had courteously yielded so many concessions to our rivals, was a powerful and permanent advantage.

We need not here enlarge upon the influence that one mind, thoroughly versed in the merits of the subject which enlists its interest and advocacy, will exercise over a number, all possessing less knowledge, and some absolutely devoid of any. Far be it from us to infer that there were not very high, honourable, and efficient names amongst the English juries, but these we shall find almost exclusively in connection with "Raw Materials," "Mining Operations," "Machinery," "Animal, Vegetable, and Mineral Substances," and we may justly include "Musical Instruments," for the gross and obstinate act of injustice committed against the claims of Messrs. Broadwood and Messrs. Collard, to which we have in previous numbers of this journal referred, in refusing to those eminent firms the confirmation of Council Medals—already awarded by the juries of their department—is wholly and entirely the act of the Council of Chairmen; and this, too, determinedly persisted in, despite the remonstrances and protest of the whole jury.

We find allied to these "classes" the most eminent of England's genius; whose names are "household words," and whose fame is attributable to the proud position they have earned in connection with the peculiar science in the cause of which their judgment was evoked. The result in these instances is a series of papers, of the most valuable character, and such as only the unprecedented circumstances which had banded so gifted a host together could have realised.

In what painful and humiliating contrast with these efficient chronicles of efficient action shrinks the weak and trifling gossip which heralds the obvious and shallow prelude to incipient blundering. This disparity of fitness in the juries would have been obviated had the "decisions" relative to their selection, originally declared in the official documents, been acted on. We find these provisions assured to the exhibitors—"Those towns which exhibit to a considerable extent in any of the Classes will be invited to send a list of names of persons who would efficiently represent the knowledge of those classes as jurors;" again, "It will be necessary to state, according to the classified jury list, the *subdivisions* of the class with which the person recommended is specially acquainted, and all nominations must be made in *classes*, and *not in the aggregate;*" and Viscount Canning, the Chairman of the Council, on presenting the list of awards to his Royal Highness Prince Albert, states, "The British jurors *were selected* by her Majesty's Commissioners from lists furnished by the local committees of various towns, each town being invited to recommend persons of skill and information in the manufactures or produce for which it is remarkable." Now the noble Chairman was led into grievous error when he was instructed to make such an assertion. So far from this being an invariable principle, we are aware of jurors acting who not only lacked such a recommendation as is here made absolute, but whose appointment, when known, was immediately protested against.

We would gladly evade the task of analysis upon a subject which forms, in our opinion, a blur upon a brilliancy without parallel in the annals of public events, but our duty is compulsory, and we should be faithless to national interests and indifferent to the claims of individual wrong did we shrink from its fulfilment. To secure an amended

future we refer to a mistaken and misguided past, though in doing so we find it difficult to avoid iteration, having so fully reviewed the various details of the scheme during the last three years in the pages of the *Art-Journal*. Still a final notice of the closing scene is we find imperative, urged to it as we are by the demands of those whose just hopes have been disappointed, and whose interests have been perilled by the perverse and culpable trifling to which they have been subjected.

We can refer with considerable satisfaction to many of our previous articles upon this subject, as replete with suggestions and arguments evidencing a foreknowledge of the requirements of the scheme, which now read with the force of prophetic truths. Had our counsels been more fully adopted, we should have been spared the record of mistakes, the consequences of which were foreseen and foretold.

The fundamental error lay in the attempted *negation of "individual competition."* To discourage and discountenance competitive action was a ridiculous and futile plan to check the very spirit of emulation and progress which the Great Exhibition was founded to encourage and award. Could it have been realised, instead of advancing the standard of Art and Manufacture, retrogression must have resulted. It was in the fact open and avowed, that manufacturers individually and collectively felt the existence and importance of the struggle for prominence and preference, wherein lay the motive power inciting to the costly and laborious exertion necessary to secure these desiderata. Happily the non-competitive position could not be enforced. The "workers" scorned and rejected a theory based wholly upon the "dreamers'" creed. Manufacturers proved themselves earnestly in action, and cast off with derision an incubus so specious and delusive.

There is an evident want of fixed principle in the contradictory spirit of the more important "decisions," that argues a judgment immature and faulty. With the same breath jurors are told that "*individual competition*" *is to be discountenanced*, and exhibitors are informed that "*articles marked 'not for competition' will not be admitted.*" Who can reconcile such palpable inconsistency?

So far from seeking to annul individual competition the mandate should have been, "Be competitive and feel that you are so, honourably and zealously so; 'tis the surest guarantee of healthful and intellectual progress that our national interests can possess." There is a cowardice and self-accused incompetence in the very solicitation for "non-competition" that foretels of difficulty and disaster in the discrimination between "good and evil," arguing alike the incapacity both of the framers and the would-be executors of such a decree. The idea was sheer and hopeless folly betraying utter ignorance of the primary elements of judgment, for competent decision as to the merits of any object cannot be attained till all its details have been examined *comparatively with other objects* which have relation with it.

Fatal as this error was abstractedly, it was still more so relatively, for this position, or its assumption, once established, incapacity in jurors went for nothing, at least in the way of objection; indeed, incompetence became a necessary condition, as one that would more readily lend itself to the mockery of judicial functions, which the Royal Commissioners, through their "decisions," had delegated. If individual superiority or distinction was not to be acknowledged, as a matter of course those who were mentally blind to its existence were the most fitting and ready instruments to negative its presence. Unconscious of the injury they inflicted, they were relieved from all scruples as to its exercise, and sheltering their caprices behind the screen of "authority," they played such pranks as sober reason sits abashed at.

We will now trace the working of this repudiation of "individual distinction," as expressed by Viscount Canning in continuing his report.

We find that the Council of Chairmen, immediately they commenced operations, met with a "serious difficulty" through her Majesty's Commissioners having determined "to avoid the recognition of *competition* between individual exhibitors." Hereupon the Council of Chairmen express their "*regret*"—now mark the cause of this solicitude—"that it would be impossible to lay down any rules for the awarding of the 'three medals,' by which the *appearance* at least of denoting *different degrees* of success amongst exhibitors in the same branch of production *could be avoided.*" Surely this is as wilful and perverse a conclusion as the worst enemies to progress could have desired. It almost passes credibility that a body of gentlemen of education and influence could be found to feel and give publicity to such a "regret."

It is a melancholy fact to hear the knell of high and cherished hopes, which the promise and advent of the Great Exhibition had aroused, and which should have been its highest attribute to have fostered and encouraged, thus rung in tones so blighting and disastrous.

Was ever such a "wet blanket" wrapped around the kindling aspirations of a regenerating spirit. If different degrees of success were evidenced, as must of necessity have been the case, why not "denote" them. If "prizes" were to be adjudged at all, why not carry with them some degree of comparative acknowledgment? If the juries were incompetent to this duty, then the award of prizes becomes "a mockery and a delusion" altogether. That "prize" must be very lightly held by the distinguished sculptors of the "Nymph preparing for the Bath," and the group of "Ino and Bacchus," when they find the same "distinctive honour" allotted to the humble merits of a "blacking bottle." But such is the fact; as far as the award carries meritorious inference, they are upon a *level*. The Council of Chairmen, for a crowning climax to the absurdity, then recommend "as a course by which the '*serious difficulty*' might be materially diminished, that one of the medals might be withdrawn." Here was a foretaste of triumph for the "coal-scuttle," "towel," "broom," and "ham and pickle" fraternity, who thus found their household utilities placed upon an acknowledged equality, advised and sanctioned by her Majesty's Commissioners, with the classic Art-conceptions of Bailey, Foley, and M'Dowell; the important scientific inventions of Ericsson and Claussen: and the manufacturing skill and enterprise of Copeland, Wedgwood, Broadwood, Collard, Osler, Potts, Messenger, &c. &c.; and we are convinced that none felt more surprise at such a position than those who thus had "honour thrust upon them."

The object of this decision has evidently been to conciliate the mass, and as talent and excellence are ever in a minority, they have been doomed to realise the old adage, "the weakest to the wall." But, happily, though numerically weak, the influence of mental and executive superiority is powerful, and this truth is felt in the fact that the unjust "verdicts" of some of the juries, successful as they have been in procuring the award of a medal, have not been able to convey with it that honourable testimony of which it was the purposed emblem. We hesitate not to say, that so general has the feeling of doubt as regards their distribution become, that the possession of a medal, instead of carrying with it demonstrative and admitted proof of superiority, is utterly valueless as a distinctive medium.

A tolerably accurate test of the fitness of such a course is to imagine what would have been the reception of its publicity had it been hazarded prior to the opening of the Exhibition, and before the Exhibitors were helplessly committed to its issue. What would have been the result of a declaration that some of the highest achievements of Art, Art-manufacture, and mechanical ingenuity would be classed in the same category as the most humble products of plodding labour? If such a statement could have obtained any serious credit, its effect would have been the instant withdrawal of the former classes of exhibitors.

The idea of "distinction" in being thus confounded and engulphed amongst such a mass of inferior and discordant elements is surely a satire upon the emptiness of human pride. The true "distinction" is to be separate and apart from companionship so unworthy, and the most "honourable mention" is to be unnoticed.

We have no wish to detract from the merit of superiority even in the production of articles so humble as those referred to; they are necessary to our personal comfort as well as afford a remunerative medium for honest labour, and he who provides a better quality at a cheaper rate than the market has hitherto offered, is well deserving of his due share of honourable testimony—but of his *due share* only. Respecting the withdrawal of the "third medal," the jury on Class 26, "Decorative Furniture, Upholstery, Paper-hanging, &c.," makes the following very proper protest:—"The jury unanimously regretted the withdrawal of the 'third medal.' If this had been retained they would have been able to have discharged their duties more satisfactorily to themselves, and they think also to the exhibitors. They are bound to add that they were only empowered to recommend certain names for the distinction of the first or council medal, and that the council made a selection from that list." It is but just to many of the jurors in other classes to state, that finding themselves trammelled by a requisition so preposterous and unworthy they protested against it and would have withdrawn but for the hopeless confusion into which such a course would have thrown the Royal Commissioners, and thus, against their better judgment, they were induced to remain, if not active agents in, at least passive spectators of, the scene of misrule which ensued.

We can to some extent appreciate the feelings of gentlemen thus situated, but, with every allowance for the delicacy of their position, we must lament that higher considerations had not overcome these scruples. It is but the retention of the competent names upon the jury lists that could give any semblance of weight to the "decisions." How much more effectually would they have advanced the interests that were confided to their care, and how much more worthily have redeemed the honour which, in the acceptance of office, they had placed at stake, by throwing up the responsibility of a duty, when so

shackled that its free and full discharge was prohibited.

With instructions so diametrically opposed to what the competent of the jury felt was right and just to the producers upon whose works they were appointed to sit in judgment, and to whom that judgment was a matter of deep and anxious expectancy, it is a sad reflection upon their firmness and honesty of purpose, that they should have sought to reconcile contradictions so palpably conflicting. The "non-competitive" whim was certainly, as Lord Canning expresses it, a "serious difficulty," but the proposed measure of relief most decidedly increased it. The juries felt at their first movement that their action was fettered and circumscribed, and instead of resisting a direction which led directly out of the channel of their apparent duty, they allowed themselves to be led into a maze of confused and erratic wandering, in which they evidently became hopelessly bewildered. We refer these remarks to those members who, with some intuitive conception of their task, saw with surprise and mortification their sphere of action thus mischievously restricted, but unfortunately there was a large majority who, lacking the judgment to discern the right course, were perfectly content to be led astray, comfortably indifferent to the eccentric deviations which their progress exhibited. Some instances in which the juries, adopting this "principle," worked out its inference are really, despite their mischief, provokingly amusing. For example, the members of the jury on Class 22, "Iron and General Hardware," in reference to "Locks," a branch of manufacture coming under their special jurisdiction, and one to which much public attention had been given, thus complacently proclaim their own stultification. "On the *comparative security* afforded by the various locks which have come before the jury, they are not prepared to offer an opinion." Is not this something very like a hoax? Surely to any ordinary, common-sense observer the primary and absolute quality of a lock is in its security—this is the engrossing consideration on the mind of the inventor, the maker, and the purchaser, and would naturally have been presumed to have formed an element in the judicial estimate of its worth. We can well imagine the surprise of the locksmiths themselves at such an announcement, particularly those who, notwithstanding its repudiation of the chief ground of their claim, still find themselves "distinguished" by a medal. In plain language the only medal which exhibitors of more than ordinary average esteemed any "distinction" at all was vested in the hands of the council, and utterly beyond the bestowal of the acting juries.

We have in previous numbers of the *Art-Journal* commented on the remarkable requirement, that the verdict of a jury composed of twelve persons, selected ostensibly for their individual practical knowledge of a special branch of manufacture, should be subject to reversal upon reference to a council of thirty, of whom only one amongst the whole number could be presumed to have any information whatever upon the subject referred to its decision.

It is grievous to witness the infectious folly with which this "non-competitive" theory inoculates its adherents. The jury on Class 24, "Glass," preluding its list of awards, states, "No comparison of the respective merits of exhibitors is to be made:" again, "In recommending for the council medal and in awarding the prize medal at the disposal of the juries, the merit of the article exhibited *simply* is to be regarded."

The merit of the article *simply*,—what errant sophistry is this? How could the jury tell that there was merit at all in the "article," or if any, in what degree it was manifest but by mental if not ocular comparison with other objects of its class? Objects are good, bad, or indifferent, large or small, useful or mischievous, only by comparison with others possessing, or professing, similar qualities in a greater or less degree; indeed, the very expression of quality is essentially comparative. The attempt to consider the Exhibition otherwise than as "competitive," was a virtual deposition of the juries, whose functions in their highest sense and indeed in the only sense in which their operation could have been beneficial, were thus signally and purposely ignored. Even in the report on Class 10, "Philosophical Instruments, and processes depending on their use," one of the most important sections of the Exhibition, and with a jury eminently qualified to fulfil the most arduous duties which the task involved, we meet the following admission:—"Before closing this report it may be well to dwell for a short time upon the probable good resulting from the Exhibition of the subjects which it embraces. So vast is the field over which it is spread, and limited the time allowed for its preparation, that in some instances we have been able only to enumerate without fully discussing the merits of individual works. *No opportunity for the same reason is afforded of instituting an inquiry on the comparative importance of the several classes of instruments*, an inquiry which would be attended with great labour, from the necessity of gravely weighing and determining the comparative value of results which we have been enabled simply to record." We confess we are utterly at a loss to conceive on what grounds the awards were recommended or made, when "no opportunity" for ascertaining the merits of the objects was afforded. Why not, with such a desire to adopt the instructions of the Royal Commissioners as to the avoidance of denoting "individual superiority," have been consistent, and either abolished prizes altogether, or have withdrawn two of the medals, leaving only one for distribution?—and the condition could not even then have been fulfilled unless this had been presented alike to every exhibitor.

This would have been a liberal rendering of the charge, but we shrewdly suspect would not have suited the ends of private interests. There were a calculating few, faithful amid the faithless, who, from the first whisper of the scheme, through evil and good report, ready with their purse and influence to carry it on—who could not, or would not, see the early risks threatened by the want of able and competent direction, but who, clinging to the official fiat, thus earned a claim upon official gratitude which after events too clearly acknowledged had not been miscalculated or forgotten.

However much the bias of private and trade interests might have been gratified in certain cases, by the acquisition of partial awards, still we are sure that, in the midst of triumph, there must be a feeling of wounded pride at the *reasons* assigned for their decision. The Council of Chairmen are sensible of a wanton and arbitrary wrong done towards the Prize Medal holders, and seek in some degree to escape its censure and weaken its force by "damning with faint praise" the efforts of those to whom they have granted the Council Medals, whose bestowal they had entirely engrossed. If Council Medal holders be worthy of the pre-eminence which such an award was intended to convey, let them enjoy their "blushing honours" fully and fairly, undiminished by such grudging limitations of approval as now circumscribe the recognition of their merits. The owner of a Council Medal winces to be told that it has been in some instances awarded "where the object for which it was claimed showed in itself *less merit* of execution or manufacture than others of its class." And that, in other cases, the "Council of Chairmen have refused their sanction to the award of a Council Medal, *without, however, necessarily impugning the alleged superiority* of the article for which it was demanded." The Council Medal holder knows not how to reconcile this playing "fast and loose," and feels that the public can and will put but one construction upon it, and that by no means favourable, either to the donors or recipients.

Having noticed the negative demonstration of the Council Medal, let us now glance at the positive claims which its award is professedly destined to mark. "It is rather a mark of such invention, ingenuity, or originality, as *may be expected* to exercise an influence more important than could be produced by mere excellence of manufacture." If its bestowal rest upon grounds so very problematical, possession ought to be contingent, and its retention determined by the realisation of the "influence" it was "expected to exercise." Still, viewing its award upon this ground, we unhesitatingly affirm that it is, as respects many of the "decisions," altogether untenable. Not only is there no "invention," but in some classes that quality is utterly beyond the sphere of their capability.

Another error in the determination of the awards, quite as grievous as that of "place," was in that of "time." Withholding their declaration till after the final close of the Exhibition, when all opportunity for the examination and analysis of the works to which they bore reference had ceased, was in every sense unjust, although, under the more than questionable direction which they too frequently evidenced, it might have been politic. Had the decisions been promptly attested, and such as would have ensured general respect and adoption, they would not only have been of great commercial advantage to the exhibitors who had been fortunate enough to deserve them, but also have proved a valuable and comprehensive channel of education to the public at large. Prizes early and fairly adjudged would have been the finger-posts of intelligence and taste; eloquent guides throughout the labyrinths of a path lined with a thousand objects of erratic and misleading influences. They would have arrested the wandering attention of the careless observer to the most excellent and instructive exponents of industrial success, and, riveting the gaze of the earnest seeker after improvement, would have prompted inquiry into their superiority, and the means by which it had been realised. So it should and might have been; but as it was, the heterogeneous mass of endless, countless objects lay outspread before the bewildered gaze of the confused and dazzled crowd, who, without chart or sounding, were drifted on in a whirl of pleasing but unprofitable excitement, and the result, in a marked degree, has verified our early prediction—that what might have been a "school" became a "show." We reserve our concluding remarks and extracts for a future number.

FOREIGN CRITICISM UPON ENGLISH ART.*

THE works of the English painters in the saloon of Antwerp are certainly not sufficiently numerous to allow of a just opinion being formed of the school, and their total absence from all our previous exhibitions adds considerably to the difficulty. If the example now given by the Royal Society of this city, and by the English artists, were continued in our future exhibitions, this void in a due appreciation of English Art would be filled. The artistic and educated classes would then be enabled to judge of this school, as they do now of the several schools of France, Germany, and Holland: they would follow its varying phases and progress year after year, studying its system, ideas, and mode of seeking for and elucidating the beautiful in Fine Art. The general instruction of the community would become expanded by the opportunity of comparison between different masters, and the critic would not be taken with the surprise occasioned by this re-union of unknown works, executed in more than one respect under a system peculiar to itself.

Altogether, if the works of the English painters do not appear in great number in the saloon, they are certainly not the less distinguishable by character, originality, and merit. Beyond this point of view also, the English school is perhaps more readily understood than any other foreign school, or to speak more directly, the productions of the English school in the saloon of Antwerp appear with more numerous, and more certain characters of uniformity, than any other school. It consists in the first place of a sentiment, truth and delicacy, totally and remarkably free from exaggeration. In drawing we find the same quality pervade everywhere; and in the colouring there is a sobriety, and a modesty in the choice of tints, forming the most striking general character of all the pictures; while it imparts to each, separately, a special and individual aspect, in the midst of the varying works in the Exhibition.

The English school has not sought the beauty of its colour, in the opposition, or in the gorgeousness of tints, according to our ideas; it has disdained to use this powerful means and great glory of the Flemish and Italian schools. If the English artists appear to have but in a remote degree professed the brilliancy of colour, they have nevertheless studied, and successfully developed, the science of its harmony. Surely harmony is as necessary to colour, as colour itself; and it is with real pleasure we contemplate, and re-contemplate, several of these delicious, and harmonious performances without ever fatiguing the eye. This delicacy and harmony do not however prevent the painter from displaying certain qualities of firmness when useful, and in addition to the English system Mr. Thomas Mogford has painted "The Lady with the Love Letter," with a firm touch, a precision, and an accentuation of details, that are found wanting in a great number of the pictures of vivid colouring by painters of other schools. This national feeling does not in the least prevent Mr. James Danby in his "View of Loch Lomond," imparting, with the highest sentiment, to the singular beauty of the scene, one of the most splendid natural effects of a sunset upon this renowned, and admired expanse of water. It is calm, pure, profound, and poetically imagined; the weak part of the picture is, that it displays an admirable back ground, and nothing more.

In our manner of appreciating the system of colouring in the English school, we are exposed to a double danger of imagining an extreme faintness in the general tone, and an equal timidity in the manipulation. Perhaps many English artists are not exempt from this apparently national tendency of its style, Two pictures, otherwise of great merit, induce this thought; they are "The Prayer," by Mr. John Lucas, and "The Young Girl with Flowers," by H. A. J. Munro, Esq., of Hamilton Place, Piccadilly, the accomplished amateur. These two pictures possess, notwithstanding, fine and learned qualities; the figures are drawn and painted with equal delicacy and sentiment. The picture of Mr. Lucas seems to us as if we were viewing a grand work through a medium which imparts a vagueness to the tone and the touch. A little more of vigour, and we should see in it one of the finest performances in the exhibition.

Let us remark, however, that this manner of estimating the English school, and characterising its style and colour, is only applicable to acknowledged reputations, and to nearly all the examples sent to Antwerp. Out of the pale of this category there are a few artists who have broken the ranks of these traditions, and rushed into a directly opposite course. They have revolted against a modest scale of colour, sweet and harmonious, as if inspired by the atmosphere of their country, and they have sought the beautiful in dazzling hues, or the opposition of colours to exaggeration. Their invention and composition differ so much from received ideas, that the simple and natural become distorted, to the reproduction in preference, of those vulgar, or even ignoble details, which, instead of portraying the types of nature, only display its defects. It may be compared to the tendency of the French romantic literature in its youngest days, and according to our view, detracts from the purity of Art by depriving it of an integral portion of its charm and beauty, This section of the English school reverts to the remains of middle age productions for form, costumes, details, and even its higher inspirations.

In this class we possess a single example in our saloon: it is the "Mariana" of Mr. J. Millais. The colour is sought for in the most brilliant and positive hues of the palette, in violent opposition of tints. The window is of painted glass, the carpet on the table is *moyen-age* in design. A rat creeping across the floor presents a hideous object, pretentiously natural, but puerile in thought. The handling is good, and bespeaks great knowledge of the material. Altogether we judge this to be a work essentially romantic: it attracts, and forcibly arrests attention, while it inspires more astonishment than admiration. As nearly all the other English pictures are painted in an opposite view of Art, we shall no longer dwell on principles, but continue to characterise the school by the examples placed in the saloon.

The English school appears to bear visibly the impress of local and national influences, less visible and less characteristic, perhaps, than Germanic influences on the German school, but equally profound and equally efficacious for its purpose. In this sobriety, this reserve, and this simplicity, we may imagine it to illustrate typically the manners and habits of the people, and of their puritanical observance of religious duty. In England, to a stranger, the routine of individual existence is a sealed book, from its being absorbed in domestic or family relations alone; therefore this retirement, or isolation from general intercourse, impresses with irresistible power the conceptions of the painter to a kind of reserve and simple-mindedness, if he would aspire to a successful rank in public esteem. The mists of their atmosphere may also influence the artistic formation of their conceptions, and to this we may attribute the strong and the timid effects of colour in this school; the little glitter, the sweetness and harmony which distinguish it. The eye of the painter would appear, as if he viewed his subject through a certain vagueness, which added dignity to the contour, and harmonised the opposition of the light and dark tints.

The English artists are believed to occupy themselves with perseverance and predilection in water-colour painting; their superiority in this mode is an acknowledged and established fact. In consequence a fashion has arisen for productions of this class among amateurs, and an enthusiasm among artists themselves for this particular branch of painting. In England there are separate and exclusive societies, whose annual exhibitions totally exclude paintings in oil. It is even asserted that this class of artists is more numerous than that of the practitioners in oil. Such admiration of works executed in water-colours, may possibly have exercised an injurious influence on the professors of the oil medium. Several of the English pictures here are visibly infected with the water-colour properties. This influence is remarkably striking in the "View of Loch Lomond" we have already noticed, by Mr. James Danby, and in the marine picture of Mr. John Mogford. They are rather fantasies than well-studied works where artists employ such means for fine aërial effects. The landscape of Mr. Oliver also approaches the water-colour method in its treatment; and finally, the landscape of Mr. Charles Barber, President of the Liverpool Academy, is a veritable wash, both in colour and execution.

An immense amount of engraving is executed in England in all branches of the art, and for its excellence justly deserves to be appreciated. Fine pictures more frequently obtain the distinction of this reproduction there, than in any other country. Sir Edwin Landseer's works have been engraved in every form and in every style; the English engravers arrive more rapidly and at a greater completeness of purpose than the engravers of either France or Belgium, from whence we may fairly imagine that many of the finest pictures of the English school are conceived and executed expressly with the view of producing a fine engraving. In truth, the drawing is carefully correct, and the management of the *chiar'-oscuro* executed with great ability; every one will recognise at the first view of Sir Edwin Landseer's picture of "The Forester's Family" a charming and admirable subject for engraving.

Sir Edwin Landseer, RA., is an artist of vast reputation; he is, perhaps, the favourite painter of the English. Independently of incontestable talent, he has fortunately chosen a class of subjects eminently national, and in harmony with the pursuits and tastes of the people. He is a painter of animals usually associated with accessories relating to hunting sports. By these subjects he has induced the rich and the titled to love and patronise Fine Art, in appealing to their natural inclinations for a country life, and the delightful and noble employment of it in the chase. At the same time there is no passion more exciting, or more in vogue among the junior branches of the aristocracy of England than animal and field sports; they form the very element of delight to their fresh and vigorous minds, their pride, and their associations. Still in appealing to the ardent aspirations of this class, the artist has never lost sight of the exalted dignity of his art, or of the true love of the beautiful. He treats his subject always artistically, and generally invests it with the ideal, feeling it is not sufficient to impart alone to the animals their habitual physiognomy and expression. Every one of his pictures is created by a single thought, forming almost in the development a philosophical episode. Who does not know the two engravings of "High Life" and "Low Life," as well as the subject entitled "Pride and Impudence." In the picture at present in our saloon, we find the same reasoning and the same mode of dealing with it. There are stags and hinds, but the docility of these animals grouped around the young and handsome wife of the forester, returning home accompanied by her child and these graceful creatures form, as it were, but a single family of solicitude and affection. The imagination awakens on viewing this fine picture, and riots in the quietude and barrenness of the scene, embellished by habits and dispositions so innocent and so primitive. The grace and gentleness of the hinds appear imbued with esteem for their charming mistress. The grouping is, moreover, elegantly adjusted, and the lines of the composition felicitously arranged without any apparent effort. The drawing has the same correctness that Sir Edwin Landseer always achieves. As for the colour and the pencilling, it can only be spoken of with restriction; it is entirely in the English method, on which we have already commented. The animals are broadly painted with a very superior touch, that is to say, with little labour but with great effect. The background, which in the picture is a very unimportant accessory, is certainly treated in a way which appears strange, and is not likely to be much imitated among us. In conclusion, we assert this picture of Sir E. Landseer forms the most beautiful subject for engraving that can be imagined, and we wait with impatience the termination of the plate, which is said to be in a forward state. The forthcoming proofs of it are attainable by subscription.

If we have as an exception analysed one picture in detail, and have examined it relatively to the few following remarks applicable to the various works of the school now present to us; it is to discover its research in depicting the beautiful, the principles which govern the inventive idea, and selection of them. In this way several fine and remarkable pictures must either remain unnoticed or be merely indicated. We have not the space to offer separate criticisms, therefore we shall return to the picture of Mr. Madox Brown, after some few additional observations on the English school.

In the picture of "The Favoured Knight," by Mr. H. W. Pickersgill, R.A., we find the qualities and the distinctive characteristics of the school in perfect drawing, sentiment, gentle and harmonious colouring. "The Children of Charles I.," by Mr. Lucy, reveals the same *ensemble*, but with a little harder, or more dry execution. "The Highland Inn" of Mr. Abraham Cooper, R.A., has a pale and chilly appearance to eyes habituated to dazzling colouring. "The Creation," by Mr. John Martin, is to us, a daring and impossible effort, which we cannot approve; it is the attempt of a Titan to storm the abode of the Gods.

"The Shop of a Carver of Images at Naples," by Mr. T. Uwins, R.A., is another work in a class differing completely from the preceding, being a quasi-grotesque subject composed and painted

* This paper is a translation of one that recently appeared in a number of the "Journal d'Anvers;" some of our readers may be curious to know what foreigners think of our school, from such specimens as have been placed before them; the criticism is written in a fair spirit, to which no objection can reasonably be taken, whatever difference of opinion may exist on the matter. —ED. *A.-J*

with mind and great talent, in which an abundance of well chosen accessories completes the leading idea. The two principal figures of the "Jolly Monk" and the "Good-natured Sculptor" are excellently treated; the other figures are suitably introduced to complete the scene.

The picture of "King Lear," by Mr. Madox Brown, demands our separate attention, being a performance that differs from all others in the Exhibition. The artist is one of that section in the English school who seeks his inspirations in the middle ages, and revives the sculpture, carving, stained glass, and other remains of these by-gone works. In this class of Fine Art there appears more of thought and of idea than of pure sentiment. The composition is usually complicated, the harmony of lines fails to be carefully considered, the value of each single figure is more sought for, there is no combination for completeness; many figures, but each of them plays his own part, apparently though conscientiously; they seem to be every one introduced to illustrate some abstract phrase, or sentiment. It was in this procedure that the plastic Arts of the middle-ages sought their character and tendency. Christian Art was born and it grew with the Gothic cathedral; it carved in stone the history and the precepts of religion; it was the printed word for ages, before books existed to enlighten the understanding.

Mr. Madox Brown has perfectly identified himself with the artistic endowment of this epoch. The subject of his picture is amply elucidated by the quotation from Shakspere, given in the catalogue. It is a thought and a scene rather than a sentiment. Most of the figures are scrupulously studied in every accessory of costume, or ornament. The aged king reclines in a condition of aberration, flowers are placed among his grey locks, and on the couch are strewed other flowers with which his childish mind has been amused; his robe is torn, and his feet retain the mud in which he has wandered. In the second place stands Cordelia looking steadfastly at the king. This figure is an admirable type of expression, and of exquisite purity of design; the other figures are also well pourtrayed, though the doctor with his fabulous cap is less happy. The musicians and their details are represented with a stiffness too faithful to the historical traditions of the period. The execution has in parts the usual qualities of the English school, but do not seem to have been enunciated by the especial predilection of the painter, as we find some raw and inharmonious tints which do not exist in the other capital works sent from England. The couch, the ornaments, and every accessory are pure Byzantine studies, which indicate the author to possess great learning in the several sciences that constitute the works of Art in the middle ages.

Altogether we see in this picture one of the most remarkable works in the saloon of Antwerp. To succeed in this particular route great and various qualities are required: imagination, composition, many abstract faculties, great knowledge of the form and expression of the human figure, historical research, and a special sense of the picturesque; besides what is difficult to define otherwise than the possession of the feeling and inspiration existing in a former epoch. There is besides in this manner of treating Art much so strange and original, that it charms by its novelty. It becomes, certainly, the cultivation of Fine Art in its highest regions, but we ought perhaps to say that, at least as a general and absolute rule, the destiny of Art is more naturally intended for the rendering of sentiment, and to leave its impression on the mind of the spectator, than to transfer merely the singular ideas of a painter's imagination to the canvas.

THE ENAMELLED POTTERY OF ITALY AND FRANCE.

FAYENCE AND PALISSY WARE.*

THERE are few subjects of greater interest to the student of history than the progress of invention. By carefully examining the records, whether printed or otherwise, of manufacture, we arrive at a more certain knowledge of the stages of advance in civilisation than we can do by almost any other study. The necessities of the race increasing with its refinement, the inventive powers of man are taxed to supply the requirements of the period.

If we carry our examination back to the days of the Egyptian and Assyrian monarchies we find certain points of excellence indicated, which are not surpassed by the ingenuity of modern manufacturers, working too with all the advantages of that knowledge which they have derived from these pioneers of civilisation. In tracing the order by which advances have been made, we discover that it may be well represented by wave motion; a series of elevations and depressions, points of excellence obtained, and periods of progressive decline exhibited, indicating with the regularity of a law—the current of human thought.

Porcelain originated in the East; and the remains of the Egyptians and the Assyrians attest the high degree of excellence to which the early potters had attained. We find in their remains specimens of the finest earthenware, and much of it is covered with a glaze or enamel. Amongst the Greeks and the Romans the art of the potter took a very high position; and we learn that, in the time of Augustus, the Etruscan vases were equal in value to similar vessels of gold and silver.

With the decline of the power of Rome, and the consequent spread of superstition during those periods, well designated as the dark ages, the powers of the human mind appear as in a lethargy; and all arts and manufactures, except such as ministered to the spread of a gloomy faith, were depressed by a crowd of evil influences: amongst others, the most ancient of manufactures declined, and the wheel of the potter was employed only in making the coarsest and most inelegant utensils. Eventually a new order of manufacture was introduced by one of those accidents of war, which frequently appear to repay mankind for the legion of horrors which mark its path.

An old chief, or King of Majorca, was besieged in the year 1113, by the soldiers of Pisa. This aged Mahomedan, having long encouraged piracy, and holding, it was said, 20,000 Christians in his gloomy dungeons, a crusade was preached against him for the purpose of liberating the prisoners. After a siege of twelve months, the crusaders took possession of Majorca; Nazaredeck, the king, was killed, and the treasures of the city became the spoil of the invaders. The Moors had long been celebrated for their tiles and tablets of painted earthenware. With these they decorated their palaces and their churches, and these the conquerors carried back as trophies to Pisa, and there employed them to decorate *their* churches and public buildings. "For two hundred years," says Mr. Morley in his Life of Palissy, "this Moorish pottery was regarded only as a thing to be admired for its beauty, and to be venerated as a religious symbol: it was not till the beginning of the fourteenth century that the Italians began to make an imitative ware, named after the old source of painted pottery, *Majolica*." The earliest manufacture of the Majolica-ware in Italy was painted with Arabesque patterns, yellow and green upon a blue ground. After a period, the House of Sforza patronised the art; and Luca della Robbia, under this impulse, became the discoverer of enamelled pottery. Vasari * says Luca della Robbia was carefully reared and educated, until he could not only read and write, but, according to the custom of most Florentines, had learned to cast accounts as far as he might require them. He was then placed to learn the art of a goldsmith, and having learned to draw and model in wax, he aspired to work in bronze and marble. In these, also, he succeeded tolerably well; and this caused him altogether to abandon his trade of a goldsmith, and give himself entirely to sculpture, insomuch that he did nothing but work with his chisel all day, and by night he practised himself in drawing; and this he did with so much zeal, that when his feet were often frozen with cold in the night-time, he kept them in a basket of shavings to warm them, that he might not be compelled to discontinue his drawings. "Nor," exclaims Vasari, "am I in the least astonished at this, *since no man ever becomes distinguished in any art whatsoever, who does not early begin to acquire the power of supporting heat, cold, hunger, thirst,* and other discomforts; wherefore those persons deceive themselves altogether who suppose that while taking their ease, and surrounded by the enjoyments of the world, they may still attain to honourable distinction; for it is not by sleeping, but by waking, watching and labouring continually, that proficiency is attained and reputation acquired."

Luca della Robbia used as his enamel a mixture of tin, lead, and antimony, and to this compound he added the metallic oxides required to give the necessary colours to the surface. "By this means," says his biographer, "an almost eternal durability could be secured for works in clay." The Medici family very largely patronised Luca; Piero ornamenting, with figures of coloured earth, a study built by his father Cosmo de' Medici, in the palace. Of this Vasari says, "It is certainly much to be admired that, although this work was extremely difficult, numberless precautions and great knowledge being required in the burning of the clay, yet Luca completed the whole with such perfect success, that the ornaments both of the ceiling and pavement appear to be made of not many pieces, but of one only." Luca della Robbia died in the year 1481, leaving the manufactory at Pesaro in the highest state of excellence and activity. For a period of two centuries this manufactory of Majolica was patronised by the Dukes of Urbino; and from the circumstance that this family employed many of the pupils of Raffaelle to copy the designs of that master on the finer pieces of Majolica-ware, it became known over Europe as "Raffaelle-ware," and in the collections of the curious specimens of it are by no means uncommon. In the Museum of Practical Geology will be found two plates, one with a painting of the "Creation of Man," and the other of the "Temptation of Adam," which well illustrate this interesting manufacture. It is quite certain that the scholars of Raffaelle did furnish designs to the potters, and many of Raffaelle's own works were copied on the Majolica; but there is much doubt if that great painter himself executed any of the drawings on the ware which goes by his name.

About 1540, this ware was introduced into France in small quantities, and one specimen was seen by Bernard Palissy, of Saintes. Of this Palissy himself speaks in his instructive work the "*Artist in Earth*," which has been translated by Mr. Morley. "Learn" he says, "that it is more than five and twenty years since there was shown to me an earthen cup, turned and enamelled with so much beauty, that from that time I entered into controversy with my own thoughts, recalling to mind several suggestions that some people had made to me in fun when I was painting portraits. Then, seeing that these were falling out of request in the country where I dwelt, and that glass

* The Life of Bernard Palissy, of Saintes. By Henry Morley. Chapman & Hall.

* Vasari. Translated by Mrs. Foster. Bohn's Standard Library.

painting was also little patronised, I began to think that if I could discover how to make enamels, I could make earthen vessels and other things very prettily, because God had gifted me with some knowledge of drawing; and therefore regardless of the fact that I had no knowledge of clays, I began to seek for enamels as a man gropes in the dark."

In the history of enthusiasm there is not perhaps an example of untiring devotion to one especial object equal to that afforded by Palissy the Potter. He speaks of groping in the dark—it must however be remembered that he was a painter on glass, and as such that he must necessarily have become acquainted with the rates of fusion of the metallic oxides which he employed as colours. That Palissy was ignorant of the character of the clays employed by him in the manufacture of his ware, and to cover which with enamel was the object of his experiments, is tolerably certain. There are one or two other points upon which Palissy evidently heightens the colouring:—now and then a disposition peeps out to represent himself in greater difficulties than really ever existed. We are aware that Brongniart, Capt. Marryat, and the present writer receive all Palissy's statements without any such deductions as we are disposed to make. Internal evidence however appears to us to show, that though Palissy pursued his empirical experiments under difficulties which would have crushed any less ardent man, he could not have been reduced to such a state of extreme distress, and of mental depression approaching to madness, as he describes himself to have been. It is not an unusual thing for men who have achieved a great work to represent the difficulties through which they have struggled as more severe than they actually were. With these remarks we transfer to our pages, feeling certain it will greatly interest our readers, a considerable portion of the narrative of Bernard Palissy of Saintes, translated by Mr. Henry Morley in his "Palissy the Potter."

"Without having heard of what materials the said enamels were composed, I pounded in those days all the substances which I could suppose likely to make anything, and having pounded and ground them, I bought a quantity of earthen pots, and after having broken them in pieces, I put some of the materials that I had ground upon them, and having marked them, I set apart in writing what drug I had put upon each, as a memorandum; then having made a furnace to my fancy, I set the fragments down to bake, that I might see whether my drugs were able to produce some whitish colour: for I sought only after white enamel, because I had heard it said that white enamel was the basis of all others. Then, because I had never seen earth baked, nor could I tell by what degree of heat the said enamel should be melted, it was impossible for me to get any result in this way, though my chemicals should have been right; because at one time the mass might have been heated too much, at another time too little; and when the said materials were baked too little or burnt, I could not at all tell the reason why I met with no success, but would throw blame on the materials, which, sometimes, perhaps, were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required. But again, in working thus, I committed a fault, still grosser than that above-named, for in putting my trial-pieces in the furnace, I arranged them without consideration; so that if the materials had been the best in the world, and the fire also the fittest, it was impossible for any good result to follow. Thus, having blundered several times, at a great expense, and through much labour, I was every day pounding and grinding new materials, and constructing new furnaces, which cost much money, and consumed my wood and my time. When I had fooled away several years thus imprudently with sorrow and sighs, because I could not at all arrive at my intention, and remembering the money spent, I resolved in order to avoid such large expenditure, to send the chemicals that I would test, to the kiln of some potter."

These experiments proved valueless from the circumstance that the heat of the potter's kiln was insufficient to fuse the compounds employed by Palissy. Thus however, he exhausted all his materials and money, and returned to his glass-working and painting to recruit his purse. Palissy added to his other accomplishments, that of a land-surveyor, and, for him, it was fortunate that the king established a salt tax to be levied on the salt marshes of Saintes. The commissaries deputed by the king to establish the *gabelle*, employed Palissy to map the islands and the country surrounding the salt marshes of the district of Xaintonge, or Saintes, which brought him in a little money. With this he bought three dozen earthen pots, he purchased and prepared his chemicals, and having covered upwards of two hundred pieces with his composition, he carried them to a glass-house furnace. Several experiments, even with the more intense heat of the glass-furnace, proved failures, and for two years Palissy worked on without success. Eventually, however, he informs us, "God willed that when I had begun to lose my courage, and was gone for the last time to a glass-furnace, having a man with me carrying more than three hundred kinds of trial pieces, there was one among those pieces which was melted within four hours after it had been placed in the furnace, which trial turned out white and polished in a way that caused me such joy as made me think I was become a new creature; and I thought that from that time I had the full perfection of the white enamel; but I was very far from having what I thought."

Now followed a series of yet severer difficulties, through which Palissy struggled in a remarkable manner, exhibiting a rare display of enthusiastic zeal. This is however best described in his own words:—

"I was so great an ass in those days, that directly I had made the same enamel, which was singularly beautiful, I set myself to make vessels of earth, although I had never understood earths; and having employed the space of seven or eight months in making the said vessels, I began to erect for myself a furnace like that of the glass-workers, which I built with more labour than I can tell; for it was requisite that I should be the mason to myself, that I should temper my own mortar, that I should draw the water with which it was tempered: also it was requisite that I should go myself to seek the bricks and carry them upon my back, because I had no means to pay a single man for aid in this affair. I succeeded with my pots in the first baking, but when it came to the second baking, I endured suffering and labour such as no man would believe. For instead of reposing after my past toil, I was obliged to work for the space of more than a month, night and day, to grind the materials of which I had made that beautiful enamel at the glass furnace, and when I had ground them, I covered them with the vessels that I had made: this done, I put the fire into my furnace by two mouths, as I had seen done at the glass-houses. I also put my vessels into the furnaces to bake and to melt the enamel which I had spread over them, but it was an unhappy thing for me, for though I spent six days and nights before the said furnace, it was not possible to make the said enamels melt, and I was like a man in a desperation. And although quite stupified with labour, I counselled to myself, that in my enamel there might be too little of the substance which should make the others melt; and, seeing this, I began once more to pound and grind the before named materials, all the time without letting my furnace cool: in this way I had double labour, to pound, grind, and maintain the fire. When I had thus compounded my enamel, I was forced to go again and purchase pots, in order to prove the said compound—seeing that I had lost all the vessels which I had made myself. And having covered the new pieces with the said enamel, I put them into the furnace, keeping the fire still at its height; but thereupon occurred to me a new misfortune which occasioned me great mortification, namely, *that the wood having failed me, I was forced to burn the palings which maintained the boundaries of my garden; which being burnt also, I was forced to burn the tables and the flooring of my house to cause the melting of the second composition.* I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace: it was more than a month since my shirt had been dry upon me. Further to console me I was the object of mockery; and even those from whom solace was due ran crying through the town that I was burning my floors! And in this way my credit was taken from me, and I was regarded as a madman."

Such perseverance could not be without its reward, and after repeated trials of new compounds variously applied, and the construction, with his own hands, of furnaces, success to a certain extent presented itself, but even then a sad misfortune prevented the unfortunate potter from realising his hopes. "When the colours were ground, I covered all my vessels and medallions with the said enamel, then, having put and arranged them all within the furnace, I began to make the fire, thinking to draw out of my furnace three or four hundred livres, and continued the said fire until I had some sign and hope of my enamels being melted, and of my furnace being in good order. The next day, when I came to draw out my work, having previously removed the fire, my sorrows and distress were so abundantly augmented that I lost all countenance; for though my enamels were good, and my work was good, two accidents had happened to the furnace, which had spoilt all. It was because the mortar of which I had built my furnace had been full of flints, which, feeling the vehemence of the fire (at the same time that my enamels had begun to liquify), burst into several pieces, making a variety of cracks and explosions within the said furnace. Then because the splinters of these flints struck against my work, the enamel, which was already liquified and converted into a glutinous matter, retained the said flints and held them attached on all sides of my vessels and medallions, which, except for that, would have been beautiful." Palissy aiming at excellence, would not sell at a low price the result of his labours, which it appears he might have done; "But because that would have been a decrying and abusing of my honour, I

broke in pieces the entire batch from the said furnace and lay down in melancholy, not without cause, for I had no longer any means to feed my family. I had nothing but reproaches in the house; in place of consolation they gave me maledictions; my neighbours, who had heard of this affair, said that I was nothing but a fool, and that I might have had more than eight francs for the things that I had broken; and all this talk was brought to mingle with my grief."

On another occasion the enamel was covered with ashes, carried over it by the vehemence of the flames. Palissy then enclosed his work in earthen lanterns, and thus overcame the difficulty. Although, as the common result of merely empirical experiments, time and money were vainly expended again and again; all the difficulties were eventually overcome, and Palissy attached his name to a ware which became celebrated throughout France—the "Palissy-ware." This was the result of an unusual enthusiasm, extended over the space of ten years, and triumphing over every difficulty: but it necessarily preyed upon the health of Palissy, and he tells us—"I was so wasted in my person, that there was no form nor prominence of muscle on my arms or legs; also the said legs were throughout of one size, so that the garters with which I tied my stockings were at once, when I walked, down upon my heels with my stockings too. I often walked about the fields at Xaintes considering my miseries and weariness; and, above all things, that in my own house I could have no peace, nor do anything that was considered good. * * * I had been for several years without the means of covering my furnaces; I was every night at the mercy of the rains and winds, without receiving any help, aid, or consolation, except from the owls that screeched on one side, and the dogs that howled upon the other. Sometimes there would arise winds and storms, which blew in such a manner up and down my furnaces, that I was constrained to quit the whole with the loss of my labour; and several times have found that, having quitted all, and having nothing dry upon me because of the rains which had fallen, I would go to bed at midnight, or near dawn, dressed like a man who has been dragged through all the puddles in the town; and turning thus to retire, I would walk, rolling without a candle, falling to one side and the other like a man drunk with wine, filled with great sorrow, inasmuch as having laboured long, I saw my labour wasted: then, retiring in this manner soiled and drenched, I have found in my chamber a second persecution worse than the first, which causes me to marvel now that I was not consumed with suffering."

The story of Palissy is a most instructive one, particularly as related by himself. Mr. Morley has endeavoured to exemplify the man in connexion with the great religious movements of the day. We have only to deal with Palissy the Potter as an inventor. To those who would desire to trace the stern reformer through other phases of his troubled life, till his death in the Bastille, Mr. Morley's work will have very considerable interest.

We could have desired that the author had confined himself to the actual circumstances of the life of Palissy. In the first six chapters of the work it is admitted there is as much fiction as truth, and in the remaining portions of the work, it is not without difficulty that we can separate the imaginary from the real. The translations given in the appendix are however of great value, as recording the actual experiences of this man of genius.

THE

OLD WATER-COLOUR SOCIETY.

As we have elsewhere said, the last season has been recognised by the Water-Colour Societies as more favourable to their interests than the preceding; the lovers, however, of Water-Colour Art have not yet ceased to lament the losses which the elder institution has sustained by the retirement and death of some of its oldest and most esteemed members; for there are amateurs and patrons (and it is more the case with respect to water-colour than oil-painting) who see merit only in one painter, perhaps in him from whom they themselves may have received instruction. For the living followers of Prout, Dewint, and Cattermole, the walls of the society have no longer any charm; they yet go to the exhibition, but it is their melancholy pleasure to contemplate what they call the vacancy of the exhibition, and compare its insufficiency with their remembrance of what it has been. The exclusive character of this, like that of our other Art-societies, afforded occasion for the establishment of the New Water-Colour Society, which has deservedly enjoyed a great measure of public patronage; but the success and prestige of the elder society render their exhibition-room the desiderated Walhalla of water-colour painters, insomuch that the latter sometimes acquires strength from the former—as, for instance, Topham, Duncan, Jenkins, and Dodgson, who formerly were members of the New Water-Colour Institution. Some who have seceded from the Old Water-Colour Society have done so with the view of election to the Royal Academy, which, according to one of its laws, declines candidates who are members of any other Art-institutions. Such a regulation has originated in the impenetrable stolidity of men who have been fortuitously placed in a false position, whose antecedents have never rendered them worthy of election to any other institution. The common sense of the thing is to require them on election to resign membership of other institutions. The operation of such a law is that sometimes meritorious artists receive indirect encouragement stealthily to inscribe their names during the "merrie monthe" of May on the well-fingered register which lies in the closet on the left of the staircase of the Royal Academy. They are, however, rejected, and as it would be an undignified proceeding to solicit re-election in the society which they have thought fit to quit, they are thenceforward recognised of no brotherhood. The Society of Water-Colour painters has been always an association of landscape-painters; and if we consider their constitutional tone we have no reason to regret that there has for so long a time been no influential section of figure painters among them. The days of tints and transparent washes were bright and sunny in the time of Girtin, Robson, and their contemporaries; but John Varley with his "wash upon wash," and "warm grey, and cool grey, and round touch," with some others who affected a Poussin-like sobriety, did much towards twilight sentimentalism. The period of unfledged antiquarian and simple surfaces was past, and artists began to be extremely fastidious about papers, and their experiments introduced every degree, from smooth and solid antiquarian to the basest quality of the grocer's wrapper. In looking over the three hundred and twenty-two drawings of the late season, examples of rough material were not so numerous as we have seen them, but there are many failures in the over-elaboration of the smoother surfaces. With respect to subject-matter, there is but a small proportion of foreign scenery, a circumstance which is creditable to the taste of the members, for, after all, we have at home every variety of scenery, and for freshness, and diversity, and effect, there is nothing on the continent to surpass it. Of Italian scenery we are weary; those who devote themselves to it Italianise everything they touch; the children of the mist propose to themselves infinitely greater difficulties than that which is ridiculously called "an Italian sky."

We lose sight once more of Cattermole. But a few years have elapsed since his re-appearance as an exhibitor after a long period of retirement. He withdraws again, and this time we understand definitively, from Water-Colour Art to re-appear in oil. If he continue to sustain in oil-painting the fame which he has acquired in water-colour he must be classed among those rarer phenomena whose gifts embrace all the surpassing subtleties of executive leger-de-main. In that walk which is entirely his own he must be honoured as an inventor. In his younger time it was considered a passable joke that he worked upon the envelopes in which his groceries were sent home. In this and his abundant use of white or whitening he has outdone all competition, but in oil the range of his genius is restricted, no adaptable means has been left unessayed. The works of David Cox are yet as powerful as those of any period of his life, and those of Copley Fielding as numerous as we have at any time seen them. The former will soon have accomplished his fiftieth annual visit to Wales, and he laughs at all those who make long and wearisome pilgrimages in search of the beautiful. Where there is an artist there is a subject, and to him every tuft and tree near the little inn at Bettws has at some time or other served as available material. To students and amateurs his manner is not so attractive as that of Copley Fielding—his paper is rugged and unmanageable, and initiatory essays in his method generally turn out inglorious failures. Some of his best and most effective sketches have been executed with nothing more than indigo, vandyke brown, and red, indeed his productions generally are studies of effect with little care of colour. Cox paints generally a rainy or a menacing sky with his landscape in corresponding depth. Copley Fielding paints breadths of light with felicitous truth, but he also describes a squall at sea with masterly skill, yet this is so frequently repeated under one set phase, that those accustomed to see the version so often consider it a matter of *chique*. He gathers his material from the Sussex Downs, Snowdon, the glens and Bens of the Highlands, as Cruachan, Venue, the Trosachs, &c., with here and there a glimpse of Yorkshire scenery. His reputation rests upon his water-colour productions, of these he may exhibit thirty, while of oil-pictures the proportion may not be more than eight in a season, and no artist has been more successful than he in disposing of his works. His works in the late exhibition numbered thirty-four, the subjects of which are distributed in Wales, the Highlands, Yorkshire, &c. Copley Fielding and David Cox are of the old school members of this institution, the latter is a rigid naturalist, but the former yields to poetic sentiment, and does not seek so much to establish a claim to be classed among nature's treasurers. Time was when Water-Colour Art, with the exception of miniature painting, presented nothing but landscape subject, but now every class of subject is met, from figure material, brought forward with academic accuracy, to the works of those who occupy "their business in the great waters." The oriental pictures of John Lewis carry water and body colour to a degree of finish which has never before been seen; even so much so that no ordinary *honorarium* would compensate an artist for engraving them; indeed many have declined the task. Hunt has celebrated the same farmer's boy these twenty years. We are weary of the lad even in his seemingly endless variety of condition; but in those wild flowers and bits of way-side turf, with all their dew-drops and cobwebs, which this artist renders with microscopic truth, these are mightily exhilarating. But *apropos* of his other buccaneering studies, his hedge-sparrows' and linnets' nests—we commend him to another task, the work of one William Cowper, and of these, if he listen to our commendation, he will paint no more. Joseph Nash is admirable but somewhat mannered in interiors; he deals most successfully with large proportions of positive colour, and the body-colour which he may employ is used just in quantity sufficient to sparkle, and in nowise to sadden his work. In sketching he knows exactly where to stop,

though sometimes we see in his productions somewhat of squareness and hard finish. Another colorist of great power is Frederick Taylor. Nothing can surpass the brilliancy of his small sketches, equestrian compositions and sporting parties—and his dogs, the vitality and intelligence of his pointers and setters, are unapproachable points of expression. When however he essays elaboration he becomes opaque and hard, he is then forsaken of his really appreciable virtues, and that faulty drawing becomes apparent which is masked by sketchy handling. Of the elder school of figure-painters, J. M. Wright has been long before the world; his manner is founded on Stothard, but without the flowing composition of his model. His drawings generally want force, both in colour and effect, but they tell with much breadth and sweetness in engraving. In the new and transition school of figure, Topham has distinguished himself by an originality which gives great value to his apparently slight but really careful manner; we know of no painter, in water or oil, more fastidious than Topham, with all that apparent dash—only we deprecate the repeated identity of his girls' heads. In the Breton historiettes of Jenkins there is much sweet expression; his simple narrative is perspicuous and touching; even the dispositions of his figures are eloquent of sentiment. Topham's attire is the picturesque essence of the ragged school; Jenkins introduces his *paysannes* in their holiday gear with only as much of economic irregularity as is necessary for the sake of composition. The figures of Alfred Fripp are intense in colour and effect, palpable in substance, but realised in a manner to which nature is subservient. Indeed, with certain limited exceptions, as of the few remaining paternities of the institution, the bulk of members are young men, who are yet content to be considered probationers in the discipline of nature, although each already treads a *via lactea* of his own. Every class of subject is ably brought forward; with the landscape painters we have mentioned, there are George Fripp, second to none; T. M. Richardson, a brilliant colorist, and effective interpreter of romantic scenery; Evans, of Eton; Gastineau, and others: and marine and coast material is painted in masterly feeling by Bentley, Duncan, and Smith, all of whom "know a handspike from a hawser," which some of our earlier professedly marine painters did not. In these days of yachting and dolphin-fishing, every salt-water story must be to a hair's breadth scientific. There are six ladies privileged of this society, but their position is not defined; they are not members, nor are they associates, but they are described simply as "ladies" *inter alia*, being held in suspension betwen members and "associates." What privileges these ladies have beyond that of exhibition we do not know; they are not members, nor are they associates, and there is no other academic degree mentioned. What "associateship" is, no "associate" has ever been able to define to us. An associate is a *particeps criminis aut honoris*, at any rate a fellow, but in academic associateship there is no fellowship. "Associates" and "members" seem in public to tabernacle together, but in private the former have no academic voice. Associateship is a senseless distinction; if the works of an artist are worthy of an exhibition, the artist is entitled to the full honour of the institution. In the second rank (or the third, it may be, for they come after the "ladies") there are men of extraordinary power, whose works would signalise them in any institution in Europe. Bartholomew, as a flower-painter, is second to none; Branwhite's drawings are works of great power; and in colour, force, and originality, there is nothing in their way equal to the productions of John Gilbert. In the compositions of Dodgson, who deserves to be better known, there is an elegance of conception which is the gift of very few; his charcoal sketches, which are unknown to the world, are productions of rare merit. But we have not space, nor is it our purpose, to individualise all the exhibitors of this institution, many of whom are occupied in teaching, insomuch as to have but little time for working for exhibition. The Old Water-Colour Society is, however, an institution that has fostered men of transcendent power, and its walls have been crowded with works which can never be excelled, because nature cannot be more admirably imitated; but, like those of other societies, its interests have suffered from that baneful spirit of exclusiveness which fritters a great whole into comparatively powerless and insignificant parts.

THE CLEANING AND RESTORATION OF OLD ENGRAVINGS.

THE cleaning and restoration of prints is an operation of a nature incomparably more delicate than even the restorative treatment of pictures. Rare prints, (unlike pictures, which, being articles of furniture, are continually under the eye,) scarce prints, we say, frequently as heir-looms, fall into the possession of persons who have no taste for their excellence, and no knowledge of their value. We are cognisant of more than one such collection, which, year by year, is losing a considerable per centage of its value, being stored away in portfolios and exposed to destruction by damp. If there be no real taste in the possessors of these treasures, we can pardon the vanity which is careful of their preservation; but in the absence of all redeeming impulse, there is no condemnation too severe for that apathy which dooms to destruction these interesting and perishable works of art. There exists among collectors of a certain class,—that is, those who do not value a print for its intrinsic worth—a rivalry in the maintenance of their collections in a state of admirable order, preserving with all care a production of inferior merit, because it is in "fine condition," while a really valuable impression of some rare print is neglected, because, perhaps, slightly spotted. And the false importance thus given to worthless works operates injuriously on others of real interest, which, in order to be brought to a like well-conditioned nicety, are subjected to cleaning, bleaching, the addition of margin, &c., &c., in order to restore them to their original freshness. Nevertheless, though by such processes the interest of a print cannot, in an artistic point of view, be enhanced, it must not be denied that, in so far as any such methods of treatment may contribute to the preservation of prints, they are entitled to the consideration of those who really estimate these works of Art for themselves alone. It is now commonly known that chlorine and acids remove stains, and that alkalies change oil or grease into a soap soluble in hot water; and that the light of the sun bleaches prints that have turned yellow; also that size and paste are soluble in warm water, and that, in order to remove a proof from its mount, it is only necessary to dip it. And thus the process of restoration is undertaken by persons altogether unqualified to attempt an operation, the success of which entirely depends upon experience. In this manner many valuable examples of Art are utterly destroyed, or so far injured as to render their ultimate restoration impossible. The easy application and rapid effects of preparations of chlorine and corrosive acids have placed them foremost on the list of the media to which inexperienced persons have recourse. Trusting to the conviction that diluted acid exerts a simple influence on the texture of paper, and to the knowledge that, by means of water, the effects of chlorine and other active agents can be modified, the operators proceed with their experiments, but overlook the fact that the action of the diluted acid is just in proportion to the degree of dilution, and that, the subsequent employment of water, is only effectual when the previous part of the process is fully successful. The further action of the chlorine is arrested by the water, but the injury which the paper has already suffered cannot be remedied. If we examine by means of the microscope a piece of paper torn from a sheet which has been thus treated, and compare it with another portion torn from a sheet which has not been treated with chlorine, we see the edges of the latter rough and jagged, while those of the former are torn short off, showing that the texture in that case is materially less tenacious than in the latter. Besides, if the chlorine treatment be not succeeded by the application of water so effectually as to stop the chemical action, the paper will absorb moisture from the atmosphere, and will never seem perfectly dry to the touch. These corrosive applications, especially preparations of chlorine, materially injure the beauty, freshness, and durability of the impression, as affecting the sugar of lead contained in the varnish which is put into the printing-ink. This is loosened from the paper, and by a stronger concentration would be entirely destroyed. A very frequent result of the application of chlorine, perceptible after the paper is dry, is a light grey chalky deposit, that appears on the print, to which it is so firmly attached, that even the application of other solvents are necessary to remove it. The use of alkalies for the removal of oil and grease stains is attended with effects similar to those resulting from the use of chlorine, even when employed upon those parts of the paper uncovered by the printing-ink. Soap-lees exert on prints an even more destructive effect. Although the exposure of engravings to the rays of the sun, for the removal of spots, and the bleaching of the paper, be less dangerous than the operations already mentioned, yet this means, unless conducted with great care, is not without much danger to the beauty of the print; for the rays of the warm mid-day sun, if the paper be not kept continually moist, turn the printing-ink brown and grey, and to the paper is communicated a colour different from its original tone. The most simple and innocuous means of removing grease stains from prints, and disengaging them from their mount, is hot water; but with respect to the preservation of prints, this means is by no means so free from danger as it has been represented; for it not only extracts the size from the paper of old prints, but also extracts a portion of the oil from the ink, and penetrates the texture, insomuch as to render it very difficult of manipulation. Inexperienced persons succeed, therefore, but rarely in the removal of prints from their mounts, without injury; and very often, in the hands of mere experimentalists, many valuable productions are destroyed. For the same purpose cold water is employed, but its use demands a greater exertion of patience than most persons will give to it. In the hands of skilful operators, it cannot be denied that the most beautiful results are obtained by the means of which we have spoken; these observations, therefore, are intended only as a caution to persons who, being possessors of valuable works, would themselves essay their restoration, diffident of committing them to the hands of others.

THE VERNON GALLERY.

THE COUNCIL OF HORSES.

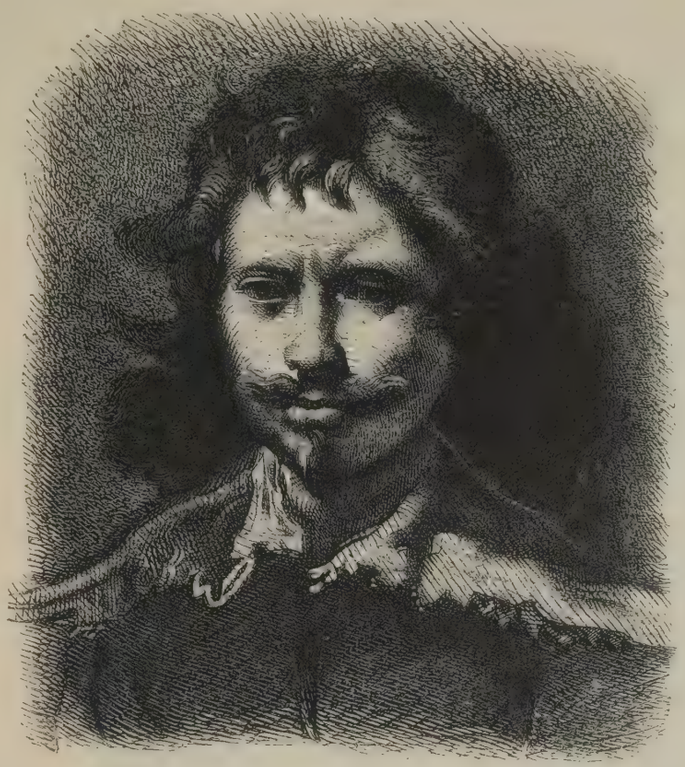
J. Ward, R.A., Painter. T. A. Prior, Engraver.
Size of the Picture, 5 ft. 6½ in. by 3 ft. 11¾ in.

WE might search through the biographies of artists of every country, and should find the instances to be rare indeed of any one who had painted such a picture as this at eighty years of age; and yet Mr. Ward's life had been prolonged to this term when he produced and exhibited at the Royal Academy, in 1848, his "Council of Horses." It is much to have the mental faculties still vigorous, clear, and active at four-score, but to have the eye yet undimmed, and the hand yet steady at its labours, are blessings of which very few can boast of possessing who have attained that period of existence.

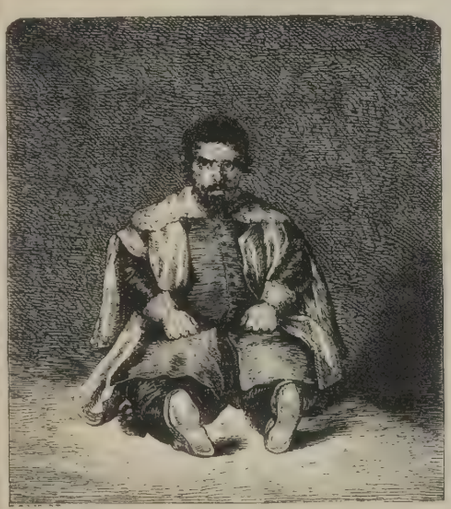
If we compare this picture with others painted by the venerable artist some thirty or forty years since, we might probably discover some signs of decreasing powers, but not otherwise; for if it be examined without reference to antecedent works, it will stand the test of criticism as a piece of sound and careful painting; the animals are well drawn according to their respective races, they are carefully grouped and display great variety of character. We need only refer our readers to Gay's well known fables for the subject of the picture.

THE GREAT MASTERS OF ART.

No. XVIII.—DON RODRIGUEZ DE SILVA Y VELASQUEZ



THROUGHOUT the roll of names which have hitherto appeared in this series of biographical notices, not one, as yet, has been introduced from that school whose reputation, founded on the works of a comparatively few men of genius only, is scarcely inferior to any other. In Velasquez we go at once to the fountain head whence springs the honour which unquestionably belongs to the old Spanish School of Art.



Writing of Le Sueur a month or two since, we remarked on the neglect shown by the authors of France towards their great artists, of whose history so little is known; while those of other countries, Italy, Germany, Holland, Flanders, and even Spain, have not been forgotten; for, in fact, much of our information concerning these is acquired from the original writings of Frenchmen, or from their translations of the works of foreign biographers respectively. But in condemning others we must not forget our own deficiencies; for if Reynolds, and Wilkie, and Collins, and Stothard, with others, have exercised the pen of the historian, we have had in our own language, till very recently, little that tells us of continental artists beyond mere dictionaries. Is this because such books would find but few readers here? we imagine it must be so; and hence no writer, that is, none who has to live by his literary labours, would undertake a task from which nothing is to be reaped but toil and disappointment. Admitted that the readers of any class literature, so to speak, are comparatively few, still there would always be found purchasers sufficient to repay the cost of producing a work of moderate extent, provided it be addressed to a reading class, but not otherwise; and we fear that in England, Art and artists are not yet sufficiently appreciated to justify such experiments; nevertheless, we think some improvement has already taken place, from which a hope may be entertained of further progress in time to come.

Two or three exceptions to these general remarks may, however, be adduced; an admirable translation of Vasari's "Lives of the Italian Painters and Sculptors," by Mrs. Foster, has appeared in Mr. Bohn's "Standard Library;" and, by the way, this publisher has done good service by his numerous cheap and well-selected publications. Mr. Carpenter, of the British Museum, brought out some three or four years since an excellent "Life of Vandyck;" and Mr. W. Stirling's "Annals of the Artists of Spain," will always be the text-book of the subject on which he has written: but if these two latter gentlemen had been actuated by a spirit of pecuniary profit instead of enthusiasm for Art, we suspect their books would never have been written. Much valuable information upon Art will also be found scattered through the narratives of recent continental travellers, such as Ford's "Handbook of Spain," Dennistoun's "Lives of the Dukes of Urbino," &c., and others; but they are, as might be expected from their generality, infinitely below the requirements of one who desires to learn all that can be known of some favourite school or individual painter.

Regarding Mr. Stirling's volumes as the most comprehensive and truthful of any that have been written on the Spanish School of painting, we shall not hesitate to follow his authority, and to adopt his remarks when necessary, in our notice of the life and works of Velasquez. A few brief observations, however, on the school of which this painter was so distinguished an ornament may serve as an appropriate introduction.

The political relations existing between Spain and Flanders had an undoubted influence upon the Arts of the former country; for in the middle of the fifteenth century we find Rogel, a Flemish painter, exercising his Art at the court of Juan II., and painting for the Castilian monarch's palace at Miraflores, near Burgos, a small oratory in three compartments. But the early history of the art of painting in Spain is involved in much obscurity till the sixteenth century, when, under the protection of Ferdinand and Isabella, it began to assume a position in some degree worthy of it. "The opening of the Damascus of the West," says Mr. Stirling, "could not but increase that taste for luxury and splendour which already inspired its Christian subduers. The stately mosques, and fairy palaces, its gardens and gateways, and marble fountains, afforded superb models for their imitation. And they brought to the conquest of the domains of Art all the energy acquired in their long struggle with the infidel. The great Isabella, to whom Castile owed Grenada and the Indies—and history the fairest model of a wife, a mother, and a queen—aided the progress of taste and intellectual culture no less studiously than she laboured for the political prosperity of her kingdom. Her large and active mind early comprehended the national importance of literature and Art." Under the auspices of the two reigning sovereigns, Antonio Rincon adorned the church of San Juan, at Toledo, and other sacred edifices; Juan de Borgoña, in the latter part of the fifteenth century was much employed by Cardinal Ximenes in decorating various edifices, also in Toledo; and among others who flourished about this period we may cite the names of Juan Nuñez, and Alexo Fernandez, of Seville, Francesco Neapoli and Paldo de Aregio, of Valencia; the two last are supposed to have been pupils of Leonardo da Vinci.

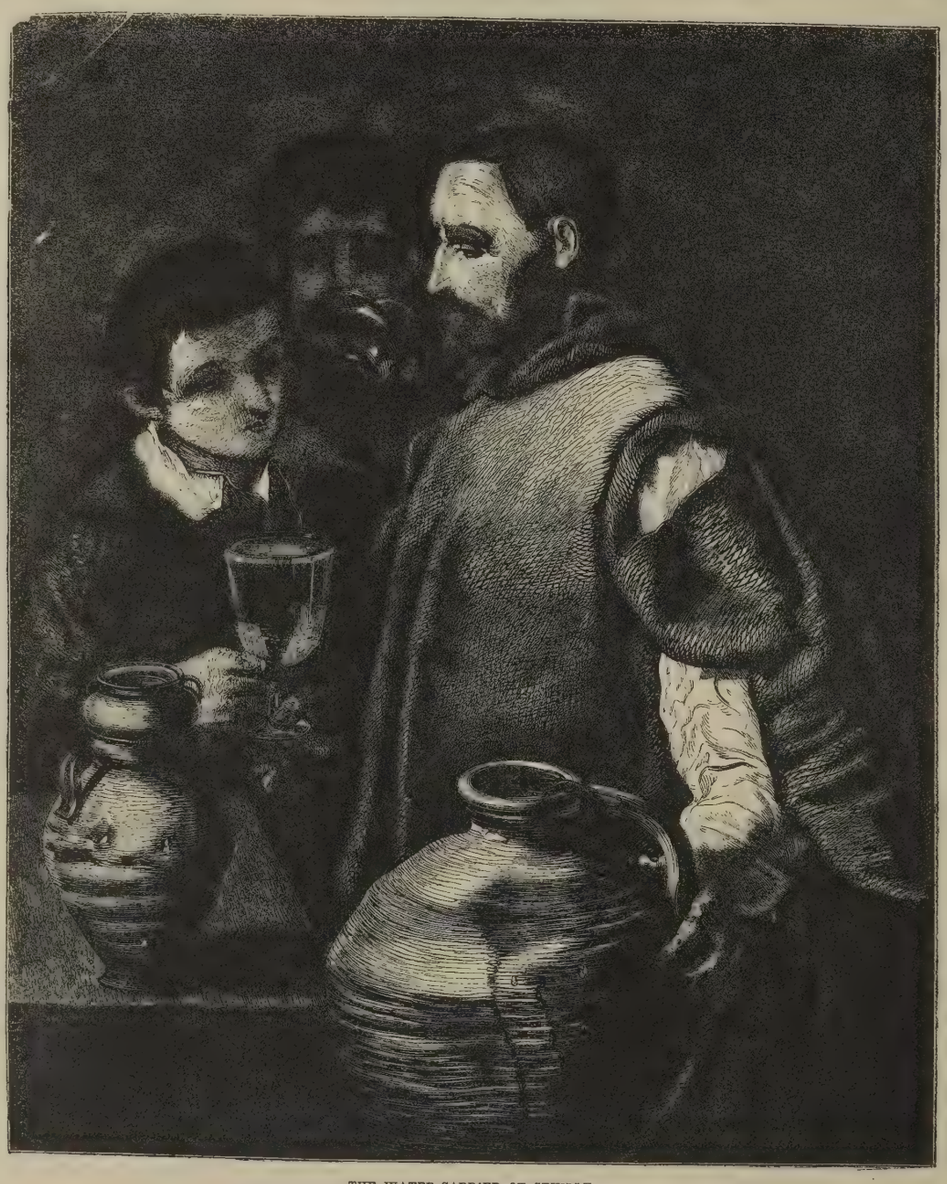
The accession to the Spanish throne of the Emperor Charles V. of Germany, renowned for every quality which in such an age constituted a great monarch, formed a new era in the Arts of Spain. "The universal mind of Europe was awakening to fresh activity and unheard of achievements. The scholar and the artist, as well as the soldier and the statesman, were up and doing. While one cloud of adventurers threw itself on the golden regions of the new world, another, animated with nobler purpose, passed into Italy to learn the genius of the old. New languages blossomed into poetry and eloquence. New arts sprang up to adorn and refine civilised life." As a patron of Art Charles was as well known at Nuremberg and Venice as at Antwerp and Toledo; the anecdotes related of him in connexion with Titian are too notorious to require further currency from our pen. Attracted by the munificence of his patronage, the artists of Italy and Flanders flocked into Spain, and by their examples greatly effected its schools; the most distinguished of these, perhaps, was Pedro Campaña, a Fleming, who settled at Seville about 1548, and is generally regarded as one of the founders of the academy in that city.

The reign of Charles's son and successor, Philip II., was scarcely, if at all, less encouraging to the progress of Art than his father's had been, though it was still greatly indebted to the presence of the painters of Italy and Flanders, several of whom were invited to Madrid by the King for the purpose of embellishing the Escurial and other public buildings. Among the native artists who distinguished themselves at this period were Luis Morales, Alonzo Sanchez Coello, the first of the great Spanish portrait painters, Juan Fernandez Navarette, better known throughout Europe as "El Mudo," —"the dumb,"—Pantoja de la Cruz; these were all of Castile. In Andalusia arose Luis de Vargas, Pablo de Cespedes, equally renowned in the

Arts and literature, and in Valencia, Vicente de Joannes.

The reign of Philip III. brings us to that period of the Spanish school which boasted of Vincenzio Carducho, Juan Sanchez Cotan, Luis Tristan, Juan de las Roelas, Herrera the elder, Pacheco, and the two Ribaltas. But it was during the long-extended government of Philip IV., that the greatest artists of that country flourished; Velasquez, Alonzo Cano, Zurbaran, Ribera, and Murillo, names to this day familiar, though not to an equal degree, to every lover of the works of the ancient masters; it is the first of these concerning whom we would now speak.

It is a singular circumstance that two of the greatest portrait painters of antiquity, for so we are accustomed to designate the artists that lived till the close of the seventeenth century, were born in the same year, 1599: Velasquez at Seville, and Vandyck at Antwerp. The father of Velasquez was of Portuguese extraction, and followed the legal profession at Seville. Diego, his son, received a sound education, but as one of his early biographers, Palomino, writes, "he was, like Nicholas Poussin, more diligent in drawing on his grammars and copy books than in using them for their legitimate purposes." The father, wisely estimating the disposition of his son's mind, placed him in the school of the elder Herrera, whose peculiar style of painting, free, vigorous, and wonderfully true to nature, attracted a large number of pupils to his studio, but his temper, ever harsh and violent, frequently broke forth in fits of passionate anger against them, and the young Velasquez, a lad of gentle and kindly manners, could ill brook the tyranny of his master, whom he left, after a somewhat short period of probation, for the school of Pacheco, "a busy scholar, a polished gentleman, and a slow and laborious painter." His new instructor, however, was perhaps less calculated to develope the hidden stores of the genius of Velasquez than the master whom he had recently quitted; and the young painter began at length



THE WATER-CARRIER OF SEVILLE.

to discover that, after all, nature was the best teacher. Acting upon this conviction he resolved neither to sketch nor to colour any object without having it before him; while to carry out his intentions to the letter with respect to that especial branch of Art in which he desired to excel, "he kept," says Pacheco, "a peasant lad as an apprentice who served him for a study in different actions and postures, sometimes crying, sometimes laughing, till he had grappled with every difficulty of expression; and from him he executed an infinite variety of heads in charcoal and chalk, on blue paper, by which he arrived at certainty in taking likenesses. It was this close study of nature that laid the foundation of the artist's excellence, and some think of his defects also, if his peculiarities may be so termed; for it has been remarked that the early impression thus made on him was "deep and indelible; it became the blemish of his style; it biassed the man throughout life, and warped him from Raffaelle and Michel Angelo to Ribera and Stanzioni." But he extended his studies still further, to animals and objects of "still life," and of ordinary use, provided they afforded examples of brilliant colour: these productions of his early days are worthy of the best pencils of Flanders, and are very rarely to be met with.

After spending five years in the house of Pacheco, he married the daughter of his master; of her nothing is known, except, as Mr. Stirling remarks, that "for nearly forty years the companion of her husband's brilliant career, she closed his dying eyes, and within a few days was laid beside him in the grave."

At the age of twenty-three, having exhausted all the stores of artistic knowledge which Seville could offer, Velasquez set out for Madrid to study the works of the Castilian masters, and to examine the Italian pictures collected in the royal galleries of that city. Here he was cordially received by his fellow-countrymen, who were settled in the capital, and especially by a distinguished patron of Art, Don Juan Fonseca, who gained him an introduction to the King's pictures at the Pardo and the Escurial. He returned to Seville carrying with him the

portrait of the poet Gongona, which he had painted at the request of Pacheco; but ere long his friend Fonseca, who had previously endeavoured, but ineffectually, to induce the King, Philip IV., to sit to Velasquez for his portrait, succeeded in procuring a command from the Conde Duke de Olivarez, prime minister, for Velasquez to repair again to Madrid. On his arrival he immediately painted a portrait of Fonseca, and on the evening of the day when it was completed, it was taken to the palace, exhibited to the King and his court, when the artist was at once admitted into the royal service as court-painter.

The first work he was called upon to execute after his appointment was a portrait of the infant Don Fernando; "and his Majesty," writes Mr. Stirling, "growing impatient, caused his own solemn countenance to be commenced about the same time. But the bustle of the Prince of Wales's visit, and the ensuing bull-fights, sword and cane plays, religious ceremonies, hunting parties, and excursions to the Pardo and Escurial, seem to have interrupted the sittings and retarded

THE INFANT DON CARLOS BALTAZAR.

the completion of the pictures. Velasquez improved the interval by making a sketch of the English Prince, whom he frequently saw riding about Madrid, and Charles honoured him with his notice, and made him a present of one hundred crowns. The Prince's departure prevented the completion of this interesting picture, which unfortunately has been lost." *

The portrait of Philip was at length finished; the artist, convinced that his reputation and future fortunes depended upon his success, had exerted all his powers on the work: it was publicly exhibited, on a high festival day, in front of the church of San Felipe el Real, in the principal street of Madrid, and gained universal praise, the King himself declaring that in future he would sit to none but Velasquez; the only exceptions he made to this determination during the life-time of his court-painter were in favour of Rubens and Crayer. Velasquez painted several portraits of his royal master, most of which are still in existence.*

* It is this presumed work which we have frequently alluded to as having, on more than one occasion within the last year or two, engaged the attention of the Scottish law-courts in connection with the trustees of the late Earl of Fife and Mr. Snare, of Reading.

* To be continued.

THE

PROGRESS OF ART-MANUFACTURE.

In dealing with the question of Art-manufacture which has so long and so frequently engaged our pen, we have sometimes been compelled to charge the manufacturer with neglecting the opportunity afforded him of elevating the tastes of the people by raising the artistic character of his productions. As a general rule it will be admitted that beauty of design is as cheap as ugliness, but it is not always so; and it is scarcely to be expected that a manufacturer will expend his capital and his energies on matters that return him no equivalent in the shape of pecuniary profit. We were conversing the other day on this subject with an individual in an extensive way of business, and he remarked to us the difficulty he found in effecting a sale of certain objects which had cost much labour and entailed considerable expense to produce. "Persons visit my show-rooms," he said, "and they admire this thing and the other, but the purchasers are few; I probably may sell half a dozen of each during the season, which will not repay my journeymen's wages; it is infinitely better for my pocket that I should order the superintendent of my works in the country to send me up a hundred gross of ordinary articles, for I should be certain of getting rid of these."

But we are evidently hastening towards a period when the great mass of the public will be contented with nothing except it be really good, whether cheap or dear, as in ages long since past; for it is remarkable that of whatever has descended to us from ancient times, however ordinary the materials, or intended for the most common purposes, everything bears upon it the stamp of excellence. The master-workman of those periods was an artist, and his workshop was a studio, wherein Art was taught and learned. And the efforts which are now being made throughout the kingdom to infuse new life and new ideas into our manufactories, must eventually issue in the revival of those tastes which have lain dormant throughout so many years: in everything this is an age of progress. There is a branch of manufactures upon which hitherto there has been ordinarily little of Art displayed, while it admits of much; we allude to harness-making, of which an example is here given. It is a portion of a very elegant State Bridle, adapted for royal use, and was submitted to us by Mr. Penny, of London, for whom it was manufactured, and who chased, in silver, the heraldic and other ornaments with which it is ornamented, from the designs of Mr. W. H. Rogers: the bridle itself, of dark blue morocco, was made by Mr. Caistor. It is in all respects a work unique of its kind.

We are indebted to M. Matifat, recently of Paris, but now of London, for the drawings of the Clock-Case, and the Ewer and Basin, which appear on this page. The rich and chaste design of the first object, and the simple elegance of the others, will be so obvious as almost to render especial allusion unnecessary here.

The three objects occupying the top of this page are from the manufactory of Mr. Alderman COPELAND, of London and Stoke-upon-Trent; they are made of statuary porcelain, a material which in his establishment has been brought to great perfection, as exemplified in a variety of objects. There is little emanating from the factories of Mr. Copeland that does not bear marked evidence of the taste in design and skilful execution displayed by those who direct and carry out the productions which they send out. The TRIPOD shows a simple but most elegant adaptation of a mixed style of ornament, borrowed from early ancient art. The VASE and BRACKET have Italian floriated decoration, disposed in the former with simplicity; the latter is characterised by great boldness. The VASE, standing singly on this column, is very rich in its Italian ornament, but it is judiciously and elegantly arranged, and its form is very graceful.

There is a singular but by no means inelegant originality in the underneath VASE, manufactured by Mr. RANSOME, of Ipswich, from the material designated "siliceous stone," which possesses the advantages of Portland cement and terra-cotta as regards price, while it is less liable to undergo any change of form or contraction, either in drying, baking, or exposure to weather. The vase was designed expressly for a substance capable of being moulded, though subsequently resembling a hard and durable sandstone. The PEDESTAL, placed here by its side, is an elaborate example of Italian decoration.

RELICS OF MIDDLE AGE ART.

PART THE EIGHTH.

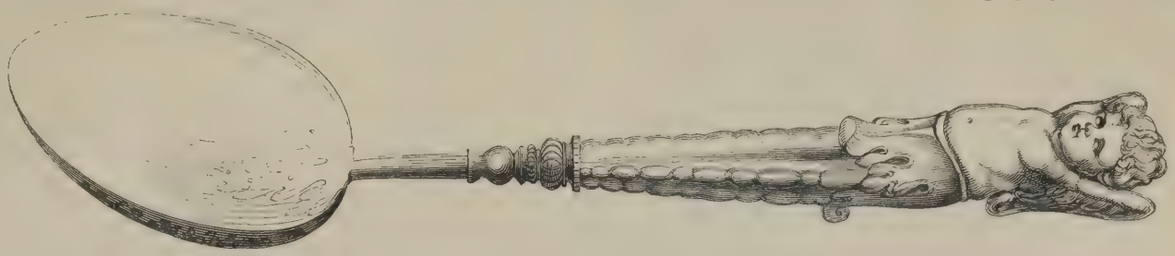
THE classic works of antiquity in such a fragile material as glass have descended to us in so fragmentary a condition, that we often find archæological and scientific publications engraving morsels that surprise or amuse persons who do not fully understand the *ex pede Herculis* mode of reasoning. When, therefore, we obtain one of these rare works in really good condition, and possessing in itself beauties which give it a value irrespective of its rarity, we are fortunate indeed; and our national collection has, in its "Portland vase," one example which may be considered the *ne plus ultra* of Roman glass-work. Of similar execution is the Greek GLASS VASE engraved below, which is the property of Mrs. T. R. Auldjo, and was found, in 1833, in the celebrated "House of the Faun," at Pompeii. It is represented in our cut as perfect, but it was found in fragments, and portions are preserved in the British Museum and the Museum at Naples. In design and workmanship it is fine and curious. The bowl is elegantly enwreathed with the vine and ivy.

The Corporation of Lynn, in Norfolk, are the owners of the enamelled CUP, popularly called "King John's Cup," from the received tradition that that sovereign presented it to them on his memorable visit to that town. It is, however, now satisfactorily determined, from internal evidence, to be a work of the fourteenth century. It is of silver, partially gilt, and decorated with figures apparently engaged in hawking, accompanied by symbols of the chase. It is richly enamelled, and from inscriptions beneath the foot, it appears to have been re-enamelled frequently, unless we are to consider that it was merely a restoration of the varnish which covered it, as the enamel presents strong features of originality. The entries in the corporation books show that it was known as "King John's Cup" as early as 1548, and in 1595 we find an

entry "'King John's Cup' and a plate of y^e^ Towns to be sent to London, that y^e^ L^d.^ Treasurer may see it." It is one of the finest and most remarkable antiques in the possession of an English corporate body. It has been suggested that King John of France may have been the donor; but he was a prisoner in the Savoy all the time he was in England, and there is no record of his having visited Lynn, and therefore no probability in this supposition; but it would reconcile all difficulties if we could find

any evidence to prove that our King John made the Corporation of Lynn any gift of money at the time of his visit, and that they, in after years, purchased with it this beautiful cup as a memorial of the honour paid them.

We have already given, on p. 148, an artistic ivory-handled knife, carved with a graceful figure of the youthful genius of plenty; and on p. 190, have engraved the fork belonging to it, and which is equally indicative of good taste. We now present the SPOON, which, in accordance with the usual routine, completes this *suite* of elegant articles of utility and ornament, which have engaged the best attention of the artist who designed and executed them. That artist's name has not transpired, but it is very evident that he is no unworthy student in the school of Fiamingo, and has executed a task requiring much taste and fancy in a worthy manner. The entire series is the property of W. Tite, Esq.



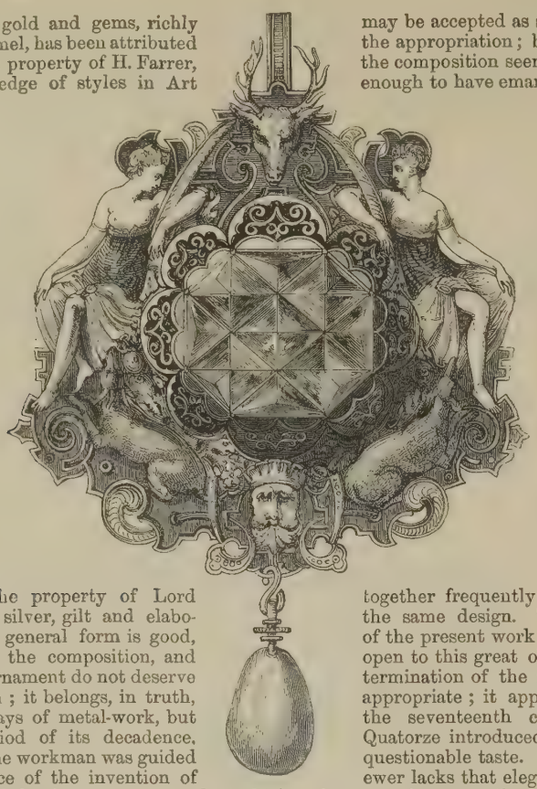
The Etruscan VASE, engraved below, is one of those fanciful and quaint productions, which, possessing the attributes of beauty, are in some degree contradictory in their combination. Consequently, though the handle and upper part of this vase is

exceedingly chaste and effective, and the female head below is characterised by grace, both are so totally out of place when conjoined, that we look on such objects as moral lessons, showing how erroneous may be the ideas of a truly artistic people.

The Baron Lionel de Rothschild is the owner of the fine and curious glass CUP, of the later Roman period, represented in our cut. The body of this cup appears of an olive-green colour, but on being held against the light it assumes that of a bright ruby, in one instance varied with amethyst. On the exterior is represented in high relief, and in some places undercut, a Bacchanalian subject; in one portion of which a figure of a panther, broken, shows that, unlike the rest

of the work, it was made hollow, and attached by fusion. It is one of those elaborate and costly objects in which the Roman glass-worker delighted to show his skill in surmounting the chief difficulties of his art by a sacrifice of time and labour, of which we can form but an imperfect idea in the present day, when science and mechanics combine to aid the artisan in his labours, and enable him to produce wondrous effects by simple means, unknown to the workmen of antiquity, who employed months in the construction of what now occupies but so many days.

The PENDANT of gold and gems, richly decorated with enamel, has been attributed to Cellini; it is the property of H. Farrer, Esq., whose knowledge of styles in Art may be accepted as some confirmation of the appropriation; but we must own that the composition seems to us scarcely pure enough to have emanated from Cellini.



The EWER is the property of Lord Ilchester. It is of silver, gilt and elaborately chased. Its general form is good, but the details of the composition, and some parts of the ornament do not deserve high commendation; it belongs, in truth, not to the palmy days of metal-work, but rather to the period of its decadence, when the taste of the workman was guided by the remembrance of the invention of an earlier time, and he, in consequence, brought together frequently incongruous parts in the same design. The mermaid handle of the present work is a case in point, and open to this great objection; the foliated termination of the figure is weak and inappropriate; it appears to be a work of the seventeenth century, when Louis Quatorze introduced his voluptuous but questionable taste. The supporter of the ewer lacks that elegance and fitness which we have seen in many other examples of objects in the precious metals given in the course of these papers. Nevertheless, the work is not without its merit, and is a good specimen of the character and feeling prevalent at the period of its manufacture.

In engraving so large a number of antique articles, it must be borne in mind that there are many remarkable chiefly for their rarity, their history, or the peculiar fitness they possess as illustrations of the style and taste of a peculiar age. It therefore follows that they are not offered as perfect studies for the ornamental designer, but as examples of art at a particular era, and it is the business of such an artist merely to select and embody that which is good and appropriate in general form or minor decoration, according to his own wants or wishes, and, thus aided by the experience of a past age, perfect more fully the work intended for his own era. A slavish copying of antiquity is as reprehensible (except in works of restoration or intentional and necessary reproduction) as are *bizarre* flights of fancy, when untrammelled by rule and that knowledge of Art-principles, based on truth, which should be the groundwork of every design, and which, when attained by proper study, will educate the eye so thoroughly, that inelegance and impropriety of *ensemble* will be at once detected and repudiated.

We now close our selection of engravings from objects exhibited at this celebrated gathering of early art-manufactures, as grouped within the walls of the Society of Arts; a collection as remarkable for its value and curiosity, as for the uses to which it might be made subservient in the present day for comparison, instruction, and general gratification. Our own immediate object has been to render the chief articles exhibited available to the artist. By carefully scanning these works, a higher feeling than curiosity is engendered; for from thence we learn the ruling principles of the great art-workmen of past ages, while all who go to those works for a knowledge of styles alone, and the peculiarities of certain schools, cannot fail to be largely instructed in the contemplation of such rare and excellent examples as our series embraces.

It has also not unfrequently happened that the study of such works has produced original conceptions in the mind of a fertile designer, by the mere force of antagonism alone, striking out beauties the very opposite to those contemplated, and thus leading to novelty by a path that promised mere imitation. A collection of Art-manufactures may thus be made

"a double debt to pay."

It is only by such an enlarged system of study that any collection of these articles can be made useful to schools of design and modern manufacturers; but that such application may be made effectually and well, the experience of France and Germany can prove; there the manufacturer, by aid of public collections, studies the earths used by the potter, as well as the metals employed by the metallurgist of past ages; and the designer also contemplates the varied forms and delicate enrichments adopted by his predecessors, and so may rival in his own work the beauty which has made his progenitor or prototype famous.

In our country such objects are generally in private collections, seen but by very few; and scattered widely in the mansions of the rich, or the museums of the *virtuosi*, it rarely happens that the student has the opportunity of examining their varied beauties; a well-selected series of engravings will therefore be a more perfect museum of art than any yet formed in this country; and we indulge the hope that such a collection has been formed in our pages as will be both instructive to the curious inquirer, and valuable to the artisan, for whose especial use they have been introduced by us, and are offered with confidence as a means of instruction and improvement.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

We now arrive at a very important question. Is it consistent with the uses of buildings not devoted to purposes of rest, enjoyment, or education, to make them subservient to that extensive system of decoration, for which we have contended as involving important social benefits, and intellectual progress? Are we, in fact, debarred from all decoration in buildings required for the active business of life,—in such edifices as we chiefly find in a great commercial city. Mr. Ruskin's argument has more importance than has usually been conceded to it. Let us see in what it consists. The author of "The Seven Lamps of Architecture" could hardly state what had not some foundation in reason. He inquires ("The Lamp of Beauty," § xvi—§ xxiii) "What is the proper place for ornament?" Whilst "Nature is at all times pleasant to us," that abstract representation of nature which architecture conveys, involves what we can only perceive in nature by direct intellectual exertion, and demands, "wherever it appears, an intellectual exertion of a similar kind in order to understand it and feel it." The continually repeating an expression of a beautiful thought, at times when the mind is otherwise engaged—or more, when it is painfully affected or disturbed—must be without pleasure at the time, and at length the eye will be wearied, and the beautiful form infected "with the vulgarity of the thing to which you have violently attached it." "Hence, then," continues the writer, "a general law, of singular importance in the present day, a law of simple common sense,—not to decorate things belonging to purposes of active and occupied life. Wherever you can rest, there decorate; where rest is forbidden, so is beauty. You must not mix ornament with business, any more than you can mix play. Work first, and then rest. Work first, and then gaze, but do not use golden ploughshares, nor bind ledgers in enamel. Do not thrash with sculptured flails: nor put bas-reliefs on mill-stones." The writer then goes on to condemn the vulgar use of forms originally designed to decorate temples and kings' palaces in such places as shop-fronts; and he says that "Another of the strange and evil tendencies of the present day is the decoration of the railroad station," for, that, "if there be any place in the world in which people are deprived of that portion of temper and discretion which are necessary to the contemplation of beauty, it is there." "The whole system of railroad travelling is addressed to people who, being in a hurry, are, therefore, for the time being, miserable."

There is less disagreement than is commonly supposed, between Mr. Ruskin and the more thinking section of the present race of architects, as to the kernel of thought in æsthetics; but there is often much difference in the application. We decline to accept the reasons why decoration should be inapplicable in the cases which he mentions. We say nothing about the fact that the argument, properly carried out, would condemn the use of all interior decoration in nearly every one of the public buildings of a commercial city, and all street architecture whatsoever: the full extent of the application must not weigh with us, but rather lead us to join issue on the wider basis.

There is no doubt, as we ourselves have urged at some length, that the effect of a work of Art depends upon the situation in which it is placed as well as upon its intrinsic excellence; and the use of well-known details of architecture, such as he alludes to, for veritable *gin-palaces*, is gradually disgusting us with those details in all cases, independent of the fact that when so applied they are generally in improper positions in the mere technical sense, and are otherwise distorted. But though, for example, a religious subject, as a painting or a piece of sculpture, might be out of place in a bank, it does not follow that the mind could not be beneficially impressed by what would act in a somewhat different manner, and either in unison with, or not diametrically opposed to the character of the edifice. We are enthusiastic enough to believe, that mere mouldings and details of architecture have some such silent influence—as, in fact, a condition of the existence of the art itself, and of all art—although to pursue the enquiry into the nature of such influence would be far beyond present limits. Had these enabled us to examine particularly, into the space available for works of Art in the Bank of England, it is not likely that we could have found any suggestion to make for works of painting and sculpture, in the more important offices. But it does not follow that objections would apply to the "Parlour," and to many other parts,—proper consideration being given to the choice of subjects. Such mere association of vicinal position with the "active business of life," does not appear to us at all inconsistent with periods of "rest" for the enjoyment of such works; at least, it is not so inconsistent in the writer's main instance, the railway-station. Most of those who travel often by railway have as much spare time at stations as elsewhere, and the success of the book-stalls would tell against our author's argument. If the passenger be not so far "deprived of temper and discretion," so much in a "hurry" or so "miserable," as to be unable to get more knowledge of the literature of the day than he can generally get anywhere else, is it at all unfair to suppose him capable of the enjoyment of Art; and we believe that the companies, so far as they may have taken the lead in recognising the commercial value of Art, have benefited by that which in certain cases has been displayed.

On the other hand, although we may admit with Mr. Ruskin, that all men have some "sense of what is right in this matter, if they would only use and apply that sense," we cannot go so far as to say with him that there is any universal fashion for such decoration. Many public companies would deprecate the idea of decoration in their rooms, as totally inconsistent with the "active business of life." Something of this kind, indeed, was actually stated to us when we applied for permission to inspect Lloyd's rooms, which nevertheless did not afford evidence of the apprehension expressed; for the rooms themselves are elaborately decorated, and statues are not thought unsuited to the vestibule. In the Royal Exchange, both sculpture and polychromatic decoration have been employed to a considerable extent, and we have not heard the building condemned on that account. That things unconnected with the "active business of life" do attract attention *there*, even in the short period allotted to the business of the place, we infer from the placards on the walls. But the Exchange is not open only during the business hours: as a general place of resort during the early part of the day, it is much frequented.

But, in the Coal Exchange, we have a very striking instance of what may be done towards some of the chief objects of Art, whatever the opinion of the merits of the decoration itself, or the application of the principles put forth for our acceptance by Mr. Ruskin. Now to leave such buildings undecorated would be, in fact, to lose the greater part of the area and wall space which is to be found in the City, and to contemplate a very small portion of that benefit which we have calculated might result from a mode of treatment of the architecture of our public buildings different from that hitherto adopted. This portion of the case must however be accepted if any other would not be logically right.

The simple points then, for consideration seem to be, what are the buildings in which rest for the contemplation of Art, is obtainable, and what is the character of Art which can be introduced, realising the full effect of that Art. As regards existing instances, we thought we could trust ourselves for a dispassionate judgment of the effect upon our own mind, and of that which would be produced upon others, and we therefore visited the Coal Exchange, the Custom House, the Corn Exchange and the Royal Exchange, at times when they were in the full throng of business. We thought we saw no valid reason in the manner of conducting business at such places, why decoration should become vulgarised in character, even to those to whom it might be constantly presented; always providing that such decoration were not discordant with the uses of the building, which that of the Coal Exchange and the Royal Exchange is not. Our own attention was in no degree disturbed during a careful examination. In the principal room of a Bank, where really, people who go there are generally in a state of hurry, and where the clerks are fully occupied, we might not recommend attention to more than that passing sense of propriety which would be conveyed by architectural accessories and a subdued tone of colour. Mr. Ruskin, as it seems to us, would barely admit that. A painting by Raphael, or a statue by Canova would, every one sees, be out of place. In fact, it must be admitted, that all that might be consistent in a large majority of the buildings devoted to commercial purposes, would be that high character of decorative Art respecting which we shall shortly have a few remarks to make. But for this we do indeed contend, as, for portrait-sculpture, at least in the case of buildings such as we have visited.

THE COAL EXCHANGE.

This building has been so recently described and illustrated, that we need only remind our readers that its principal feature is a circular hall with a dome light and galleries round, approached by a spiral staircase with open well-hole. The principal supports, the galleries and the ribs of the dome are of iron, and although we dislike the imitation of ropes so profusely employed, and although the effect of the dome would have been more complete had it been stilted to relieve the full curvature from the projection of the upper gallery, this part of the building is we conceive, rightly viewed as one of the best pieces of architectural effect lately carried out in the metropolis. One eyesore has arisen from the fracture of several of the large pieces of glass in the roof, which have been patched, and show lines of putty. The upper part of the staircase is domed over, an eye being left, through which is seen a subject painted upon an upper surface. This dome itself should, it seems to us, not be entirely blank. As regards coloured decoration generally, it is principally carried out upon the main piers, which support coupled ribs of the large dome at intervals. The arabesques are all in some way illustrative of the natural history of coal, of the means of procuring and shipping it, and of the coal trade. Supposing the most important requisites, accuracy and clearness of delineation to be attained, we think this decoration a very good illustration of what is suitable to such a building. The general effect of the medallions round the lower part of the dome, is the least pleasing part to us. Though effect must not be sacrificed to details, some of the drawing in parts should have been better than it is. We refer especially to the views of collieries and towns. This attention to minute drawing is rendered the more necessary because the narrow galleries compel a close inspection; and it is in fact required for the educational object.

THE CORN EXCHANGE.

This building consists of two parts, the Old Exchange, and the new Corn Exchange. The latter is in our opinion a striking and successful example of Anglo-Grecian architecture, notwithstanding that there is no obvious structural reason for the wide portico. Internally, there is not the same evidence of thought in design.—The roof is supported by iron columns. The apertures of the skylights and the deep coffered spaces have a very inelegant appearance, which might be removed by appropriate decoration. At present, there is no enrichment whatever.

The old building has a very effective interior. The area in the centre has a coved roof carried on columns, seven in the length, and four in the

* Continued from p. 304.

width—an aisle running round. The ends are made octagonal by pieces of entablature carried from column to column across the angle. Immediately over the entablature is what may be called a low clerestory in which are wide openings arched. Above that level sweeps the large cove enriched with rolls of leaves over the axes of the columns, and joining a roll of similar design round the base of the lantern. The intermediate spaces are filled with windows, those in the angles being oval and enriched below with sheaves of corn. The lantern light is arched around the sides, leaving spaces for small circular windows, and the ceiling is groined. The design displays much study, but the effect is interfered with by glazing of the kind formerly used in hot-houses, and the margins of the windows have a very unfinished appearance. These defects could readily be removed, and there are several spaces in the ceiling of the lantern light which would be suitable for pictorial accessories. The apertures in the "clerestory" would be appropriately enriched, each by two figures grouped together. The whole of what we should suggest would be completed at a very moderate outlay, and this the architecture well deserves.

THE ROYAL EXCHANGE.

Here, as in the Coal Exchange, decoration with painting and sculpture has not been considered inconsistent with the purpose of the building. The decorations of the ceiling have been the subject of much adverse criticism, and it has also been remarked that colour should have been continued down the walls, the effect being now partly attained by the ornamented placards. In addition to the statues at the internal angles, places might be found for one or two along each of the walls. Portions of the painting are rapidly perishing.

Externally—we regret that a site was not found for a fountain about the spot occupied by the star in the pavement, in front of the portico, but now it might require consideration how far this would interfere with the statue. The noble portico, we have always thought, would afford some appropriate positions for statues or groups, provided that these could be executed without the disadvantages of absence of durability in stone, and of expense in bronze. The spots we had marked down as worthy of consideration, are the angles of the recessed centre, the two areas under the side arches, and also the inter-columns at the sides, after the manner of one of the temples in Asia Minor, remains of which were recently deposited in the British Museum. Upon the cornice of the balustrade of the large window we would place a bronze candelabrum to be lit at night. The upper floor of the Exchange is occupied by Lloyd's Rooms, and by those of two insurance companies. The first mentioned are in excellent taste, but we regretted to see again what we have so often had to remark —the very short endurance of painters' work in a London atmosphere. The whole must soon require renewal. The feeling of the committee is, as we said, that further decoration would be inconsistent with the use of the rooms. There are, however, many suitable places on the walls and ceilings. The statues in the vestibule are of Prince Albert by Lough, and Huskisson by Gibson. There are also two commemorative tablets.

THE CUSTOM HOUSE.

It is impossible to omit from a notice of the commercial buildings of the City, the Custom House, on account of "The Long Room" which it contains. In the arched ceiling are numerous compartments, and in the north wall and at the ends, between the square pillars, large surfaces which would be suitable for paintings, were the difficult question which we enquired into, settled satisfactorily in the case of such buildings. But even were it determined not to use the large area available, in a room visited as one of the sights of London, there is no reason why the painting now in progress should not have somewhat more of a decorative character than by picking out a few mouldings with white, though this is a great improvement upon the original work. The stoves are exceedingly ugly.

THE INDIA HOUSE.

In the present series of articles, we were anxious to steer clear of everything in the nature of *invective* against municipal and other official authorities. We regarded the poverty of decoration in painting and sculpture in certain edifices, as part of the evidence of general ignorance of solid advantages, moral, educational, and commercial, to the people, resulting from the cultivation of Art. That which was within the power of great corporations, was indeed, we thought, therefore their duty, independent of the consideration that funds raised from the public were held in trust for public purposes, and without reference to dictates of self-interest. But, the public mind had not manifested for the gratification afforded by the higher qualities of Art, that decided yearning which might have been calculated upon even with the slight inducements held out. In architecture, we might have said, that however important might seem the altered appearance of our buildings, or the continued demand for a certain decorative character, we could not yet discover much appreciation of the *art*.

But, we confess we were altogether unprepared for the actual facts in the condition of public buildings. Let us consider the case of the East India Company. Need we speak of the hundred millions of people whose house of government is here in Leadenhall-street, of the wealth of India whether in products, or amongst the native population, or poured out to the proprietors of East India Stock? Need we allude to a history full of striking incidents, to the conqueror who wept for other fields, or to the first victories of the hero whom the nation mourns? Should we describe the climate of the tropics, and its influence in awakening the perception of beauty, and especially the love of colour? We might speak of the collection in the Great Exhibition, brought together by the exertions of the directors, and the general principles of taste by which the different articles were characterised, foreign to the prejudices of English people as might be their extreme richness, and the glowing contrasts of dress. Finally, need we enumerate works of our best sculptors which have now their home in India, or say that some of the cream of the Anglo-Saxon intellect has been devoted to the service of the Company? Should we not in short expect to find in Leadenhall-street, a home of merchant-princes scarcely inferior in point of Art to a palace of the legislature, or to all the municipal buildings combined, of a great capital? We find the very reverse of our ideal.

The architecture of the India House is, in some respects, not devoid of merit; but the arrangement of the place is both unsuitable in point of convenience, and in the interior greatly deficient in dignity of character. The building, which covers a considerable extent of ground, contains a large number of rooms and passages, arranged round several open courts. The greater number of the rooms are used as offices, and will not require particular examination. The passages are very dark and narrow. The approach to the principal rooms is quite deficient in the character which should mark an approach to important parts of a building.—We take this opportunity to tell those "utilitarians," who seem ever to dread pleasing character in design as always involving diminution in convenience, that the question of utility has to do with far more than mere area and shelter. The *use* of the several parts of the India House would be served by appropriate enrichment, and not merely by particular dispositions of orders, mouldings, and carved ornaments, but by chromatic decoration, and even by pictures and sculpture. We wish we could get at any estimate of the time lost by men of business in mistaking one passage for another, and by the absence of all distinction between principal and subordinate parts. We suppose that the large staff of porters are principally occupied in obviating these normal defects of the plan, and in rescuing unfortunate strangers from the cavernous recesses of the structure.

In such a building we should expect to find an entrance-hall of important character; but that which exists, though possessing several beautiful features, is wholly inconsistent with the building; and the three passages which lead from it are as narrow and tortuous as any we could select. Another deficiency, as regards architectural effect, is that of a large and well disposed staircase. The principal staircase is that of the Museum, which occupies the north-east angle of the building. Some few isolated parts of the interior give evidence of superior taste; but the rooms are nearly all lighted most inadequately for the display of works of Art, even of those which are to be found at present. Except in the Court of Directors, there is no decoration in colour which will call for the slightest remark; but every part of the walls is fringed with dirt and dust, almost sufficient to justify a suspicion that neither paint nor simple soap and water were appliances within the knowledge of the Company. For an eastern potentate to omit his ablutions would be scarcely more extraordinary than the way in which these homely expedients are misused or neglected in our public buildings. We had found ourselves, in other cases, really compelled, for the proper treatment of the subject, as regards painting and sculpture, to enter into the preliminary question of appropriate structure, and we must now, forsooth, descend even to these details of the bucket and mop. It should not be necessary to say, that no building or apartment can have its proper effect, or is fit for the reception of works of Art, unless it be at least clean. We generally find that the desire for cleanliness is dormant, until it runs into the extreme of allowing all the beauty of mouldings and ornaments to be destroyed by paint or whitewash. All, however, that is in general necessary or desirable, is the timely and regular use of the more vulgar expedient, and this we seriously counsel the Court of Directors to try the effect of.*

Even in the limits of a few short articles, we are, we said, continually obliged to pay attention to the primary conditions of a fitting receptacle as much as to mere embellishment, and, we believe, in treating upon the cultivation of the Arts with especial reference to their combination, the course taken is consistent with reason, and is better calculated to aid in advancing each individual art than any effort we could make for it singly. If the philosophy of Art universal were properly considered and understood, the mere forms of expression and the differences of vehicle and modes of manipulation, would appear comparatively insignificant. Of this, however, we have before said enough.—But, to treat the question as regards the present vast and intricate pile of buildings, even in the manner in which we were able to speak of the Mansion House,

* We may here remark, that the exteriors of our public buildings might all be preserved from the effects of the nuisance which is so destructive of architectural beauty, by the simple process of a regular cleansing with water twice in the year. We are told that this practice is observed at the Bank of England, where the fire-engine is brought out to play upon the fronts, and that this is the cause of the superior appearance which the Bank presents as compared with other buildings. It retains only a slight yellow tinge, which is not disagreeable to the eye. We suppose there is no reason why the engines of the London Fire Brigade and the men should not be practised upon our buildings, though the plan would, perhaps, be too straightforward a means of gaining a long-desired object, to be worthy of attention. We are simple enough to think it deserving of several trials, and, if successful, even of enforcement by state enactment. Buildings like St. Paul's and Somerset House might at first give some trouble, but new buildings should not be allowed to get into such a state as to require more than that which is so effectual at the Bank of England. We owe this suggestion to one who is always ready to give from his store of knowledge and experience—we refer to Mr. C. H. Smith. It is to be hoped that some means of preserving external stone-work from discoloration will shortly recommend itself to general adoption; and, as regards interiors, that some method of executing painters' work may be devised, which may prevent the necessity of constant re-paintings, in the course of which an architect's original design can, as at present, be entirely altered and destroyed,—for it is nearly impossible that the proportions of forms conceived with reference to a certain tone and character of colouring, can remain the same under a different treatment. The architects of the old school seem to have generally confined themselves to plain colours, but the value of colour as one of the resources of architectural design appears now to be recognised. There is, indeed, danger of its being made to take a principal place in composition, instead of that subordinate or auxiliary office which we contend is essential to the effect of cast shadows, and to the beauty of form.

might demand more measuring and planning than would be at all contemplated in such notices as we are here able to offer. All that we can do is to note down a few of the principal points worthy of observation, and express our belief that considerable improvements in the plan might be made with reference to our especial object, and, as in other cases, with simultaneous advantage to the building in point of convenience.

The principal feature in the exterior of the India House, the portico, has hardly the justice done to its merits which they might deserve, had it not, unfortunately, a north aspect. Projection into the street not being allowable, the portico is recessed—an arrangement not without its own peculiar merits. The architect was R. Jupp, and the date of the erection was 1799 or 1800. The pediment we had in our recollection in alluding to the use of sculpture externally. The sculpture here is by the younger Bacon. We have to thank the works of the artists of this school for much of the extreme dislike often manifested against all allegory in Art. The admiration of the works of men of the school of Chantrey has allowed the distaste for those of artists of a different school to degenerate into prejudice. But we shall not defend the Baconian philosophy in sculpture, at least as we find it in the work in the pediment now under notice, which not only is deficient in what would seem its first requisite, namely, to tell its story, but in composition seems to us crowded and inelegant in lines and grouping. The subject is intended to represent Britannia and Liberty, to whom, from the east side, Mercury and Navigation are introducing Asia. On the other side are Order, Justice, Religion, Integrity, and Industry, and in the angle are recumbent figures of the Ganges and the Thames. Upon the *acroteria* are figures of Britannia, Europe, and Asia.

From the portico, you enter the small circular hall. This is in too dirty a state to attract much attention from the public; but we cannot but remark the admirable character of the design, inadequate as the hall may appear for such a building. The architectural features consist mainly of an order of diminishing pilasters, with a range of semicircular windows and recesses above the entablature, and a flat ceiling with a few simple mouldings; but the junction of the order with the ceiling, allowing the space for the windows, and bracketing over above each pilaster, filling in with sections of spheres and leaving compartments of semicircular, or horse-shoe form upon the ceiling, is worthy the attention of every architect, and was particularly illustrated and described by the late Alfred Bartholomew in his work entitled "Specifications of Practical Architecture," as a striking instance of the resources of design afforded by combinations of spherical sections. The capitals are good adaptations of the Corinthian order; the frieze is enriched with wreaths, and the ornamented mouldings of the cornice are beautifully designed and executed. There are four doors of plain character, two windows to get a borrowed light, and two square recesses: these last would be good places for groups of sculpture on pedestals. It would be desirable that the whole should be cleaned and decorated in colour; and the circular compartments and curved surfaces near the windows, might then be embellished with small allegorical subjects. The glazing could be much improved, and the light increased. For lighting by night, there is now a very tasteless gas lantern. The little art that is displayed in public buildings, in articles of this description, is not so remarkable as the constant absence of art in the *disposition* of lights. A good effect is often available by concealing the lights themselves, somewhat in the manner practised in theatres. Something of this kind could be managed in the present case; and we can readily conceive that one of the most beautiful bits of interior scenic effect in the metropolis, might be the result. The pavement, which is much worn, might be exchanged for a tesselated pavement, so as to complete the combination of colour.

Of the passages leading out of this Hall, the only one suitable for paintings, is that to the south, as there are a few panels, and the light is there not very deficient; but the passage is narrow. The principal rooms are the Finance and Home Committee Room, the Court of Directors, the Court of Proprietors, and the New Sale Room. That first mentioned is very plain, but contains the principal paintings. On the ceiling is an allegorical picture, not without merit, representing India presenting the riches of the East to Britannia. It has a gilt frame, and as the ceiling itself is quite plain, there is not the appearance of structural relation between the work and the place, to justify its being upon the ceiling instead of upon a wall.

There is another objection in our opinion, beyond such as we have before brought prominently forward, an objection fatal to the propriety of some very fine works considered as decorations. In the design of a ceiling, the several parts are grouped round the centre, or so that every painted subject or *relievo*, introduced, would, by a spectator standing in the centre of the room and turning round, appear in its proper position. But where a large subject on the contrary, occupies the whole ceiling or a central space, the spectator looking in the same manner would, in one position, see the subject upside down. The consequence is that every ceiling treated without attention to this structural element of design, appears lop-sided, so that, however fine the painting may be itself, the ceiling as a design is a mistake.

At the end of the room is a large picture by West, representing the Great Mogul presenting to Lord Clive the grant of the Dewannee. It is a fine picture, but appears to be in a very dirty state. We are very apprehensive of "picture-cleaning," but simple soap and water may be used as we before hinted with good result. Here also are full-length portraits of Lord Cornwallis, Warren Hastings, and others, and two views of Pagodas. In the waiting room is a portrait of Napoleon in his robes as emperor, very like the well-known picture, of which engravings dwell in our recollection. There are some pictures in the Ante Room and in the Court of Directors, but the light did not enable us to detect any very great merit in them. As regards the works of Art generally, we failed to ascertain the names of the artists, and we take this opportunity of referring to the obvious and simple plan of having a correct list printed for reference—adopted by the Common Council of the City in the case of the works in Guildhall—as being well worthy of being followed in all cases. We have before suggested that even a work of no great merit in point of art, may be not without value as a record. The minutes of proceedings of the directors would no doubt afford means of discovering the names of artists and other particulars.

The Court of Directors is a square room, lofty, and lighted by three windows at some distance from the floor. It is the only part of the interior that is at all elaborate in decoration. The most striking feature is a very large chimney-piece, the lower part having terminal figures representing Brahmins, supporting a framework and pediment enclosing a *rilievo*, the subject of which is similar to that of the painting on the ceiling before mentioned. Above the pediment is a clock with the supporters of the arms of the company. On the opposite side of the room is an arched recess with columns and a pediment, forming a back-ground to the seat of the chairman. On one side is a large door with similar dressings, to the Court of Proprietors. In the principal spaces on the walls are large mirrors, and in the upper part are square compartments containing paintings before alluded to. There is a coved ceiling with decoration, enriched with gilding like the remainder of the room. The carved furniture is very elaborate.

The Court of Proprietors would appear to be the same room as that called the "Old Sale-Room" in some accounts; at least its character is hardly in accordance with that of the principal meeting-room of a wealthy and powerful company. The benches rise in stages like those of a lecture-room, and have a very shabby appearance. At the top of the tier of seats, there is a kind of *loggia* formed by columns and a balustrade. The principal entrance is in the centre of the room, by a passage-way, to allow of which the lower seats are interrupted. In the lower part of the room are the seats of the directors. The end wall, behind the chair, is curved in the plan, with semicircular-headed recesses below, and niches above. The room is lighted by a circular light in the ceiling over the chair, and by windows in the upper part of the wall at the opposite end, and at one side. The niches and two recesses, one on each side at the same level, contain statues, in all seven in number. The place of honour is occupied by the statue of the Marquis Wellesley, a very fine work, and as was said of one of the figures in the cartoon of Paul preaching at Athens, "thinking from head to foot:" the other statues represent the Marquis Cornwallis, Lord Clive, Warren Hastings, Sir George Pocock, General Lawrence, and Sir Eyre Coote; the names of the sculptors do not appear in looking from below.

The Roman costume is adopted in, we think, four of these works. It is worthy of observation, that there are not the less, fashions in sculpture co-existent with the endeavour to avoid the errors of fashion in dress. All know how difficult it is to prescribe the course to be adopted in portrait statues. The much-valued cloak of modern works would, strictly speaking, be open to some of the objections of those who think that a statue should represent the man in his habit as he lived: this kind of garment is now not more common than some of the official and professional costumes so gladly caught at. On the other hand, sculpture has a higher office than mere portraiture; for if what were chiefly required were not a work of *Art*, in the highest sense, Madame Tussaud would be the chief of our artists. Still even the modern costume, in its *extrême rigueur*, has not prevented the production of fine works of Art, in the case of several recent statues.—Respecting the statues themselves, which we were just speaking of, we must apply the complaint which we made in regard to the whole of the interior;—they are covered with dust. We recollect that it was once contended with us, half seriously, by an accomplished collector of works of Art, that a little dust added something to the beauty of a figure. We do not know whether the conservators of our public buildings (if such individuals, official or otherwise, exist) have the same notion, but certainly nothing can be more remarkable, not even the subjects themselves, than the dust which covers the statues in some buildings now in our recollection—St. Paul's Cathedral, for example. In the latter case, indeed, the sculpture has suffered serious mutilation; but whether from cleaning, or during one of those periodical visitations of scaffolding, which invariably leave their traces in our cathedrals, we are not aware. At Westminster it may now be the practice, as it was in Chantrey's time, to place the whole of the monuments under the care of a sculptor, and some such professional hand may from time to time be necessary; but surely there is some one about every public building who can be trusted to use a feather-brush once every day. As regards the question of effect, it cannot surely be otherwise than detrimental to give the appearance of an inversion of the natural arrangement of shadows, and to cover the exquisite curve left by the artist's hand with a sooty deposit.

Great alteration could be made in this room with much advantage. The light could, no doubt, be increased, and the harsh effect of the aperture in the ceiling could be materially reduced by appropriate mouldings and decoration. We are reminded in every old building that we visit of the great advantages which the architect now has in the use of large plates of glass. The glazing in the present case might be greatly improved. As the room requires painting, this should be done with some appropriate decoration. There are several places suitable for works of Art, as, for example, three recesses in the upper part of one of the side walls, and the recesses at the floor level.

The New Sale Room is not now in use. It might readily be converted into a handsome apartment. It has ascending seats, and is lighted by a lantern.

In that part of the building devoted to the Museum, one of the principal rooms has a dome-

light and a good ceiling, an order of Ionic columns painted granite being round the walls. The arrangement of articles in a growing museum is attended with so much difficulty, that we will not express any regret that they have overgrown the architecture. The contriving the arrangement of the plan is perhaps even more difficult than the design of a picture gallery,—a difficulty which must have been felt here in the alteration in the building, required for the new room,—in which, however, we should have been glad to observe less of the warehouse character which it had to us.

The library, rich in oriental manuscripts, occupies an oblong room with windows on one side and a bow in the centre, and is a handsome apartment. The ceiling is segmental-arched, a square portion in the centre being grained. Although the ends are not quite so light as might be desirable, were pictorial accessories chosen — the effect of the room would be improved by the decoration of this ceiling. For this, the design is well adapted, there being several square coffers and other spaces, at present blank. There are also some blank spaces of wall at the ends, and on one side.

In treating such compartments in all buildings, it may be well to observe, in extension of what has been before hinted at, that although there is no reason why they should be considered unfitted to receive pictorial embellishment—that is to say, if fresco be adopted—the subjects should clearly be of a very different kind from those scenes of history, and those which may be rightly chosen for pictures not painted for a pre-arranged spot of inferior advantages as to light and means of observation. The highest character of *decorative* Art is, in fact, what is wanted, and it may be questioned, whether pictorial backgrounds, and intricate design and effects of light and shade would not be thrown away. We wish to divert the attention of our rapidly-increasing race of artists, in some degree, from easel pictures and that class of Art in which existing circumstances show that all cannot succeed, and to lead them to attend to a branch to which even the greatest painters of Italy did not disdain to devote their talents. This was, as we first said, the hope of the Commissioners of Fine Arts, as shown by numerous passages in their reports.

In Italy, although the extent to which different branches of Art were practised by one individual, now seems most remarkable, the preference which an artist had for some one branch, and that often not architecture, had some injurious results as regards the style of decoration of buildings. There arose a style of architecture, picturesque rather than marked by that structural propriety, which is essential to the realisation of beauty in architecture. Moreover, the forms of the architecture, instead of being developed and assisted by the painter, were entirely disregarded, or rather, every difficulty of perspective and foreshortening seems to have been actually *sought*, in order to make the decoration of the building the complete negation of the actual structure. It is, therefore, now quite possible, understanding the true nature of the union, and the proper limits of each branch of Art, to produce works which, even if they should not have the especial merits of the works of the Italian schools, may possess other qualities which perhaps render Art more completely satisfactory to the educated and reflecting mind. Towards this desired result, the sound reasoning which is gradually developing itself in questions connected with the philosophy of Art, and especially in reference to architecture, is every day tending,—although we are not actually in the same favourable position, as regards the effective union of painting and sculpture with architecture, as they are on the continent, where a complete supervision of all details of a building, is the business of one directing mind. We cannot aspire to any such exalted position in the course of the present merely suggestive remarks; and it does not follow, because we indicate particular spaces as now blank, that the scheme of decoration which might be chosen, might not be aided by leaving spaces so, and by avoiding the error of covering every part of a wall with work,—an error involving the loss of relief, and of what painters express by the word which it is so difficult to explain to others, but which is full of meaning to them—that is, *breadth*.

The library also contains a rich marble chimney-piece, and there are several good busts on pedestals, and one or two small pictures. A recess leading out of the passage between the library and museum, is domed over with *lunettes* and *pendentives*, and might be made very effective by decoration, and there are some circular spaces over doors suitable for *rilievos*. As we said at the commencement of this series, plaster need not be eschewed, if the surface be properly prepared to resist dirt—which is not by paint.

Were we to extend our inquiry to other public buildings of the City of London, we should doubtless be able to show a vast field for the display of works in painting and sculpture, not merely without any inconsistency as regards the narrow utilitarian view of the objects of particular buildings, but in strict accordance with their objects and uses. The necessity, however, of considering the structural relations of the question, has left us only space to name a few which we might have examined with advantage. The Bank of England, the Post Office, the Heralds' College, the Hall of Commerce, Bridewell Hospital, containing a celebrated picture by Holbein, Crosby Hall, the South Sea House, with its collection of pictures, the London Institution, the banks and insurance-offices generally, the Gresham Lecture Hall, the schools, as Christ's Hospital, St. Paul's, the City of London and Merchant Taylors', might all have occupied our attention. But, the waning year warns us that we have little space left to notice the halls of the City Companies. We have here no difficulty in the æsthetic branch of the question.

The Halls are principally used on occasions of festivity; some of the companies have vast and increasing revenues, large portions of which are devoted to charitable objects, and it does appear to us that we could hardly find any field of public good, so well worthy of enlisting the resources of the companies, as the education of the public eye and mind, and the provision of intellectual gratification through the agency of Art. The only real impediment is comprised in the condition and structural unsuitableness of many of the halls themselves, and their inferior merit in the majority of cases as works of Art. Erected at a time when Wren or his school produced some excellent works of architecture, they nevertheless appear characterised by meretricious decoration or uncouth details, somewhat resembling a very debased school of Elizabethan.

MERCERS' HALL AND CHAPEL.

Many of our readers have noticed—especially in Gresham-street, and about Longacre, at the west end—buildings, every one of which bears a device like a queen's head. These are built on ground belonging to the Mercers' Company, and even without knowing what amount of ground the company may possess, will serve to give some idea of the growing wealth derived from property of this description. The Hall and Chapel of the Company are situated at the back of houses in Cheapside, in which street is one entrance front remarkable for a crowded and over-elaborate style of decoration. Another entrance is in Ironmonger-lane. The Hall, General Court Room, Kitchen, and other principal apartments, are on the first floor,—the greater portion being supported on columns. The staircase leads up from this area, from which also are the entrances to the Chapel, which is at the east. The hall is an Italian version of the medieval halls. It is wainscoted to about half the height of the walls, and is lighted by three large windows on each side. The upper part appears to be of comparatively modern erection, and the whitewashed walls which there appear, are not in character with the other portion of the work. There is a dais at the east end for the sideboards, and at the west end, is the usual screen and gallery. The wainscoting is panelled and enriched with an Ionic pilastrade with segmental pediments at the piers, and there are many large bunches and festoons of fruit and flowers. The ceiling is of an ordinary character. There is a chimney-piece of dark-veined marble on each side, with gilt metal mouldings. Escutcheons, bearing arms of members of the company, are placed upon the entablature, and other shields are in the walls above. The room is much injured by a carpet of very indifferent design and execution: the cognizance of the company is attempted in it. Four portraits are on the end walls. The upper part of the hall is in some need of decoration, and to gain the uniformity of character which would seem desirable, we would suggest that the windows should be improved and filled with stained-glass. Several panels might be hung with pictures in frames. Over each chimney-piece are two panels: these might be united, to give a space for one long picture.—The General Court Room is to the east of the Hall: the walls are wainscoted, and have pilasters upon a *podium*. The ceiling ornamented in low relief, has an oval lantern-light; the light is not sufficiently large for the room, so that some interesting portraits on the walls are not seen as they should be. There are two portraits of Gresham, one of them Holbeinesque in character, a portrait of Whittington, and one of Count Tekeli. A portrait of William Palmer is a good picture. Two doors in the east side of the room lead into the gallery of the chapel. A white ceiling certainly appears to us out of character with the dark oak of the walls. In a small room adjoining, are some views and drawings of schools and alms-houses belonging to the company, and a view of the old Exchange which is an interesting record.—The Chapel is square in plan; the lower part panelled with an order: above are the whitewashed walls, with arched windows and recesses. The ceiling has a lantern, and is enriched with bands of mouldings and foliage. The three recesses at the back of the altar would be suitable positions for frescoes.

THE BASHFUL BEGGAR.

FROM THE SCULPTURE BY M. GANDOLPHI, OF MILAN.

The exhibition at the Crystal Palace of the sculptures by Italian artists living under the sovereignty of the Austrian government, attracted much attention, no less by the novelty with which some of the subjects were treated, than by their excellence.

Such productions, however, as "The Bashful Beggar," and "The Veiled Vestal," must, we think, rather be regarded as curiosities in the art, than as genuine works eliciting the lofty feelings which sculpture should call forth; they awaken the sensibilities, perhaps, but they do not elevate the thoughts; we admire the skilful and delicate execution of the artist's hand, but we discern little of his mind.

It may possibly be asked why, with these views, we have considered the group worth a place in our "gallery of sculpture;" and to this we reply that, as we know the original was the theme of many tongues—and most of them admiring tongues, too—when it was exhibited, an engraving from the work could not but find popular favour, even if it were considered, as we before remarked, only a "curiosity;" but it has, also, many points of great merit as a piece of sculpture, independent of its novelty; for beneath the shadow of that delicate veil there is supposed to lie a tale of sorrow too deep for the world's idle gaze; and this attempt to conceal the feelings, though savouring too much of the affectation of Art, is the poetry of the composition. The grouping of the figures is also exceedingly clever, but the drapery of the mother is too much cut up in its numerous lines and folds, whereby the eye is disturbed, and the effect becomes confused. Repose and dignity are necessary to the perfection of all sculpture representing objects not actually in motion; these qualities are to be gained as much by the disposition of the various subordinate forms, as by the attitude of the figure itself.

FROM THE

MILAN.

A DICTIONARY OF TERMS IN ART.

MODILLON. Projecting brackets under the corona of the Corinthian and Composite, and sometimes also of the Roman Ionic orders.

MONOCHROME. In one colour: applied to paintings executed in imitation of *bas-reliefs* in tints of one colour.

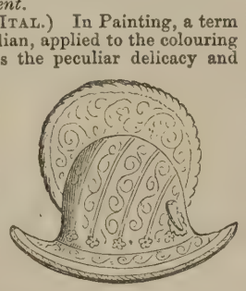
MONOGRAM. A cypher, initial letter, or other device, composed of two or more letters arranged in such a manner as to form a single object, and used as the signature on their works by painters, engravers, &c. In ecclesiastical decoration of the fourteenth and fifteenth centuries, the names of the Saviour and of the Virgin Mary were frequently embroidered as Monograms, in which the contractions exhibit great ingenuity and taste. Our engraving represents that of the Emperor Charlemagne, in which the letters KAROLVS are so arranged, and which Monogram he used in place of his sign manual.

MONOPTEROS. A Greek term, signifying "with one wing," employed to designate a circular shrine or temple covered by a dome, under which a statue or altar might be placed.*

MONSTRANCE, (Expositorium.) A transparent Pyx in which the consecrated wafer is carried in solemn processions, and exposed upon the altar. The word is derived from the Latin *Monstro* (to show), as it was in these vessels that the Eucharist was first visibly exposed to the adoration of the faithful in processions, benedictions, and on other solemn occasions.† It is an attribute of St. Clara.

MOON. In Christian Art the Moon is often introduced as an emblem. In pictures of the Assumption of the Virgin, a crescent Moon is placed under her feet; in others of the Crucifixion, the Moon eclipsed is placed on one side of the cross, and the Sun on the other. In pictures of the Creation and of the Last Judgment the Moon also appears. In Heraldry the Moon is said to be blazoned in her *complement* when she is full, argent. In her *decrement* when sable, or obscured. When the horns are upwards it is called a *crescent*, if to the right it is called an *increscent*, if to the left a *decrescent*.

MORBIDEZZA, (Ital.) In Painting, a term adopted from the Italian, applied to the colouring of the flesh, to express the peculiar delicacy and softness we see in nature. The works of Titian and Correggio exhibit this quality in high perfection.



MORION. In armour a kind of helmet or steel head-piece, which first appears in the reign of Edward IV. It was worn by foot-soldiers.‡

* The cut exhibits such a temple, as represented on one of the coins of the Roman family of Tullia.

† See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

‡ The engraving represents a richly-decorated Morion of the time of Elizabeth, in the armoury of Sir S. Meyrick, Goodrich Court, Herefordshire.

MORSE, (*Lat.* Mordere, to bite.) The clasp or fastening of a cape, frequently made of the precious metals, enamelled and set with jewels, and sometimes containing representations of the sacred mysteries.*

MOSAIC. A word of varied signification; in the widest sense it is applied to any work which exhibits a representation, on a plane surface, by the joining together of minute pieces of hard coloured substances, such as marble, glass, or natural stones, united by cement (mastic), and which served as floors, walls, and the ornamental coverings of columns. The floors (*pavimenta sectilia*) were formed of pieces of marble or stone of different colours, geometrically cut and cemented together (Tesseræ); at first the designs were close imitations of natural objects, such as fragments of food, &c., lying apparently scattered on the floor, labyrinths, meanders, &c., these were soon superseded by historical compositions, which, under the first Emperors, attained the highest development and refinement. Walls of apartments were decorated with coloured glass cubes about the same period. Windows, composed of glass panes of different colours, and which were known at least to later antiquity, may also be included under the designation of Mosaic.† For convenience of description, however, Mosaics may be classed under two heads, the Ancient and the Modern, as they are referable to two different epochs in the History of Art. It is generally admitted that Mosaic was an invention of the luxurious Alexandrian age, and under the protection of the Roman power this peculiar art spread itself over the ancient world, and was executed in the same manner upon the Euphrates, Mount Athos, and in Britain. Of these abundant remains still exist.‡ The Mosaics which we may term *Modern*, were commenced in the latter part of the fifteenth century, and are attributed to the two brothers Zuccati of Treviza, who instructed Titian in the elements of drawing. The Zuccati executed these Mosaics by means of cartoons drawn by the best artists of the time, and from copies furnished by Titian and Tintoretto, and at Rome, the copying of celebrated pictures by Raphael, Domenichino, and others, is continued to the present day. These works are for the most part of the same size as the original, and re-produce all their peculiar excellences with wonderful effect. A finer kind, which gives employment to a large class of artists, is applied to the production of brooches, &c.§

MOTION. The study of the mechanism of which the locomotive organs is composed, of the laws by which their progression is accomplished, and of the vital force which they expend in propelling the body from one place to another with different velocities, serves to instruct alike the anatomist and the physiologist, the artist and the mechanician. Ignorance of these laws has been productive of grotesque delineations of the human figure, as well as of the lower animals, when represented in motion. We have abundant evidence of this in the productions of painters and sculptors, both of the ancient and modern school.‖

MOTIVE (Motif, *Fr.*) A term lately introduced into the vocabulary of Art, which appears to convey more than *Intention* or *Suggestion;* it means that which produces *Conception, Invention,* or *Creation* in the mind of the artist, when undertaking a subject, and yet is neither of these alone, but a combination of all, governed by the *Spirituality* of the artist, and subordinated to it. Where this quality of spirituality is deficient, the Motive will be commonplace, low, mean, or even revolting;¶ on the contrary, where it is dominant, then we meet purity, elevation, and grandeur. It is independent of *execution*, and sometimes is misplaced or mistaken, but always a sure index to the capacity of the artist, and his works convey at once to the intelligent observer, through the Motives apparent in them, the amount of intellectual and moral culture. like the poet in his *Childe Harold* or his *Excursion*. The bane of modern Art is the excess of technics over spirituality. Only material things are represented; the exceptions are with those artists who possess a true and earnest devotional feeling—to whom Art is a religion, purifying and exalting in its influences.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume.* 4to. Our cut is copied from a MS. of the fourteenth century, in the Royal Library, Paris.

† The windows of the church of San Miniato, at Florence, are composed of transparent marble or alabaster of beautiful colours.

‡ See Muller's *Ancient Art and its Remains*, § 320.

§ See Kugler's *History of Art;* D'Agincourt's *Art described by its Monuments;* Wyatt's *Mosaics of the Middle Ages.* The prints published by the *Societa Calcografica* at Rome; Campiani's *Vetera Monumenta in quibus precipue Musiva Opera illustrantur;* Mazois' *Pompeii;* Padre Secchi's *Musaico Antoniano e illustrato.* Roma. 1843, &c., &c.

‖ See a very interesting and valuable essay in Todd's *Cyclopædia of Anatomy*, Part 23; also a series of articles on the Locomotion of Animals in the *Penny Magazine*, vol. xiv. The treatises on Artistic Anatomy, by M. Fau and Dr. Knox, although exceedingly valuable in other respects, do not contain any information on the subject of Motion, an omission that can scarcely be excused.

¶ An ordinary man will disgrace the noblest material by an ordinary treatment; on the contrary, a great head and a refined spirit knows how to ennoble the Common itself, because he connects it with something spiritual, and exposes its most favourable side.—In creative art the Flemish painters have an ordinary taste, the Italians, but still more the Greeks, a great and noble taste. The latter continually sought the Ideal, rejected every common or *low* trait, and selected, too, no common material. See Schiller's *Philosophical Letters and Essays.*

MULLER. A sort of pestle of stone or glass, flat at bottom, used for grinding the pigments upon a slab of similar material. The edge should be rounded, else it will not move freely, nor will the pigment insinuate itself under it.

MUMMY, (Mommia, *Ital.*) The pigment sold under this name, in the Arts, varies much in quality. The genuine consists of the substance found in tombs of Egypt, which is a compound of bitumen and organic matter both animal and vegetable. Some manufacturers grind the whole of this substance up together, by which a dirty coloured pigment is produced. Others carefully select only the bitumen; it yields a very useful pigment, but differing in little or no respect from the bitumen now obtained from the East—except, perhaps, in the accidental mixture of myrrh and other gum resins. The better kinds of mummy form useful grey tints mixed with ultramarine; madder lake and ivory black, when these are mixed with white.

MUREX. A kind of fish; the pointed, twisted, trumpet-shell which was poetically given to the Tritons, for their "wreathed horns." Our cut is copied from an antique gem.

MUSEUM (Musée, *Fr.*; Museo, *Ital.*) As the term implies, a place dedicated to the Muses. It usually consists of a large edifice devoted to the collection and preservation of works of Art, principally antiquities, conveniently arranged for the purposes of exhibition and study. Almost every civilised nation has its museum. Among the most celebrated may be named the Louvre at Paris, the Vatican at Rome, the Bourbon at Naples, and British Museum at London. A catalogue of all the museums in Europe would fill many pages of this work.

MYRROPHORES. (*Gr.*) The myrrh-bearers are the three Maries who, "as it began to dawn, came to see the sepulchre." This subject has been frequently represented in Art. An angel seated on the open tomb, clothed in white, with a staff in his hand, points to the grave-clothes, while the desolate affectionate women gaze in sorrow: they bear vases of myrrh in their hands.

NAPLES YELLOW (Giallo di Napoli, *Ital.*; Jaune Mineral, *Fr.*) A factitious pigment composed of antimony and the oxides of lead and zinc, varying in shades of colour, according to the proportions of the mixture. The secret of its manufacture is confined to Italy, but the composition as given above is derived from analysis. Its rich hue is a strong inducement to its employment in painting, but as it is extremely liable to blacken by exposure to the atmosphere, great caution is required in its use. In contact with iron it is decomposed; hence it should not be mixed with pigments derived from that metal, such as Prussian blue. It is chiefly used in enamel and porcelain painting, being superseded in oil painting by cadmium yellow mixed with white.

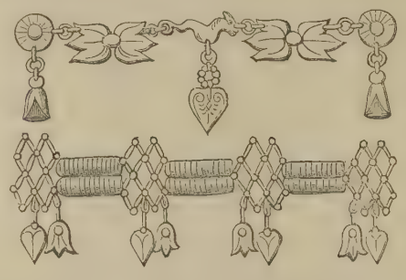
NASAL. In armour, a defence for the upper part of the face, or more properly for the nose, as in the example engraved from the Bayeux tapestry, representing a soldier of William the Conqueror.

NEBRIS (*Gr.*) A fawn's skin, worn as a part of the dress of hunters and others, and in works of Art as a characteristic covering of Bacchus, and male and female bacchanals, as well as by fawns and satyrs.*

NECKLACE. An ornament commonly worn by females of antiquity, and continue to the present

* See cut under *Bacchanal.*

day. They were made of berries, glass, precious stones and metals, strung together, and of an infinite variety of form. Specimens from the tombs of Egypt, Etruria, Herculaneum, and other ancient cities are to be met with in various museums. Among the modifications found in these interesting remains, are *drops* of various forms alternating with the beads, as shown in the annexed woodcuts. In the British Museum are three splendid gold necklaces which were found in Etruscan



tombs. The ornaments consist of rosettes, circles, lozenges, ivy leaves, and hippocampi. From the centre of one, a heart depends.*

NEUTRAL TINT. A factitious grey pigment under this name, is used in water-colours. It is composed of blue, red, and yellow, in various proportions.

NICHE. A recess or cavity in the thickness of a wall, in which is placed a statue, bust, group, or vase; in ancient works they are sometimes square, but more frequently semicircular at the back, and covered by a semi-dome. In the middle ages, niches were extensively employed in ecclesiastical architecture for statues.

NICHOLAS, St. The patron saint of Russia, and of numerous towns, seaports, and other places engaged in commerce; also of travellers, sailors, merchants, and young boys, as St. Catherine is of young girls. From his humility, zeal, and active benevolence, he became the most popular saint in Christendom. No less than 372 churches in England are dedicated in his honour. Many wonderful miracles are related of him, which form the subjects of numerous works of Art. Among the most frequent is that representing him in the act of throwing a purse in at the window of the house of the nobleman who, to obtain food, had resolved to sacrifice his daughters to an infamous life. Another, his miracle of restoring to life the three murdered children, which in time of famine his host stole, and served up as a repast to the saint, who discovered the fraud, and performed the miracle referred to. He is usually represented in bishop's robes, and has either three purses or balls of gold, or three children, as his attributes. His connexion with sailors appears to have arisen from his having calmed the sea in a storm on a voyage to the Holy Land.† His attributes are a ship or an anchor.

NIELLO, Nigellum. An art to which we owe the origin of engraving: it consisted in drawing a design with a style upon gold and silver, and then cutting it with a burin; a black composition made by heating together copper, silver, lead and sulphur, which when cold was pounded, and laid upon the engraved plate; a little borax sprinkled over it, and placed over a charcoal fire, when the composition dissolved and flowed into the lines of the design. When cold, the metal was scraped and burnished, and the Niello presented the effect of a drawing in black, upon gold and silver. The art was known to the ancients, and practised during the middle ages: specimens, though rare, are to be met with in museums.‡

NIMBUS. Under the term Aureola we have described the different forms of Nimbus, to which we refer the reader for full explanation of this term.

NODUS. A knot—1, of the hair, either at the top or the back of the head, adopted by both sexes in fastening their long hair, which was drawn up for that purpose. 2, by which the cloak or other article constituting the Amyctus was kept on the shoulder, when a brooch was not employed for the purpose.

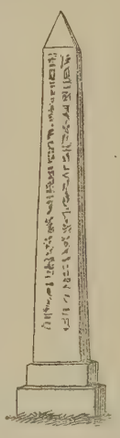
NUDE. The undraped human body. The study of the nude is equally important for the sculptor and the painter, because, although the latter comparatively seldom represents the human body entirely without covering, yet the appearance of that covering is determined by the structure of the frame. The reason why sculpture represents the naked figure so much more than painting is because it can speak to the mind only through the form, while painting has the advantage of colours; which, conveying a lively idea of reality, compel the concealment of much of the body, and in fact afford the artist sufficient means of expression without such an exposure.*

NUMISMATICS. The science which treats of the money in use among the ancients is auxiliary to the history of Art, through the artistic value of the types. The art of cutting dies was carried by the Greeks to the highest perfection, so that nothing remained to the Romans but to regulate better the process of stamping. Down to the time of Constantine the dies were made of hardened brass, afterwards of steel.

NUT-OIL. The nut-oil used in painting is obtained from walnuts; when deprived of its mucilage it is pale, transparent and limpid, dries well, and for mixture with delicate pigments is preferable to linseed-oil.

OAK. The oak tree is the emblem of Virtue, Force, and Strength, and is frequently introduced in ancient sculpture.

OBELISK. A single block of stone (Monolith) cut into a column of quadrilateral form, the base narrow, and the sides diminishing gradually until they terminate near the top, in a four-sided pyramid pointed. There are specimens in the British Museum, covered with beautiful sculptured figures and hieroglyphics. In Egypt they belonged to the class of commemorative pillars (Stelès), and contained a record of the honours and titles which the king who erected, enlarged, or gave rich presents to a temple had received in return from the priesthood, and setting forth for instance that Rameses honoured like Aroeris, whom Re and all the gods love. The most famous obelisks were in Heliopolis and Thebes, from thence also are the most considerable of those we find at Rome.



OCREA. In ancient costumes, a greave or legging covering the fore-leg from the knee to the ankle. It was made of tin, bronze, and other metals, modelled to the leg of the wearer, and fastened behind by straps and buckles, and generally richly ornamented by designs embossed or chased upon it. A pair of Greaves was one of the six articles of armour which formed the complete equipment of a Greek or Etruscan warrior, and likewise of a Roman soldier, as fixed by Servius Tullius.†

OCHRES. The ochres are natural products, being found in mineral masses, frequently several feet in thickness, and chiefly consist of argillaceous matter by iron, in various states of combination. The iron generally appears as a hydrate, or, in other words, as an oxide combined with water. When the ochres are analysed, they are commonly found to consist of alumina and silica with the colouring matter, and sometimes a trace of magnesia. They vary in colour from a palé sandy yellow to a brownish red, but the greater the proportion of clay, the brighter will be the colour. To prepare them for the use of the painter, they are ground under millstones, and the finer parts are separated from the coarser by washing. Spanish brown, Indian red, Venetian red, and the yellow ochres, have nearly the same composition, the difference of colour arising from the state in which the iron is combined with the other constituent parts. The red varieties are coloured by the peroxide of iron (carbonate of). The yellow ochres become red when calcined, but the finest reds are made from those which are brown in the bed. The ochres are of great value in painting, being very useful pigments and of the greatest durability.‡ They are employed in oil, water, and enamel painting with the greatest success.

OCTAGON. A figure of eight equal sides, and considered as an emblem of Regeneration, consequently the proper form for baptisteries and fonts.

OIL. The fixed oils used in painting on canvas &c., are Linseed, Walnut, and Poppy, expressed from the seeds and purified in various ways, and rendered *drying* by the addition of the oxides of lead or zinc. Of those cold-drawn *Linseed* is the best, especially after being boiled upon charcoal to separate the mucilage and other impurities. These oils are the vehicles or mediæ in which the pigments are ground and diluted for use; they should be pale in colour, limpid, and transparent, and should dry quickly—that is, *Nut-oil* in a few hours, *Linseed* in a day, and *Poppy* in thirty-six or forty hours, according to the state of the atmosphere. The pigments exert a considerable influence on their drying. Ivory-black, vandyke-brown, the madders, vermilion, and some others, retard the drying of the oils they are mixed with; while others, such as prussian-blue, light red, terra-vert, umber, accelerate that result.* The *essential* oils used in painting are those of Turpentine, for diluting the pigments ground in Oil, and of Spike or Lavender for Wax, and Enamel Painting.

OILING OUT. In retouching a picture, a thin coat of Drying Oil is passed over the parts to be so retouched, and then immediately wiped off, leaving only a slight coating on the surface, the better to prepare it for the reception of the fresh pigment.

OLIVE. The emblem of Peace and Concord. This is frequently represented over early Christian tombs in the Roman catacombs. The olive is also introduced as an emblem of the Virgin in the sculpture of the stalls in Amiens Cathedral.

OLIVE. A so-called *Tertiary* colour, composed of two *Secondaries*, Violet and Green, mixed in equal strength and proportion:—

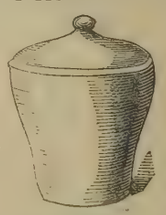
Red Blue	Violet	Olive
Blue Yellow	Green	

More correctly speaking, it is a *Blue-Grey*, derived from the mixture of the three primary colours in equal strength, but in unequal proportion, being composed of two parts Blue, and one part each of Red and Yellow. It may also be regarded as a mixture of a primary (Blue) with a secondary (Orange):—

Olive	Blue Blue	Blue	Olive.†
	Red Yellow	Orange	

OLIVETTE. In many parts of Flanders the poppy is called olivette, and the poppy oil is there called by the same name.

OLLA. A pot or jar of various dimensions, plain, round, and with a wide mouth and cover, made commonly of clay, baked, but sometimes of bronze and other metals. They were used for cooking, and also by the ancients to carry fire. Their use is still preserved in the southern countries of Europe.



ORANGE. A secondary colour, produced by the mixture of the primaries Red and Yellow. It is contrasted by Blue, and its type may be seen in the garden marigold. Among the pigments employed in painting, cadmium yellow approaches the nearest to pure Orange, but several inferior pigments, mostly prepared from lead and chrome, exhibit fine orange hues, such as orange vermilion, red lead, red orpiment, saffron, and the *Mars* pigments from iron. In symbolism saffron and orange colours were symbols of God's filling the heart and illumining the spirit of the faithful. In divine language saffron colour designated love divine revealed to the human soul, the union of man to God. In consecrated language, the blended hue of red and yellow was the symbol of indissoluble marriage. The wife of the *flamen dialis*, or priest of Jupiter, wore a veil of this hue, and her divorce was prohibited; according to Festus it was for this reason that the betrothed wore the *flammeum* or veil of flame-colour, as a felicitous omen. Virgil gives to Helen a saffron nuptial veil. The *flammeum* was an emblem of the perpetuity of terrestrial marriage, as the

* This beautiful necklace is the upper one of our cut; the lower one is copied from one discovered in Etruria.

† See Mrs. Jameson's *Sacred and Legendary Art.*

‡ Benvenuto Cellini, who practised this art, has left a minute description of the working in Niello. See his *Life and Writings.* 3 vols. 8vo. Milan. 1806.

* Among the causes at work in our time to deteriorate the influence of Art is the abuse of the Nude. Where it is employed merely to display the artist's skill in drawing or modelling naked form, and when neither the subject nor popular sympathy demands it, it is nothing but a prostitution of the aims of High Art, or to say the least, a mere affectation of the antique. Civilised humanity does not run naked in this nineteenth century, and there is no reason why it should be so represented, even in "stone;" and if a modern nude statue were labelled from head to foot with the motto of the Garter, it would not remove one particle of the repugnance every delicate and sensitive mind feels at any studied exposure of undraped manhood or womanhood. And for a modern artist to emulate the Greek in chiselling a Bacchus, an Apollo, or a Venus, without possessing the Greek mind, is as great a blindness and folly as can well be conceived.

† See engravings illustrative of the words.

‡ The permanence of these pigments is shown by the state of those found at Pompeii. Among them was a yellow ochre, purified by washing, which had lost none of its original brightness.

* See Mrs Merrifield's *Ancient Practice of Oil Painting*; Eastlake's *Materials for a History of Oil Painting.*

† See the *Analytical View of the Principal Combinations of the Three Primary Colours*, in Hundertpfund's *Art of Painting restored.* London. 1849.

Oriflamme was of the eternity of celestial nuptials. According to the rule of opposition, saffron and orange designated adultery; the marigold by its hue, is to this day the attribute of betrayed husbands. In heraldic language, it becomes likewise the emblem of dissimulation, and hypocrisy, and the love of falsehood. In antiquity, also, these colours represented adultery avenged; the red signified vengeance, yellow adultery.*

ORANGE CHROME. A sub-chromate of lead, which yields a beautiful orange pigment of a brighter colour than Orange Vermilion, durable when used alone, but inferior in this quality to the vermilions.

ORANGE VERMILION. This pigment is obtained in the process of washing the ordinary vermilions. The portion that separates and settles above in the water is ORANGE VERMILION. In colour it resembles red lead, but it is not subject to any of the changes of that pigment, being perfectly durable in oil and water colours. It tinges white very powerfully, yielding pure and warm flesh-tints, and dries well in linseed oil.

ORB. A globe surmounted by a cross, an emblem of power and sovereignty, with which kings are solemnly invested at their coronation. It is introduced in representations of our Saviour as a child, and also in images of the Majesty. The cross is placed on the top of the orb to signify that by the cross the world, represented by the ball, is overcome.

ORGAN. A portable form of this instrument is an attribute of St. Cecilia.

ORIELLETS. Round or oval plates to cover the ears, attached to the steel caps of the reign of Henry VI. Sometimes they had spikes projecting from their centres.†

ORIFLAMME. The ancient royal banner of France, originally the banner of the Abbey of St. Denis, identical with the Grecian Bacchus or Dionysius in sanctifying the soul. Its colour was purple-azured and gold; the two colours producing orange, were separated in the ORIFLAMME, but reunited in its name. This banner was presented by the abbot to the lord protector of the convent, whenever engaged in the field on its behalf. When the county of Vexin was added to the crown by Philip I., this banner, which he bore in consequence, became in time the great standard of the monarchy. The Oriflamme borne at Agincourt, was according to Sir H. Nicolas an oblong red flag, split into five points.

ORIGINAL. Every genuine work of Art is regarded as original when it is the production of the artist to whom it is attributed, and the duplicates he may himself make of the same work, being by the same hand, are equally valued as the original. But reproductions by other hands are, however excellent, only copies, and valued as such.

ORLE. A wreath: a roll of cloth, silk, or velvet, of two colours, sometimes jewelled, encircling a helmet, and supporting an heraldic crest.

ORNAMENT. All the accessory parts of a work which have the object of adding to its beauty or its cost; such as in architecture, the leaves, grains, and other sculptures taken or adopted in the mouldings, the bucklers, tripods, heads of victims, flowers, roses, palms, consoles, cartouches, &c., which ornament friezes, columns, soffits. Pedestals, pediments, draperies, fringes, garlands, vases, cameos, utensils of elegant and picturesque form, are the usual subjects of ornament in painting.‡

* See PORTAL'S *Essay on Symbolic Colours.*

† The engraving is copied from a German print of the sixteenth century.

‡ "ORNAMENT, in the true and proper meaning of the word, signifies the embellishment of that which is in itself useful, in an appropriate manner. Yet, by a perversion of the term, it is frequently applied to mere enrichment, which deserves no other name than that of unmeaning detail, dictated by no rule but that of individual fancy and caprice. Every Ornament, to deserve the name, must *possess an appropriate meaning*, and be *introduced with an intelligent purpose*, and on *reasonable grounds*. The symbolical associations of such Ornament must be understood and considered: otherwise things beautiful in themselves will be rendered absurd by their application."—PUGIN'S *Glossary of Ecclesiastical Ornament and Costume.*

ORPHREY (ORPHROI, *Fr.*) This term signifies a band or bands of gold and rich embroidery affixed to ecclesiastical vestments. It is derived from the Latin *aurifrisum*, which accurately expresses its meaning and etymology.*

ORPIMENT. The *auripigmentum* (gold pigment) of the ancients, whence its name is derived. It is a sulphuret of arsenic, natural or artificial, which yields pigments of two colours, of a clear brilliant yellow when the sulphur predominates, and orange when the arsenic is in excess. The native pigment has been in use in painting from the earliest of times, but from its incompatibility with the pigments containing lead, it has gone out of use in the higher branches of painting, its place being supplied by CADMIUM YELLOW.

OUTLINE, in drawing, is the representation of an imaginary line circumscribing the boundary of the visible superficies of objects without indicating, by shade or light, the elevations and depressions, and without colour. Only one indication of light and shade is used in outlines—the greater lightness or darkness of the lines; and a skilful artist can produce much effect with these scanty means. The study of contour or outline is of the greatest importance to the painter; it is to him what the fundamental bass is to the musician. In recent times great attention has been paid to outline, and many engravings have been published representing only the outlines of celebrated works of Art, or original compositions in outline, by celebrated artists, such as Cornelius. In painting, the outlines may be sharp, as in the ancient German schools, or more soft and less defined, as in the Italian school. Of works engraved in outline the most important are, FLAXMAN'S WORKS, by PIROLI, and by REVEIL; RETZSCH'S OUTLINES; *Illustrations to Washington Irving's Works*, by the American artist DARLEY; THORWALDSEN'S WORKS; *The Museum of Painting and Sculpture by* REVEIL—17 vols.

OWL. This bird was an attribute of the goddess Minerva, signifying serious meditation. In Christian Art the OWL is an emblem of darkness and solitude. The fathers regarded it as a symbol of incredulity.

OX. The Ox has always been considered by the church as an emblem of the priesthood. In representations of the Nativity of our Lord, an Ox and an ass are always introduced; by the former the Jewish people are typified, and the Gentiles by the latter. The Ox is an attribute of St. Luke, sometimes it replaces the Evangelist and then it is *Nimbed*. The Ox is one of the animals composing the TETRAMORPH.

PAENULA. A long cloak without sleeves, worn by the Romans when travelling, instead of the toga; by the women as well as the men.

PAINTING, (*Ital.* LA PITTURA; *Fr.* LA PEINTURE; *Ger.* DIE MALEREI.) PAINTING, considered as an Art, is the production, upon a plane surface, of the form and colour of objects by means of a pencil or crayon, and of various coloured bodies (PIGMENTS); it consists of two principal parts—DESIGN, or the art of representing the contour of objects, and COLOUR, which gives to the image not only the colour, but also the form and relief proper to each object. Design without Colour (OUTLINE) suffices to give an idea sufficiently exact of the form and character of objects, as can be seen in cartoons, and the works of Flaxman, Retzsch, and others. Colour alone, without the limits or precision of Outline, can only present a vague and meaningless image of what the mind is habitually pre-occupied with, as men, animals, trees, and other ordinary subjects of pictures. Many painters make their first sketches in colour, without the preliminary design in outline, but the finished work always requires both Design and Colour. The different subjects with which Painting is occupied are Historical, Portrait, Landscape, Genre, Sea-Pieces, Battle-Pieces, Fruit and Flowers, Miniature. The technical processes of Painting are—Fresco; Distemper, with an aqueous medium; Encaustic, with a wax medium. Miniature painting is, for the most part, executed with water as a medium; occasionally they are executed in oil. In Glass and Enamel painting, the medium is an essential oil. The other medium is oil, with which the majority of paintings are executed.*

* See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume.* Our cut, copied from a brass of the fourteenth century, displays the Orphrey down the sides of the cope of a priest.

PALETTE. A piece of wood, usually of walnut or mahogany, upon which the painter lays his pigments with which he paints his pictures. To "set the palette," is to lay upon it the pigments in certain order, selecting them according to the key in which the picture is to be painted. In "The Art of Painting Restored," by L. Hundertpfund, an excellent plan of arranging the palette is given, the order being to commence with white, and proceeding through the yellows, reds, and blues, to black, by which every possible tint can be compounded.

Fig. 1.

Fig. 2.

PALETTES or ROUNDELLS. In armour, are plates covering the points of junction at the bend of the shoulders and elbows.† Fig. 1. Fig. 2.

PALLA. In ancient costume, an oblong rectangular piece of cloth, folded in a peculiar manner,

worn as a robe of state by the Grecian ladies, and by their goddesses and mythological personages.‡

PALLIUM, or PALL. In ecclesiastical costume, a narrow scarf, composed of fine white wool, and embroidered with purple crosses patèe fitchè.§

PALLIUM. In ancient costume, an outer garment, worn by the Greeks, corresponding with the Toga of the Romans. It consisted of a rectan-

gular piece of woollen cloth, nearly or entirely square, fastened on the shoulder or neck by a FIBULA, worn over the TUNIC, and sometimes over

* For the history of Painting, consult KUGLER'S *History of Art;* WORNUM'S *Epochs of Painting.* The technical processes are to be found in HUNDERTPFUND'S *Art of Painting restored;* MRS. MERRIFIELD'S *Ancient Practice of Oil Painting;* the same author's *Fresco Painting*, &c.

† We engrave two examples; Fig. 1 is from the effigy of Sir Simon Felbrigge (1513), in Felbrigge Church, Norfolk; Fig. 2, from that of Peter Halle, Esq. (1420), in Herne Church, Kent.

‡ Our engraving is from an antique statue from Herculaneum, showing a female putting on the Palla.

§ The ends of the Pall, as usually worn beneath the *Chasuble*, are seen in the cut illustrative of that article of ecclesiastical costume.

the naked body, as the sole covering. It was frequently embroidered.*

PALM. 1. The ancients regarded the palm tree, as an emblem of victory, and was frequently employed in Art to indicate the conquest of a country. And a palm-branch was by the Greeks and Romans bestowed on the successful competitors in the *Agones*, as the *Palm of Victory*, hence in works of Art it indicates a victor, or the prize to the object which accompanies it.† 2. An emblem of Christian victory, especially of Martyrdom, inscribed as such by the primitive Christians, over the tombs of those who suffered for the Faith, of which numerous examples are to be found in the Roman catacombs. It is considered a symbol of Christian justice, and it is used as an emblem of Christian victory and triumph in general, and is found over the tombs of some who were *not* martyrs. St. Paul is represented standing at the foot of a Palm tree. In pictures of the Annunciation the angel Gabriel bears a Palm branch.

PALUDAMENTUM. In ancient costume, the cloak worn by the common soldiers was called the SAGUM; that worn by the general and principal officers, but larger, finer, and of more brilliant colours, was called the PALUDAMENTUM. It was of the same shape as the Greek CHLAMYS, and in colour either scarlet, purple, or white, and fastened on the shoulder by a brooch.‡

PANACHE, or PLUME. In armour, consisted of three feathers set upright upon the helmet, rarely worn upon the steel headpiece of the knight before the reign of Henry V. (A.D. 1411). It was not until about eighty years afterwards, in the reign of Henry VII., that a rich profusion of feathers were attached to a small pipe, affixed for that purpose to the back of the helmet, where they streamed down the shoulders of the knight, almost to the crupper of his charger, or floated luxuriously in the wind §

PANCRAS, ST. In Christian Art, this saint is represented as a youth bearing a book, and a sword, and palm branch, as a symbol of his martyrdom.

PANEL. A piece of wood, oak, chestnut, or white poplar, upon which, instead of canvas, a picture is painted. The earliest paintings in oil were generally executed on panels, which were composed of various pieces of wood cemented together with cheese-glue; and this glue or cement caused them to adhere so firmly together, that such panels were considered stronger than those which consisted of one piece of wood only. Strips of linen were usually glued over the joinings of the panel; and in some cases the panel was entirely covered with linen, for which purpose animal glue was used. ‖

PANORAMA. An English invention, originating with Mr. Robert Barker. It consists of a painting, which occupies the whole horizon of the spectator, and seen to the exclusion of all other objects. The Panorama is composed of two principal parts, a picture, properly so called, and the apparatus in which the picture is arranged. The receptacle of the picture consists of a large hall or rotunda, lighted only by a skylight of umbrella form, which is concealed from the spectator by an inner roof, covering a gallery, from which the picture is viewed. The top and bottom of the picture are concealed by the framework of the gallery; thus, the spectator, having no object by which to compare with those represented in the picture, these appear of their natural dimensions, and, with the aid of aerial perspective, an almost infinite space and distance can be represented with a degree of illusion quite wonderful. The exhibition established by Mr. Barker, and continued by Mr. Burford, in Leicester-square, is known to all the world. In the night-views exhibited at the Colosseum, in the Regent's Park, the effect is most magical, and the means by which it is produced so ingenious as to baffle comprehension. A variation of the Panorama appeared in the ingenious DIORAMA, where the illusions produced by the agency of transmitted and reflected light for a long time delighted and astonished the world. It is to be regretted that such an interesting exhibition should have been lost to the metropolis for want of support.

PASSE GARDES. In armour, pieces of plate rising from the pauldrons, to protect the neck of the wearer, to whom they gave an awkward high-shouldered aspect. They were worn in the beginning of the sixteenth century.

PASTORAL STAFF. In ecclesiastical costume, the pastoral staff of a bishop or abbot has a crook head, but that of an archbishop is surmounted by a CROZIER. The pastoral staff is delivered to a bishop at his investiture, and borne by him in all solemn functions, as an ensign of his jurisdiction. Its form, that of a shepherd's crook, is an apt emblem of the pastoral care; it is carved at top and pointed at bottom. There is no difference in the form of the pastoral staff used by an abbot and that of a bishop; but the abbot is represented carrying the curved part of his staff turned backwards. The distinctions between the staves of bishops, archbishops, patriarchs, and that assigned to the pope is as follows: for a bishop, a crook-shaped pastoral staff; for an archbishop, a cross or crozier; for a patriarch, a double cross; for the staff assigned to the pope, and with which he is represented in ancient monuments, a triple cross. The heads of pastoral staves were often made of ivory, mounted in knops of silver gilt: there are also examples made of crystal, and mounted in silver gilt.* In monumental brasses the staff itself is frequently encircled by a scarf or *Vexillum;* the origin of which singular appendage is probably due to the famous cross-banner of the first Christian Emperor, the LABARUM of Constantine.

PATEN. One of the vessels of the altar, in which especially the altar-bread is offered in the Holy Sacrifice, before Consecration, and in which also the Host is laid, immediately before the communion of the priest, and by which the Particles are gathered up from the Corporal to be collected into the Chalice. The Paten was formerly engraved, and sometimes enamelled and set with jewels, inside as well as outside.†

PATERA. A shallow, circular, saucer-like vessel, commonly of red earthenware, ornamented with a drawn pattern. Others were made of bronze, and of other metals. The Patera was used for holding liquids, and especially employed to contain the wine with which a libation was poured over the head of a victim, or on the altar. Occasionally they had handles affixed.*

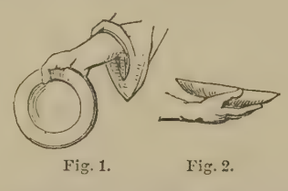


Fig. 1. Fig. 2.

PATINA, PATELLA. A basin or bowl of earthenware or metal, sometimes with a lid or cover, used for a variety of purposes by the ancients.†

Fig. 1. Fig. 2.

PATRICK, ST. In Christian Art, the patron saint of Ireland is represented in full episcopal habit, with snakes and other reptiles before him, sometimes touching them with the bottom of his crozier.

PAUL, ST., APOSTLE. In Christian Art, this saint is represented with a sword, significant of his martyrdom, and with an open book, symbolical of the new law, and an attribute of an apostle. The events of his life most frequently represented in Art, are his Conversion, his Baptism, striking the Sorcerer with Blindness, casting the Viper into the Fire, and his Death by Decapitation. His association in his mission with St. Peter supplies a larger proportion of illustration than is given to himself alone.

PAUL, ST., THE HERMIT. This saint is represented as an old man, seated at the foot of a palm tree, near him a fountain and a raven, with a loaf of bread. He is clothed with palm-leaves.

PAULDRONS. In armour, a defence of plate which covered the shoulders, to which the Passe Gardes were attached.

PAX, or PAXBREDE. A small plate of gold, or silver, or copper gilt, enamelled, or piece of carved ivory, or wood overlaid with metal, carried round, having been kissed by the Priest, after the *Agnus Dei* of the mass, to communicate the Kiss of Peace. There were various images on these Paxbredes, sometimes the Crucifixion, sometimes the *Vernacle* or Face of our Lord, sometimes the Virgin Mary with our Lord in her arms, and occasionally the LAMB. These images were variously produced by engraving, chasing, enamelling, and painting or carving, according to the materials of the Pax.‡

PEDUM. A shepherd's crook for catching sheep and goats by the leg. In Art it typifies pastoral life, and hence is an attribute of Pan, of satyrs, fauns, and shepherds. It is also the attribute of Thalia, as the muse of pastoral poetry. Its form is that of a simple stick curved at one end.§

PERISCELIS. An ornament worn by the women of Greece, round the ancle, in the same manner as the bracelet is worn round the wrist. ‖

PETASUS. A common felt hat worn by horsemen and ephebi; in shape resembling an umbellated flower reversed, having a low crown and broad brim. It was adopted by the Romans from Greece, and worn in both countries as a protection against the sun and weather.¶ Hats of this kind were naturally made in many different shapes, according to individual caprice or fashion; but the most usual form approximated to that now known as the "wide awake," with the exception of being fastened by strings, which either passed under the chin, or round the back part of the head. In the Panathenaic procession, preserved in the British Museum, most of the horsemen wear the Petasus, and the Greek artists used it as a conventional sign to indicate that the wearer, with one slung round his neck, was on a journey.**

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* Our engraving is copied from a figure on one of the Hamilton vases.

† Our cut is copied from a Roman gem, representing Victory with a Palm standing on a globe and presenting a laurel wreath.

‡ The engraving is from a full-length statue of Julius Cæsar, in the collection of Count Scipio Maffei.

§ See PLANCHE'S *History of British Costume.*

‖ See MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting;* EASTLAKE'S *Materials for a History of Oil-Painting,* p. 415.

* See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume;* see also cuts under the word CROZIER.

† The engraving represents a paten of silver gilt, still preserved in Cliffe Church, Kent. In the centre is an enamelled representation of the crucified Saviour in the arms of the Father, surrounded by a glory. On the edge is inscribed, "Benedicamus patrem et filium cum spiritu sancto." It is six inches in diameter, and a work of the latter part of the fourteenth century.

* Fig. 1 is from a figure sacrificing on Trajan's Column. Fig. 2 from one of Hamilton's vases.

† Fig. 1 is copied from Hamilton's vases. Fig. 2 is one of the ordinary kind known as "Samian Pottery."

‡ We engrave the Pax still preserved at New College, Oxford. It is a work of the fifteenth century.

§ See cut to illustrate MANDUCHUS.

‖ See cut of a Bacchante, p. 54 of our volume for 1850.

¶ Hats did not belong, in antiquity, to the ordinary costume of life in cities: they denote rural, equestrian, and sometimes warlike occupations.

** See RICH'S *Companion to the Latin Dictionary;* and cuts illustrative of HATS, Fig. 2.

THE ART DECORATIONS OF THE NEW HOUSES OF PARLIAMENT.

The works at the extremity of Westminster Hall are now concluded, as constituting it the grand vestibule of the Houses of Parliament. On entering the Hall, however, the visitor does not attach importance to the steps, and the traversing gallery at the end with the necessary accessories of the portals; but he is impressed by the amplitude of the area, and the corresponding vastness of the Hall itself, which differs so much in style from the Houses of Parliament, that when the feeling of the latter is carried into it, the architecture of each suffers, and the beautiful tracery of the New Palace is overwhelmed. It would have been no sacrifice to have assimilated these connecting works with the grand simplicity of the edifice; indeed this was demanded in order to preserve inviolate the chastity of the interior, architecturally at least. We cannot believe that on entering the Hall, it was not intended that in these works it should be felt, we stood at the threshold of the palace of the British legislature; but this should have been conveyed in terms as exalted as those whereby the Hall itself impresses us. At the extremity of this area the human figure looks less than at a like distance in an open space, and even the pompous echoes of the place convey to us, through another sense, an idea of great extent. Since there is now in a portion of its decoration an adaptation of the Hall to the Houses of Parliament, the embellishments cannot end here, the reclamation must be complete. The Hall might have remained as it was, but it cannot be now left in a condition only allusive—the identity must be carried out. Its decorations however must always be its own, statues for instance, only of the size of those in St. Stephen's Hall would be lost there. We know of no interior that supplies an available hint for the embellishment of Westminster Hall. The throne room of the new palace at Munich, with its two rows of gilt statues, is an unaccomplished effort. The statues are too large for the room, we do not there feel we are in the presence of gigantic celebrities, because the dimensions of the room are insufficient for such statues. But such is the altitude of Westminster Hall that nothing but really colossal figures would in anywise tell there. For two rows of statues and intermediate frescoes the Hall is admirably suited, indeed it can never be believed that with such a fine roof the walls were originally intended to be left utterly nude. The light moreover is much better than in any of the portions of the new buildings that have been yet decorated. Of the twelve statues intended for St. Stephen's Hall three are placed, that of Clarendon, by Marshall; of Hampden, by Foley; and Falkland, by Bell. The panels which are intended for frescoes are as yet temporarily covered with figured paper. The light for the statues here will be much more favourable for the sculpture than for the frescoes, because the eye cannot rest on any part of the wall without much embarrassment from cross lights; but with all this inconvenience the light is tenfold better than that of the Poets' Hall, which in this respect is even worse than the Octagon room of the Royal Academy. In the question between architecture and painting in such works as those of the New Palace at Westminster, the sacrifice must be made on the part of the latter, and if the light cannot be suited to the works, these must be adapted to the light. The frescoes in the Poets' Hall are advancing towards completion, two only remaining unfinished. Now that we see these works in their places, we are struck more forcibly than ever with the absence of that integrity of feeling which should distinguish all serial compositions in Art. It is not enough to say that the styles of the poets are various, and admit of variety of styles in Art. One great excellence of a series should be diversity of description by identical means. In the Poets' Hall there are evidences of a greater disparity of power than should exist in such a series: there are at once examples of an originality and finished execution which have never been surpassed in fresco, and instances of feebleness and embarrassment such as should not characterise public works. There are in other parts of the new buildings compositions which have been many times cut out before the high degree of excellence, by which they are distinguished, was arrived at; and if some passages of these pictures had been considered with alike fastidiousness, they must have been similarly treated. There never appeared in any school of Art, in a short period, executive differences so marked as those which distinguish our own schools; and we think that a powerful contrast of such differences is destructive of that serial harmony, which should exist in any sequence of compositions, although the subject-matter may vary in its spirit. The perishing cartoons at Hampton Court we know to have been the work of many hands, but in them there is yet a sufficient unity of manner, and those in the porch of the Santissima Annunziata, at Florence, are sufficiently alike in feeling. The two grand frescoes, which Kaulbach has executed in the Museum at Berlin, are widely different as to subject, but they are serially united in manner. In the Poets' Hall, the subject from Chaucer, painted by Cope, is Griselda's First Trial, that is, the forcible removal of her child by a ruffian. Of all these works we have already spoken as they appeared as cartoons from time to time, but it is again necessary to consider them collectively, and in the places which they are intended permanently to occupy. The unresisting affliction of Griselda offers a powerful contrast to the violent and menacing action of the man. The artist is perhaps in the better sense right in his reading of the subject, although it is extremely difficult to conceive maternal affection so utterly subdued as so passively to suffer the abstraction of a child. The alternation of line taken up by all the figures is pretty, but it were desirable that the effort of composition should not be so apparent. The legs of the man seem to be too heavy, as also do the arms of Griselda. The passage from Milton, painted by Horsley, is that in which Satan is described as surprised by Ithuriel at the ear of Eve while sleeping. In Milton's one idea of Satan he never loses sight of the "first estate;" it is the essence of the Tempter that is evil, he has still the command of beautiful form and fascinating discourse, and in any impersonation of Satan this should not be forgotten. In this composition Satan appears a dark and hideous demon. The two angels are immediately above, but their materialities are unfavourably shown, their extremities are unsightly and disproportioned. In art, the rule *ex pede* will always hold good, we may not attribute to Apollo the broad foot of Hercules. There is we think misconception in every passage of this work. Dryden is illustrated by Tenniel in a composition already well known to the public through a lithograph. St. Cecilia is the subject, who while playing is kneeling, surrounded by an entranced and pointedly descriptive auditory. In the position which has been given to the figure, there is perhaps much devotion, but if she had been standing there might not have been less of this, while a more impressive dignity might have been attained with the communication of greater importance to the impersonation. Delaroche's St. Cecilia is seated and angels are kneeling before her. In casting about for originality it very frequently occurs that nothing but variety is attained. The drawing, agroupment, and expression of this work are throughout admirable, and in the execution and finish there is a taste and novelty which appear to reduce fresco to the facility of water-colour drawing, in the hands of this artist. Pope is celebrated by Armitage, in a passage from his Windsor Forest—a description of the river Thames, the picture is another circular composition of much pure classical feeling. It was like others exhibited in cartoon. The principal figure is of course Father Thames who stands pointing to Windsor Castle which is on his left, while on his right, spars and tall masts supply an allusion to the river below bridge. The pose and action of the figure are dignified and commanding, but it looks small in comparison with those by which it is surrounded; various fluviatile impersonations who signalise the wealth, and contribute to the urn of this dignitary of the first water. The series will be completed with two more works, which are we believe in progress. The difficulty of painting for such an apartment as the Poets' Hall is great in the extreme, but we think that the difficulties of the light might have been met if the frescoes had been painted for the hall and no other place. All detail in breadths of shade and middle tone is lost, the treatment therefore which would have told most effectively would have been by simple but powerful oppositions. It is probable that in other lights favourable for seeing pictures generally, such a method might have looked crude and insufficient, but we think that this had been the only method of painting for a light which sacrifices works executed on ordinary principles; and we venture to predict that all middle and low-toned works will be seen to the utmost disadvantage under these lights which "mortify our eyes in looking upward."

OBITUARY.

MR. A. N. W. PUGIN.

Two or three months since it was our duty to offer a few remarks upon the state of health, mentally and bodily, into which this distinguished architect had unfortunately fallen. The skill and care of his medical attendants during a period of some weeks were, however, so far successful as to justify the removal of their patient from his temporary residence to his own house on the West Cliff, Ramsgate. For a few days the change seemed to have a beneficial effect, but on the morning of the 14th of September, he was seized with a fit, and expired on the evening of the same day.

Mr. Augustus Northmore Welby Pugin was born in 1811; his father, Augustus Pugin, was a native of France, but driven thence by the great Revolution, he settled in England, where he became well-known as an architect, and still more by his writings on Gothic architecture. Under so well qualified an instructor the son rapidly progressed in his knowledge of the art and mystery of Gothic architecture, and having also a predilection for painting on a grand scale, he employed himself, at occasional opportunities for about two years, in assisting the Messrs. Grieves to produce the stage scenery of architectural subjects for her Majesty's Theatre and Covent Garden. His first works that had more immediate reference to his profession were a series of drawings, executed for Messrs. Morel and Seddon, for the furniture in Windsor Castle; and he was also employed by Messrs. Rundell and Bridge, the late extensive goldsmiths and jewellers, on Ludgate Hill, to design and make working drawings for their plate in the style of the middle ages. In 1833, having lost his father and mother, he removed to Ramsgate, where he commenced the publication of those works by which he first became known to the public: his "Gothic Furniture," and his "Iron Work," appeared successively in the year 1835; and these were followed in the next year by his "Designs for Gold and Silver Work," and "Ancient Timber Houses." Mr. Pugin, as is generally known, was, since 1835, a zealous Roman Catholic, and having been introduced to the Earl of Shrewsbury, a wealthy and influential nobleman of the same persuasion, it was not long before his talents as an architect were called into requisition. A legacy left him about this time by his aunt, Mrs. Welby, enabled him to indulge in a scheme he had long entertained, of erecting a house for himself; he selected the vicinity of Salisbury for the purpose, and the edifice being completed he removed thither, and there followed his profession most assiduously.

It would occupy unnecessarily too much of our space, and, moreover, would be beyond our purpose to enumerate the long list of ecclesiastical edifices, monasteries, and convents, erected from his designs and under his superintendence; they are scattered throughout England and Ireland, testifying to his knowledge of Gothic Art, and his skilful application of what he had learned. By far the larger majority of these buildings were connected with his religious creed; it was only very recently that he was employed by Protestants, simply, we understand, because he had formerly refused to work for them; and not until the Catholics had almost ceased to require his services, would he receive a commission in connexion with

the Established Church of these realms. The fortune he had acquired by his multifarious labours was almost, if not entirely, devoted to the erection of the church, schools, &c., of St. Augustine, at Ramsgate, adjoining his own residence. This building will stand a monument of his zeal for his faith, and of his genius as an architect; for it is here alone, as he was accustomed to remark, he was not fettered by the restrictions of others, nor limited by insufficient funds. In the south transept is the founder's chapel, and in a vault beneath "rest the remains of one whose too brief life has been full of strange events and strong excitement."

Besides his professional occupation, Mr. Pugin was associated with Mr. Hardman, of Birmingham, in the manufacture of Gothic metal-work, as well as in the Mediæval glass-works established in the same town. Most of our readers will remember the room in the Crystal Palace devoted to the exhibition of these and other manufactured works of the middle-age style. Among his published works, not already alluded to, we must not omit to mention one on "The True Principles of Pointed or Christian Architecture;" another entitled "An Apology for the Revival of Christian Architecture;" one on "Screens," and another, and by no means the least important of all, his "Glossary of Ecclesiastical Ornament."

Although little more than forty years of age when he died, Mr. Pugin had been married three times; he has left behind him eight children, one a married daughter twenty-two years old, so that her father must have been a mere youth when he first entered upon the duties of domestic life. We knew little of him personally, but we believe him to have possessed a kind and charitably disposed disposition which manifested itself in acts of which the world knew little. Many of his professional brethren held him in no good will for the unsparing criticisms he launched forth against their "absurdities and anomalies." The *Builder*, to whose columns we are indebted for some of the facts contained in this brief notice of a highly gifted man, repudiates the idea of the architect of the New Palace of Westminster being largely indebted to Mr. Pugin for his assistance in designing and carrying out that work, as some have affirmed; when the fact is, according to the writer's statement, that the latter only aided in superintending the correct execution of the details of decoration from the architect's designs. "Whatever may be the beauties or the demerits of the wonderful pile of buildings at Westminster, they belong wholly and solely to Sir Charles Barry. Mr. Pugin and he were to the last warm friends, and Sir Charles held a light at his colleague's grave." A pension of 100*l.* was most considerately settled by the Queen on Mr. Pugin's widow, a very short time after his decease.

MR. WILLIAM FINDEN.

Our modern school of engraving has lost one of its oldest members, and most able exponents, by the death of Mr. William Finden, which took place after a few hours illness only, on the 20th of September. A succession of fits, similar to those which terminated the life of the illustrious Wellington, was, we understand, the immediate cause of his decease.

The master to whom Mr. Finden was chiefly indebted for his knowledge of the art of engraving, was Mr. James Mitan, an engraver of book-plates, heraldry, &c., at a time when steel and copper served the purposes to which wood is now so generally applied: and perhaps nothing tends to mark more effectually the revolution which illustrated literature has undergone during the last quarter of a century than a comparison of what is now published with what used to be in years gone by. Wood engravers have risen up, "an exceeding great army," and driven the "workers on metal" from the field of the book trade. By a class of works that may be properly designated book-plates, was the name of William Finden most popularly known; in conjunction with his younger brother Edward, who survives him, he brought out a very elegant series of plates to illustrate the works of Byron; another series illustrating the scenery of the Bible; and others yet, "Female Portraits of the Court of Queen Victoria," "Beauties of the Poets," &c. It must not be supposed that the multitude of prints in these respective publications were the works of the Messrs. Finden; it may be doubted whether any of them received more than a few finishing touches from their hands, for the studio of these artists was filled with a number of young men, many of whom have since been employed on the engravings which have appeared in the *Art-Journal*. Yet great credit is due to Mr. Finden and his brother for the taste and spirit with which their undertakings were conducted. Some of the publications we have just enumerated were produced at the sole risk of the Messrs. Finden, and realised a considerable profit, especially the "Byron Illustrations;" the property so acquired was expended and *lost* on a larger and more costly work than either of these, "The Gallery of British Art." The project was in itself a good one, and was carried out in a spirit worthy of the undertaking, but print-publishers are averse to any but themselves playing the game of hazard with their own legitimate cards, as they suppose prints to be; and so Mr. Finden and his brother, not having with them the hearty co-operation of the "trade," found their talents and their energies wasted upon an unprofitable speculation. The "Gallery" is a truly beautiful work, but it proved the death-blow to the fortunes of the projectors. One of the most important engravings as to size, bearing the name of W. Finden, and which we regard as the labour of his own hands, is the full-length portrait of George IV., from the picture painted by Lawrence for the Marchioness of Conyngham, in which the king is represented sitting on a sofa: the print is engraved in a very masterly style, vigorous, yet delicate where necessary; but the composition always appeared in our eyes of a formal, cold, and court-like character, which no skill of the engraver could warm into sensibility: nevertheless the print when it first appeared, and for some time after, was greatly in demand. His other chief works are, "The Highlander's Return," and "The Village Festival," after Wilkie; "The Naughty Boy," after Sir Edwin Landseer, published about four years since in the "Art-Union Journal," as our publication was then called; and "The Crucifixion," after Hilton, undertaken for the Art-Union Society of London; the proofs of this plate were allotted at the last general meeting of the subscribers; no ordinary prints will, we believe, be issued. Of the foregoing subjects preference must ever be given to the Wilkie "Festival," for its faithful and artistic rendering of the original. Mr. W. Finden was in the sixty-fifth year of his age, at the period of his decease: he was a man of quiet, gentlemanly demeanour, in every way an ornament to his profession.

MR. JAMES FILLANS.

Died, at Glasgow, on the 27th of September, Mr. James Fillans, a sculptor of considerable reputation both in Scotland and in London. Mr. Fillans was a native of Wilsonstown, in Lanarkshire, where he was born in 1808; he served an apprenticeship to a stone-mason at Paisley, and among the sculptured works he then executed were the ornamental capitals of the columns of the Royal Exchange, in Glasgow. After quitting the service of his master, he devoted some little time to the modelling of small groups for a person in Paisley; they were much admired and brought the young sculptor rather prominently before the public. His earliest efforts at original busts were those of William Motherwell, the Scotch poet, and sheriff Campbell, of Paisley; in these he was so far successful, as to secure to the artist the patronage of several influential gentlemen in the West of Scotland, from whom he received commissions, chiefly for busts. In 1835 Mr. Fillans visited Paris, where, among other studies, he copied some of the pictures in the Louvre, and, as we have heard, very cleverly. On his return to England he settled himself in London, where he became acquainted with Allan Cunningham, whose bust he modelled. For the first exhibition of the Royal Academy in Trafalgar Square, Mr. Fillans sent seven busts, the whole of which were placed, and what tended greatly to influence his future career, they attracted the notice of Chantrey by their excellence. Chantrey about this time had been offered a commission to sculpture a bust of the late Archibald Oswald, Esq., as a testimonial from his tenantry in Ayrshire; but Sir Francis was too full of work to undertake any additional task, and he recommended Mr. Fillans, who went over to Vienna, where Mr. Oswald was then staying, and executed the bust; from Vienna the sculptor passed on into Italy and remained there a short period. The finest example of portrait sculpture from his hands, is generally considered to be the head of Professor Wilson; and his largest work, which scarcely is less deserving of praise, is his colossal statue of Sir James Shaw, erected in the town of Kilmarnock. The most prominent of his fancy or ideal sculptures are "The Birth of Burns," an alto-rilievo; a life-sized group, "Blind Girls reading the Scriptures;" another life-sized group, in marble, "Madonna and Child," and a life-sized single figure of "Rachel weeping for her Children." His practice, however, was chiefly confined to busts, commissions for which, amounting to a considerable number, he held at the time of his death. There is also little doubt but, had he turned his attention to the art of painting, he would have attained celebrity; as it was, he painted several pictures for which he had received commissions. Mr. Fillans was justly held in high estimation among his countrymen for his talents as a sculptor, his varied general attainments, and his unassuming deportment: a few years back they testified their sense of his worth by entertaining him at a public dinner at Paisley. An attack of rheumatic fever terminated a life full of promise for the future, and at an age (forty-four) when a long continuance of well-spent years might reasonably have been expected. He has left a widow and eight children, to whom, unhappily, he has bequeathed only his reputation.

ART IN THE PROVINCES.

MONTROSE.—Mr. H. Ritchie's statue of the late Sir R. Peel, was inaugurated here in the month of August. It stands opposite the house in High-street, once the property of the Marquis of Montrose, renowned in Scottish History.

CORNWALL.—Hitherto it has been usual at the annual meetings of the Royal Cornwall Polytechnic Society, to award prizes for oil and water-colour paintings exhibited by professional artists. Thus encouragement has been given to many young aspirants for fame, and from this far western exhibition they have advanced to the exhibition of the Royal Academy. Among others the names of Pentreath, Williams, and Opie will be familiar, as appearing year after year in the catalogue of the metropolitan exhibitions. At the annual exhibition of the Royal Cornwall Polytechnic Society of this year, which commenced on the 28th of September, the council determined on establishing an Art-Union, hoping by this to encourage still farther native talent, and to cultivate a more refined taste. The principle adopted is precisely that of the Art-Union of London, and under the presidency of Sir Charles Lemon, and a committee formed of the Cornish gentry, there can be but little doubt of a most successful result.

BIRMINGHAM.—The annual exhibition of the Birmingham Academy of Arts opened in the month of September. Unlike our metropolitan displays, the society allows of the introduction of pictures that have been elsewhere exhibited, and also of those which have already passed into the hands of the private collector, both by living and deceased artists. Thus we find in the catalogue this season, Turner's "Shipping the Rudder," Etty's "Hebrew Captives," and "The Forest Family," from the gallery of Mr. Gillott; Turner's "Houses of Parliament on Fire," from that of Mr. Birch; Sir Charles Eastlake's "Greek Captives," well known by the engraving from it; Mulready's "Choosing the Wedding Gown." Among the other attractive works, most of which have made their appearance in London in this year or prior to it, are E. M. Ward's "Charlotte Corday going to Execution," which has gained the prize of 60 guineas, offered by the Association for the best historical picture in oils; Leslie's "Sir John Falstaff;" A. E. Chalon's "Autumn;" H. W. Pickersgill's "Monk at his Devotions;" Patten's "Love defending Beauty from the Assaults of Time;" Hart's "The Three Inventors of Printing," and "Hop-picking at Burnswood, Kent;" Millais's "Ophelia;" Armitage's "Hagar." Other pictures, not so familiar to us, but of which the local critics speak more or less favourably, are "The Dead Knight," by R. Dodd, whose unhappy history is not unknown to many of our readers; "The Last Fight of the Bards," by Norbury; "The Christmas Parcel," by W. H. Knight; "The First Sitting," by Sayers; "A Maiden's Reverie," E. Lauder; and "Mariana—a Boy singing to her," by the same artist; "The Ford," and "The Heath," two clever landscapes, by J. J. Hill; "Feeding Time," J. Sant; "Glendalough, County of Wicklow," by Rothwell, an unusual subject for this artist, if he be the same whom we have hitherto known only as a portrait-painter; "The Cottage Door," and "The Mountain Stream," by W. Underhill, a young artist, of whom we prophesied much two or three years since, and who seems to be rapidly fulfilling our expectations; "A Welch Wedding," "Mendicants," and "A Rustic Piper," by F. Underhill; "The Pride of the Morning," "Queen Bertha instructing her Children in Christianity," "Wild Flowers," and "Little Nora," by — Parris, have a strong leaning towards the Pre-Raffaelite school; "The Beau," by J. D. Winfield; "Andromeda," W. Gale; "Annie Laurie," by J. Z. Bell; "Evening," E. Osborn; &c. &c.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

THE annual general meeting of the subscribers to this excellent institution was held at the charitable Society's Rooms in Sackville Street, on Friday the 20th August. J. H. Mann, Esq., Vice-President in the chair, when the following report from the council was read:—

"The council in presenting this report, beg to congratulate the annual meeting on the success of the late anniversary; the subscriptions amounting to 642*l.* 8*s.*, including 50*l.* from his Royal Highness Prince Albert. Presided over by that distinguished nobleman, the Earl of Carlisle, attended by our President, and supported by the exertions of the Stewards the anniversary deserved its title of festival; while enabling the council to alleviate the misfortunes of many applicants with a more liberal hand, it yields to those who were fortunate enough to be present, cheerful recollections of a day marked by no common eloquence, wit and urbanity.

"That since the report to the last annual general meeting, 100*l.* stock, 3 per cent consuls, have been purchased at a cost of 96*l.* 15*s.*, in accordance with the laws.

"The following are the receipts for the year from June 30, 1851, to June 30, 1852:—

In Life Subscriptions and Donations.	£678	13	0
„ Annual Subscriptions . .	71	19	0
Dividends on Funded Stock . . .	427	16	3
„ on Jernegan Bequest. .	12	2	6
	£1190	10	9

"The funded property now consists—

In the 3½ per cent Annuities . .	£11,660	13	5
„ 3 per cent Consols	1,727	0	9
„ 3 per cent reduced, the Jernegan Bequest . .	404	6	8
	£13,792	0	10

"Relief has been distributed during the year since the last report to 52 cases, at the half yearly distributions of the funds of the institution, by sums amounting to 501*l.*; to nine urgent cases 230*l.*; and to one case on the Jernegan Bequest fund 12*l.*, making together 743*l.* The council have selected the following cases as particularly deserving of especial notice:—That of a painter of portraits and dead game, confined to his bed by paralysis, a 2nd donation 15*l.*; a landscape and historical painter in his 74th year, a 4th donation 15*l.*; an eminent portrait painter with total loss of the use of his limbs by paralysis and his mind affected, a 7th donation 20*l.*; since dead, and his widow relieved by a donation of 20*l.*; the widow of an architect, 15*l.*; a portrait painter in water-colours and chalks with a wife and three young children 20*l.*; a miniature and landscape painter nearly 72 years of age in great distress 25*l.*; an artist in portraiture in chalks and lithography, with nine children and his wife lying dead 40*l.*; a portrait painter and sculptor in his 75th year 20*l.*; an architect suffering from extreme bad health, with a wife and five young children, a 4th donation 12*l.*, from the Jernegan Bequest fund; a lithographic artist suffering from disease of the lungs, 30*l.*; the widow of an historical painter and medalist with eight children, 30*l.*; an aquatical engraver 30*l.*; an eminent landscape and portrait painter in his 77th year, reduced to extreme want, having lost every thing by an execution, 50*l.*

"The council are happy in announcing that the prospects for the next anniversary are flattering. The Earl Granville has kindly promised to preside; it is certainly most gratifying to observe, that the welfare of this institution finds promoters among our greatest encouragers of Art, and, especially, that the families whose mansions contain the noble collections, of which the country is justly proud, frequently afford to the institution presidents for its anniversaries. The council feel assured that a full and influential list of stewards will support the chair, when occupied by Lord Granville, and offer him that welcome which all lovers of the Fine Arts would wish to see given to one of a family so conspicuous for having enriched and delighted England with their splendid pictorial acquisitions."

Sir Charles Lock Eastlake, P.R.A., was re-elected President, and the following gentlemen were elected members of the council in lieu of the eight directors, who go out by rotation, viz., Sir Charles Barry, R.A.; Thomas S. Cafe, Esq.; Henry Wyndham Phillips, Esq.; E. W. Cooke, Esq.; A.R.A.; M. Digby Wyatt, Esq.; F. S. Cary, Esq.; Thomas M'Lean, Esq.; and Frank Dillon, Esq.

CHEMICAL GLEANINGS.

The Decolorising or Bleaching Effect of Charcoal.—Although so many of the Arts and manufactures are indebted to charcoal as a decolorising agent, the theory of its action is still involved in the greatest mystery. On this subject M. E. Filhol has recently been pursuing some curious investigations which lead him to consider with MM. Bussy and Payen that the decolorising effect of charcoal is purely physical. According to MM. Bussy and Payen many bodies—such as alumina, sulphuret of lead prepared by the moist process, and hydrate of lead—have all of them the property of decolorising liquids. M. Filhol, however, as well as the other chemists mentioned, considers the action which these oxides exercise on colouring matters in the preparation of lacs to be chemical; differing from that of charcoal. Berzelius nevertheless believed the decolorisation produced by charcoal and by metallic oxides to be all alike in kind. M. Filhol thinks he can satisfactorily demonstrate:—1, That charcoal is very far from being the only substance which has the property of decolorising liquids—sulphur, arsenic, and iron under certain conditions possessing this quality. 2, That the number of bodies endowed with this decolorising power is much greater than has hitherto been assumed; and that the property in question depends much more on the state of mechanical division than on chemical quality. 3, That a substance having great decolorising power for one liquid, may be devoid of this power for another liquid of a different kind: Thus bone-phosphate of lime obtained artificially scarcely decolorises sulphindigotate of soda, whilst it acts powerfully on tincture of litmus,—more powerfully even than animal charcoal itself. 4. That the decoloration is in the greater number of instances a purely physical quality; thus one and the same kind of colouring matter may be absorbed by metalloids, metals, acids, bases, salts, and organic substances; moreover it is easy by employing convenient solvents to get back out of the decolorising substances, the absorbed colouring matter.

Discovery of Platinum, Iridium, and Osmium, in California.—Many persons best qualified to offer an opinion have long ventured the hypothesis that platinum, iridium, osmium, and their associated metals in all probability existed combined or rather associated with gold in Australia and California—an hypothesis which, as far as concerns the latter, has recently been verified by *Dr. F. A. Genth,* who in the proceedings of the Philadelphia Academy of Natural Sciences, vi. 113, has made known the fact that grains of platinum have been observed amongst specimens of gold from the "*American fork,*" California, thirty miles distant from the city of Sacramento, and that iridosmine has been found in the same locality occurring in lead-coloured scales. A collection of white grains from California yielded, after the platinum was separated, six-sided scales of a colour between lead and tin white: these crystals Dr. Genth imagines to have been the combination of iridium with osmium, known as *sisserskite,* and composed of four equivalents of osmium united with one of iridium. The crystals in question when heated on platinum foil assumed iridescent colours; a quality also possessed by the Uralian ore of iridium,—and osmium, known to be *sisserskites;* hence this quality of iridescence under heat is suggested by Dr. Genth as distinctive of sisserskite from other ores of iridium and osmium. Large deposits also of molybdate of iron have recently been found near the city of Nevada, California, thus verifying the suppositions of mineralogists, that the mineral treasures of that imperfectly explored region would not be found to consist alone of gold.

Extensive Discovery of Plumbago in America.—A vein or rather bed of plumbago has been explored near St. John's, New Brunswick, near the new suspension bridge over St. John's river. In quantity it may be pronounced inexhaustible, and is the largest known deposition of plumbago in the world. Regarded as a mass, this deposition of graphite is not of very good quality, but small portions exist quite pure, and admirably adapted for the manufacture of pencils, to which branch of industry it has already been applied.

A Miracle of the Middle Ages Explained.—The illustrious microscopist Ehrenberg some time since published an elaborate treatise on the generation of a certain fungus named by him the *Monas prodigiosa,* which being of a blood-red colour, and covering in a short time as it frequently did articles of food, gave rise to the opinion of witchcraft, and led to judicial inquiry, torture, and often capital punishment. The phenomenon has been chiefly noticed as regards bread, pastry, consecrated wafers, &c., but occasionally other substances. A remarkable phenomena of this kind recently came under the notice of M. Montagne, who has made it the subject of a communication to the Paris Academy of Sciences. "I had already some knowledge of the phenomenon," remarks M. Montagne, "from two memoirs which have treated of it specially, but had never witnessed it previously. Moreover the phenomenon is so rare, that I am not aware of its ever having been mentioned in this country. I am speaking of the development of a parasite, either animal or vegetable, which under certain circumstances attacks alimentary substances, especially pastry, communicating to them a bright red colour resembling arterial blood. On the 14th of July last I was at the Chateau du Porquet, near Rouen, with M. Aug. Le Prévost: every body knows that for about ten days at that time, the temperature had been exceedingly high. The servants, much astonished at what they saw, brought us half a fowl, roasted the previous evening, which was literally covered with a gelatinous layer of a very intense carmine red, and only of a bright rose colour where the layer was thinner. A cut melon also presented some traces of it. Some cooked cauliflower which had been thrown away and which I did not see, also, according to the people of the house, presented the same appearance. Lastly, three days afterwards the leg of a fowl was also attacked by the same production." M. Montagne having examined this curious parasite by the microscope readily determined its identity with the production already described by M. Ehrenberg, but has hitherto been unable to determine whether it be an animalcule (*Monas prodigiosa*) as M. Ehrenberg thinks, or a fungus (*Zoogalactina imetropha*), as is the opinion of M. Sette:—but thus much is certain, that the individuals composing it are so exceedingly small that their diameter is not more than $\frac{1}{700}$th of a millimètre, requiring a magnifying power of at least 800 diameters to examine them satisfactorily. M. P. Col, a chemist of Padua, has turned this parasite to account in the dyeing of silk.

M. Boussingault's Method of Extracting Oxygen from Atmospheric Air.—Seeing that four-fifths of our atmosphere are composed of nitrogen, although the active qualities of the atmosphere reside in the remaining one-fifth of oxygen, it is not a little surprising that no means have been devised for extracting the oxygen and using it in a pure form, rather than bringing into requisition the cumbrous volume of an equivalent amount of atmospheric air. Several substances having the power of absorbing oxygen under particular circumstances, and evolving it under others, are known to chemists. Mercury is pre-eminent as to celebrity in this respect, on account of its having been the original substance employed by Lavoisier in his celebrated experiment, whereby the foundation hypothesis of the theory of phlogiston was annihilated; and which experiment consisted, as most of our readers are aware, in firstly heating mercury at a certain temperature, whereby oxygen gas was absorbed and weight acquired, proving an acquisition of something (oxygen), not a loss, as the advocates of phlogiston assumed; secondly, in the application of a still more powerful heat, by which oxygen in the state of gas became eliminated.

Were it possible to apply this principle of oxygen-extraction on the large scale, it is evident some other material than mercury must be sought, and baryta has been determined as the most eligible by M. Boussingault. This earth has the property of absorbing oxygen at a degree of temperature coincident with the tint of cherry redness, but of giving it out on raising the temperature still higher. The apparatus, devised by M. Boussingault, for giving practical effect to this double property of baryta may be simply described as an earthenware tube, supplied with two stop-cock communications at one extremity, and a single one at the other. Of these communications, one is intended to afford admission to a current of atmospheric air, the second to enable aspiration to be effected, and the third for the purpose of affording passage (the other two being closed) of the liberated oxygen to a gasometer. Certain practical difficulties at first presented themselves to M. Boussingault in carrying his beautiful notion into effect; but, by modifying the arrangement slightly, he at length completely succeeded; and we shall probably soon hear that oxygen gas, instead of atmospheric air, is used for various purposes in the arts, to which, on account of the difficulty of preparing it in sufficient quantities, this gas could not formerly be applied. M. Boussingault has calculated that from 5000 to 6000 gallons of this gas can be prepared by his apparatus in the course of four-and-twenty hours, from eight or nine cwt. of baryta.

Strontia in the Well-Waters of Bristol.—Messrs. William and Thornton John Herapath have lately demonstrated the existence of strontia in the well-waters of Bristol; their attention having been first directed to the subject in consequence of the discovery of a small quantity of sulphate of strontia in the crust which had formed in the interior of a pipe connected with the Royal Infirmary. This discovery led to an investigation of the Bristol well-waters in general, and with the result of demonstrating that sulphate of strontia, to a varying extent, occurs in the well-waters from most parts of the city, especially those from the neighbourhood of Cotham, Kingsdown, and West Clifton, as well as on the opposite side of the city at Pyle Hill; but the waters containing the largest amount of strontia are obtained from Cotham, on the edge of the lias, and at its junction with the red sandstone.

HAMILTON PALACE, LANARKSHIRE.

The late Duke of Hamilton was one of the most distinguished patrons of Art of his day; having lived much upon the Continent, especially in Italy, a taste for Art was formed which led him to resolve upon rivalling the princely palaces of the Italian nobles, both in respect of their architectural splendour and the treasures of Art which they contain. The duke in a great measure succeeded in the completion of a palace which in extent and magnificence ranks in the first class, and which has for many years involved a large outlay, affording employment to a numerous body of native artists and artisans. The architectural works at Hamilton were directed for a period of years by Mr. Hamilton, an architect of Glasgow, a gentleman of much talent and originality. Since his death Mr. Boyce, an architect of some local reputation, has been employed, and has, we believe, directed the erection of the mausoleum in which the duke now rests, and which is unquestionably one of the most magnificent of modern architectural works of this character.

The palace is chiefly remarkable for the architectural splendour of its interior: externally it is somewhat heavy, nor does the Corinthian portico, although of proportions deserving of praise, add much to the general effect or relieve a certain monotony of outline that distinguishes the entire building. Within it, however, there is a hall with a black marble staircase, and a loggia leading to state apartments, which form a superb series of architectural effects. The staircase, especially, with its wide steps and balustrades of the finest black marble brilliantly polished, its gigantic Atlantes of bronze supporting the landing, may be pronounced unrivalled in magnificence.

The palace contains a gallery, a gorgeous apartment called the Tribune, and a suite of public apartments quite equal in splendour to the finest palaces in Italy, with the exception of the ceilings which cannot boast of frescoes, but depend for effect upon the work of the mere decorator. Our nobles have not yet learned to employ artists to paint their palaces; not even the late Duke of Hamilton, in many respects an enlightened encourager of the Fine Arts, understood a principle to which the schools of Art in Italy, Germany, and France, still owe so much of their character, elevation, and encouragement. As at Windsor so at Hamilton we have enough and to spare of the upholsterer and house painter, but little of the artist lending his aid to complete the architect's work.

We have only left ourselves space to mention a few of the treasures of Art which Hamilton contains: amongst the most remarkable are a "Circumcision," by Luca Signorelli, one of the finest works of that extraordinary genius; an altar-piece by Girolamo de Libri, a picture of the highest order of merit; a "Deposition," by N. Poussin, one of his noblest works; "The Laughing Boy," by Leonardo da Vinci; a small and admirable specimen of that rare artist Antonio di Messina; and many other equally important examples of the principal artists of Italy, Spain, Flanders, and France. The majority of these were purchased by the late duke. He inherited a few pictures, amongst which were the well-known "Daniel in the Lions' Den," by Rubens; and some admirable portraits of his ancestors by Vandyke. In sculpture, Hamilton Palace contains a fine antique duplicate of the Venus of the Capitol, and bronze casts of the Laocoon, Apollo Belvidere, the Combatant, &c., all cast from moulds made from the originals. His grace was also a purchaser of illuminated MSS., of which there are exquisite specimens in the palace; one is unique, being a MS. of Dante, illuminated by an early Italian artist. Besides these treasures, the duke was so fortunate as to procure precious specimens of gold and silver work of jewellery by the greatest artists, rare marbles, fine *pietra duras*, and rich examples of the Art-manufactures of every country in which Art has flourished; in a word, Hamilton Palace is a museum filled with many of the finest works of Art in the world. The late duke showed the whole of these treasures to Dr. Waagen of Berlin, who was presented to his grace by Mr. C. H. Wilson, and from his pen we anticipate an account of Hamilton and its works of Art.

The newspapers have given full details of the obsequies of the late duke, and of his burial in the unequalled mausoleum, in a sarcophagus of basalt, imported from Egypt, and presented to the late duke by Mr. W. R. Hamilton. We trust that we may express a hope that like his compeers in England, the present Duke of Hamilton will make his collection accessible to the public in a liberal manner.

ART IN CONTINENTAL STATES.

Paris.—There is still a great dearth of artistic news here; the artists, with the exception of those who are engaged in decorating the great national edifices, Hôtel de Ville, churches, Tuileries, &c., are in the country; no doubt the bad weather and the severe equinoctial gales will soon bring them back to Paris. The few that remain have expressed great pleasure at the announcement of the Dublin Exhibition next year, and we have no doubt a fair sample will be seen there of the modern French school of painting: some of the first-rate artists will not show, indeed this is not to be expected, as they never exhibit even in Paris. Our correspondent has been named agent to the Exhibition, and we are tolerably certain that, by his extensive knowledge of French Art and French artists, a good collection will be formed; it will be instructive to compare it with that sent from England. The French painters are also contributing largely to the New York Exhibition.—The plaster modellers of the Musée National are busy moulding the large Egyptian Sphynx, as well as several fine Greek, Roman, and French statues destined for the Crystal Palace at Sydenham.—The usual annual importation of paintings, drawings, and sculpture from Rome has been exhibited, amongst which we remarked two fine landscapes of great merit, the rest much below mediocrity. The prizes for painting, sculpture, and engraving have also been adjudged; in painting, the subject was "The Raising of Jairus's Daughter;" the competition was very feeble, no first prize having been awarded. The subject for sculpture was "Philoctetes in the Isle of Lemnos," the first prize was given to M. E. Lepère; but there was little among the whole of the works submitted above "respectability." The architecture was as usual of a very superior order. The subject for the architectural prize was a gymnasium, comprising a stadium, a hippodrome, basins for maritime exhibitions and for swimming, porticos for gymnastics, horsemanship, and every other apartment necessary for the same, ornamented with fountains, gardens, porticos, &c. The drawings sent in were very excellent; the first prize was given to M. Paul Renè Lèon Ginain, pupil of M. Lebas.—The "Révue des Beaux Arts," has devoted an elaborate article to the Irish Exhibition.—A long and tedious operation is just concluded at the direction of Fine Arts, by which all the paintings, sculpture, &c., now lying in the warehouses of the Louvre have received a destination, and are to be distributed amongst the public edifices of the provinces, churches, prefectures, guildhalls, schools, &c.

The following list of monuments erected to great men in France since 1845, may prove interesting; some have been executed by the order of government, others by individual subscriptions. Abbeville, statue of Le Sueur; Aix, bust of Cuvier; Les Andelys, statue of N. Poussin; Amiens, statue of Du Cange; Auxerre, statue in bronze of Fourrier; Bar-le-Duc, statue of Dr. Champion; Bourges, statue of Cujas; Besançon, busts of C. Nodier and of Prudhon; Bourbon Lancy, statue of D'Aligre; Havre, statues of Bernardin de St. Pierre and Casimir Delavigne; Langres, statue of Diderot; Lyons, statues of Jacquart, Cleberger, and Napoleon; Mende, statue of Chaptal; Miramont, statue of M. de Martignac; Montbard, statue of Buffon; Montdidier, statue of Parmentier; Pau, statue of Henry IV.; Pithiviers, bust of Poisson; Perigeux, statue of Montaigne; Rouen, statue of Boieldieu: Strasbourg, statue of Guttenberg; Tours, statue of Réné Descartes; Versailles, statue of L'Abbé de L'Epée; Falaise, statue of William the Conqueror; Paris, statues of Baron Larrey and Napoleon; Bar Sur Aulee, statue of Marshal Oudinot; Beauvais, statue of Jean Hachette; as well as several others in public gardens, &c.

A quantity of sculptures and antique marbles, discovered in Africa by French *savans*, have been purchased by the direction of the Louvre, sorted and placed in their respective localities. — A colossal head, three feet high, has been discovered at Carthage: it represents Juno, the protecting goddess of that town.—It is said the arcades of the Rue de Rivoli will be continued as far as the Colonnade du Louvre.—A Gallo-Roman burial-ground has been discovered at Fécamp, which proves the existence of this town at the time of the Roman domination. This burial-place has been explored by the Abbé Cochet; it was situated at the place called in the country "Queue du Renard," on the route from Havre to Dieppe, which was made on the ancient one called *Vicus Archensis* in mediæval maps. In a space of ninety feet by thirty-six in breadth, have been found ninety-seven graves, containing 267 vases of earth and of glass. These sepulchres were divided into quarters by means of walls chiefly of silex: most of them contained only one urn, but the rich ones five, six, and eight vases. Cups, tazzi, plates, glass of various forms have been found, some in that material called "Samos earth;" on several, names can be deciphered, viz.: Macrinus; O. Severi, Vero (N) Issa; Orbimi, Burdivi. The most interesting is a small pot, reddish in colour, covered with black varnish, in the Etruscan style, and ornamented. The two most curious pieces are of glass manufacture; a cup of coloured glass, light blue, resembling a modern finger-glass; and a large hexagonal urn, of extraordinary thickness, about fifteen inches high by seven wide; this last is looked upon as the finest antique glass urn ever discovered in Normandy. Amongst the metal articles, a bronze Roman fibula, found in an urn with a looking-glass, round, and as well polished and as brilliant as if newly made. The metal seems to contain a considerable quantity of silver. The last discovery was the skeleton of a child six years old, buried sitting; at the side of its head was a plate, a pitcher, and a small pot, no doubt they once contained provisions for its final journey.

Antwerp.—M. Darlet, to whom the cathedral is indebted for its magnificent stalls, is executing an extensive work of wood-carving for a Salle à Manger in the mansion of M. de Prêt in the Place de Meir. The entire apartment will be in carved oak, richly adorned with panelling of suitable emblems, the cornice filled with exquisite consoles and groups of fruit in high relief. The chairs are of the same material, and correspond in style with the rest. The chimney-piece is of statuary marble, with two figures of great elegance

. COOPER. A.R.A. PAINTER.

. GODFREY [illegible]

THE FARM-YARD.

FROM [illegible] RE IN THE VERNON [illegible]

nearly life size on it, representing fowling and fishing.

BRUSSELS.—The tympanum of the portico of the Théâtre Royal is to be filled with a fresco painting, in subject analogous to the Drama, by M. Portaels, who has already decorated in a similar manner the portico of the church of St. Jacques, Caudenberg, with religious emblems.

BOLOGNA.—An opportunity now offers for the British artist to enter the lists of competition with those of the continent; the Bologna Academy of Arts having proposed a series of prizes for works in painting, sculpture, and drawing, open to artists of all nations. The subject for an oil picture is "Saul terrified by the Ghost of Samuel," as described in Alfieri's tragedy of "Saul;" for sculpture, "St. Theresa fainting in the arms of the Angels." The Academy gold medal, valued at about 35*l.*, will be awarded for these works respectively. The subject for a drawing is from Dante's "Inferno," "Charon putting the Souls to Flight;" and for architectural perspective, "A large Square, rendered irregular and picturesque by the introduction of edifices of various ages, both new and in a state of decay; the foreground to be occupied by a portion of a façade of a fine palatial residence in the pointed arch style of the thirteenth century." The works must be sent in by the 30th of June, 1853.

THE VERNON GALLERY.

THE FARM-YARD.

. S. Cooper, A.R.A., Painter. J. Godfrey, Engraver.
Size of the Picture, 4 ft. 4 in. by 3 ft. 1½ in.

THERE is little need to expatiate on the merits of Mr. Cooper as a cattle painter, to those who are familiar with modern English pictures, for in his peculiar walk he stands unrivalled; and certainly he has never been surpassed, rarely if at all equalled, by any artist since the days of Cuyp, Potter, and Berghem.

This picture, as well as the other by him in the Vernon Collection, is a comparatively early example of his pencil, full of truth and fine appreciation of the picturesque in nature, but exhibiting less of that brilliant colouring which his later works show. The farm-yard here represented is one, we believe, situated in the valley of the Stour, near Canterbury, the place of the artist's birth, and from which many of his earliest sketches were taken; the country round about, especially in the valley, is very rich grass-land, and as extensive herds of cattle are always grazing upon it, the painter could scarcely find a more suitable or diversified studio. The building which in Mr. Cooper's picture appears as the farm-house, seems at one time to have been honoured with more dignified occupants; there are parts of it that look like the remains of some antiquated mansion; by its side stands a magnificent oak tree, as its form indicates, which the artist has touched in with great freedom and delicacy of pencilling; it is one of those noble specimens that we so frequently see in the south of England shadowing our cottages and homesteads, and adding to the quiet beauty of our landscapes by its rich and abundant foliage.

The farm-yard is occupied by a sprinkling of "stock," and of other domesticated animals, its ordinary tenants; there are just so many as to give the picture an abundance of living forms without overcrowding it, and the variety affords the painter scope to exhibit his skill in animal portraiture; a fine bull, and some half-dozen cows most carefully drawn, a few sheep, a goat and her kids, the cob-horse on which, probably, his owner jogs to market, chickens and ducks; while a couple of young pigs are thrusting their heads through the palings to reach their trough, and the mastiff in front of his kennel appears to regard the whole scene with much complacency, as if he were the natural guardian of all the creatures around him. The dairy-maid, busy with her utensils, and her juvenile attendant, are the only types of humanity presented to our notice.

Every part of this truly pleasing picture is painted with great care; it is a work in which infinite pains have been taken to render it perfect throughout; the colouring is sober, but highly luminous and transparent.

MINOR TOPICS OF THE MONTH.

NEW NATIONAL GALLERY. — The present government, if we are to credit the statements put forth from quarters that are not likely to mislead, are setting about this important undertaking in a spirit of earnest wisdom. It is currently reported that instructions have been forwarded from the authorities at home to our ministers and consuls abroad, where picture-galleries of any repute exist, directing that plans and details of their several galleries, their arrangement, and mode of lighting, be obtained and forwarded to England, for the better guidance of those who will have to decide upon the matter. The experience of the past satisfactorily shows the necessity of such an application, that we may not hereafter have to lament the waste of a large outlay upon a useless and unworthy edifice. In this country, unfortunately, everything seems to be subordinate to external appearance; while even this is, too generally, but little creditable to our national taste. The suitableness of a building for its especial purpose, is often the last thing which our architects take into consideration—and hence, when completed, it is satisfactory to none. The peculiarities of our atmosphere and climate render the erection of a really fit and *useful* national picture-gallery a matter requiring much thoughtful study: paintings must be placed where they may *live*, as well as be seen; pure air, light, and freedom from damp, are essential to their existence; convenience of inspection and of study are necessary to the public. The external beauty of the building should not be neglected, but it is the last thing to be sought after.

ENGRAVERS AND THE ROYAL ACADEMY. — There are rumours abroad that some of the principal engravers are actively bestirring themselves to obtain a remission of the decree which, from the earliest foundation of the Royal Academy, has rejected them from a seat among the dignitaries of that assembly: and we hear also that their endeavours have the hearty good will and cordial co-operation of many of its most distinguished members, including the President, Sir Edwin Landseer, Sir J. W. Gordon, Messrs. Leslie, Gibson, Roberts, Stanfield, Cockerell, and others. It is necessary before any alteration be made in the established rules of the Institution, that the Queen, as its head, should give her sanction to the proposed change: a petition, therefore, has been prepared and signed by Messrs. Burnet and Doo, the late Mr. W. Finden, Messrs. Goodall, Pye, Robinson, and Watt praying her Majesty to give her assent to any proposal the Academy may think fit to make, to entitle engravers to full membership; and we are sure if the question has only to be decided by royal concession it will speedily be settled. It is high time the engravers were relieved from the degraded position to which they have ever been subjected as regards the Royal Academy, of being nominally associated with it, but virtually unrecognised by it.

THE DUBLIN INDUSTRIAL EXHIBITION.—Lord Naas, the Chief Secretary for Ireland, has written to Mr. Roney, the secretary of the Exhibition, to state that he will be prepared to submit to parliament, early in the ensuing session, a Bill to extend the provisions of the Designs Act of 1850, and to give protection from piracy to persons exhibiting new inventions in the proposed Industrial Exhibition. The bill will be similar in its provisions to the Designs Act of 14 Vic., c. 8. Messrs. Young and Co., of Edinburgh, have contracted to erect the iron-work of the building; and Mr. Dargan, whose liberality first gave the undertaking a sure foundation, has offered still further pecuniary assistance, to the amount of 10,000*l.*, if so much be required. Mr. Roney has very recently visited Brussels, for the purpose of inviting the co-operation of the Belgian government in the proposed exhibition, who in the most prompt manner responded to the call; a committee was at once formed to aid in furtherance of the objects, composed of M. C. de Bronckere, the Burgomaster, MM. Cappelmans, Verreyt, Fortamps, Jones, W. Geefs, the sculptor, and A. Navez, President of the Academy. Among the manufacturers of Belgium, the proposition to exhibit has been received with alacrity, and the leading artists of the country, MM. Wappers, Dyckmans, H. Leys, Navez, Verboeckhoven, Madou, Eckhout, and others, have promised to send pictures.

PYNE'S LAKE SCENERY.—One of the most beautiful and interesting works connected with English landscape scenery will shortly make its appearance from the house of Mr. Agnew, the publisher, of Manchester. This is a series of lithographs by Mr. Gauci, made from drawings sketched amid the lakes of Cumberland and Westmoreland by Mr. J. B. Pyne, who was expressly commissioned by Mr. Agnew to execute them. Several months ago we announced the projection of this work, and intimated our assurance of its being carried out in a manner most creditable to all parties engaged upon it. An inspection of a few of the prints recently submitted to us by the publisher fully justifies the opinion we then entertained; the magnificent scenery of our lake districts was never more truthfully and forcibly brought before us by the pencil than in these views, which are most judiciously selected, and treated with infinite variety of effect—in sunshine and storm, spring-time and summer, autumn and winter. Universal as travelling now is, we believe that few individuals, in comparison with the large number of tourists, are acquainted with the exceeding beauty of the localities Mr. Pyne has depicted; if they chanced to lie on the other side of the Channel, they would unquestionably attract a crowd of visitors, but being in England, they receive but little attention; and yet neither the Rhine, nor the Moselle, and but few of the lower parts of Switzerland, can surpass them in quiet loveliness, while there are some passages of mountain scenery to which the epithet "grand" may fitly be applied: perhaps, however, the lakes of the north will be better appreciated when the world has made acquaintance with Mr. Pyne's representations of them. We may add, to show Mr. Agnew's anxiety to produce the work in a worthy manner, that he called to show us the prints on his way home from Milan, whither he had journeyed to submit them to Mr. Pyne, (who is staying there for a short time) to receive from the artist any suggestions he might think necessary, prior to the lithographic stones being fairly and finally in the press.

THE ARCHITECTURAL ASSOCIATION.—This young and energetic society held its opening *conversazione* on the 1st of last month, at Lyon's Inn Hall. There was a large attendance, including some of the leading members of the profession. The report showed a very satisfactory condition of the society, alluded to the numerous interesting discussions which had been held, and to the success of the Architectural Exhibition—the merit of originating which was due to the association. Mr. Kerr, in moving the adoption of the report, alluded to the causes which retarded the extensive employment of architects in the duties of their profession; ascribed the chief reason to a want of confidence in their abilities, which they should remove by a system of education having some due relation to the magnitude of the study itself, and also alluded to the injustice practised in competitions. Mr. Edmeston, the vice-president, in the chair, read a good address, in which he looked forward hopefully to the future condition of architecture. Several gentlemen were then, in turn, called upon to express their opinions. Mr. Tite said that, with all the disadvantages of the student at present, they were by no means what he called to mind. However the position of the architect in England now, was very different to that of his professional brother in Germany, to whom was consigned with full confidence every detail of the building, even to the selection of subjects for pictures, where provided for. Mr. Edward Hall contended that the present condition of the art was due to the ignorance of the public rather than to architects. He believed that the efforts now making in cognate branches—in which the merit of asserting correct principles should be claimed by the profession, and by the association itself, as in the case of the Exhibition—would do much to modify the perverted taste of the public. He alluded to the amount of

gratuitous work which an architect was called upon to do, and by which he often became the largest contributor to the building fund; and concluded with some remarks on the extensive range of the architect's pursuit, and the social and moral results of cultivation of taste. Mr. Billings urged an alteration in the present system of professional charges, which Mr. Tite contended should be adhered to. On the whole, this association promises to effect very beneficial results in Art; and we should be glad to see certain older societies equally active.

The Art-Union of London.—The council of this institution, with the laudable desire of rendering due homage to the memory of the late Duke of Wellington, have offered the sum of 150*l.* for a bas-relief, illustrative of some event in his military life, but not treated allegorically. The council, and we think very properly, reserve to themselves the right of withholding the premium, if a work of sufficient merit be not submitted: but we apprehend there is little fear of this being the case, for surely the competition for such an object, leaving the pecuniary reward out of the question, will not be limited to the tyros of the profession: it is honour enough to labour in so worthy a cause.

School of Practical Art. — Professor Semper the distinguished architect and ornamental decorator of Berlin, but resident in London the last two or three years, has been appointed Professor of Ornamental Metal Work in this Institution; and Mr. Octavius Hudson, a pupil of the School of Design, has been nominated to the Professorship of Ornamental Art as applied to woven fabrics of all kinds, and to paper-staining. The department of Practical Art is thus beginning to assume a position commensurate with its importance and its presumed utility.

Copyright in America.—A matter of considerable importance in connexion with the print-trade has recently come under our notice. Publishers in London have hitherto entertained the idea that the name of an American printseller attached to all plates published in England secured the copyright in America; but this does not appear to be the case, as we learn by an extract from a letter received by a house here from their correspondents in the United States, who write thus:—"We beg to set you right in respect to any facility of copyright to be gained by putting ————'s name on your prints. The advantage is all on our side, being citizens; and only imaginary with them, since copyrights are not by our laws secured to foreigners, not citizens." The printseller to whom reference is here made is, we believe, a foreigner established in America, and therefore not legally entitled to the rights of citizenship.

Naval Ornamental Architecture.—Decorative Art is penetrating wherever it may be made available: we see it in our daily walks, it adds to the pleasures of our fire-side enjoyments, it is becoming familiar to the sailor whose "home is on the deep." We were invited the other day to inspect an elegant vessel, of about six hundred tons burden, prior to her sailing from the London Docks for Hobart Town. This ship, called the "Derwentwater," was built at Sunderland for her owners, Messrs. Richardson, Brothers, & Co., of London, and although our judgment in the matters of her build may pass for nothing among naval men, we certainly must pronounce her to be a beautiful piece of marine architecture; of the ornamental portions of the vessel we are better able to form an opinion. At her stern is a carved and gilded representation of the forester, stag, and dogs, copied from Landseer's "Bolton Abbey," and on each side of this are foliage ornaments: the *coves* are supported by bracket heads of the Earl of Derwentwater, memorable in the history of Scottish rebellion, after whom the ship is named, of his Countess, and of Wordsworth and Southey: why the whole of these worthies are placed in companionship we know not, but so it is. In the centre are the Derwentwater arms, supported on each side by the crest of the owners. The figure-head is a well-executed full-length representation of the Countess, bearing on her wrist a hooded falcon: the head-board is decorated with a scroll bearing the ship's name in rich ornamented letters, and the trail-board below the figure exhibits a fanciful running floriated pattern. The whole of the exterior carvings are by Mr. R. Hall, of Rotherhithe. On reaching the quarterdeck we were attracted to the front of the poop by the emblazoned arms of the Earl. The whole of the front is of solid wainscot, enriched with carving in the perpendicular Gothic style, from the designs of Mr. E. Ellis, architect: the interior, forming the saloon with cabins at the sides is also of wainscot, with carved Gothic pannels, the lower ones ornamented with shields of the Derwentwater arms, executed by the Wood-carving Company. The ceiling of the saloon is ribbed across with mouldings enriched in the centres with gilded carved crosses. The lamps, furniture, swinging trays, &c. are all in corresponding style. We must compliment the owners of this elegant vessel on the taste they have displayed in fitting her up; it is evident no expence has been spared to adorn her, while the comfort and accommodation of the passengers have not been unattended to: we wish the latter a pleasant and prosperous voyage in the "good ship Derwentwater."

Colours used by Rubens. — About three months since, the Académie des Beaux Arts at Paris applied to the Académie des Sciences, to permit M. Chevreul to form one of a commission appointed by the former academy, to examine the merits of a communication from M. Regnier on the above subject. On instituting an inquiry relative to this communication, we found that so long since as 1847, M. Regnier published at Ghent a brochure on this subject, from which we have extracted the following particulars. A careful examination of the pictures painted by Rubens, has led M. Regnier to ascertain that the colours used by that eminent painter, were white lead, yellow ochre, madder-lake, ultramarine blue, and bitumen, assisted in some parts by a clear and opaque yellow, vermilion, and black; the clear yellow being a compound of oxide of lead with oxide of antimony, called Naples or antimony yellow. The first five colours were used by Rubens to produce all the tones and shades contained in his paintings, except in a few cases in which the other three substances were introduced, but only in some parts of the draperies, fruits, and flowers; these three colours being employed to freshen and deepen the tones and shades produced by the former colours. From the transparency observable both in the dark as well as in the light parts of Rubens's paintings, M. Regnier is of opinion, that some preparation must have been mixed with the colours previously to their use. This preparation he terms "drying paste," and he is of opinion that it was composed of five parts of a drying oil, and one part of mastic, to which, whilst still warm, five parts of white wax were added, the whole having been heated carefully to the boiling point, then removed from the fire, and set aside to cool. The drying oil employed in the preparation of the paste, was made, according to M. Regnier, by adding one part of litharge to two parts of linseed or some other oil, heating the mixture in a sandbath, carefully avoiding to raise it to a boiling temperature, and stirring the whole well until the combination of the oil and the litharge took place. "Without some drying paste of this kind it is impossible," says M. Regnier, "to obtain such beauty and transparence as are exhibited in pictures painted by Rubens." This paste only was employed in preparing the bitumen for use, whilst in the preparation of the other colours the pure oil was used mixed with about one fourth of the drying paste.

Ultramarine.—M. Guimet, the discoverer of artificial ultramarine, (to whom a council medal was awarded in the section of chemistry at the late Exhibition,) recommends the employment of the following simple method of testing the value of different samples of ultramarine. He states that it is useless to attempt to judge of the value of this article by its appearance, as what seems to be the deepest colour, is often found to be the least effective in colouring. Having selected a very white and fine substance, such as oxide of zinc, white lead, whiting, &c., he weighs out say two grains of each sample of ultramarine to be tried, and intimately mixes each with three times its weight of the white powder selected. The sample which now exhibits the deepest blue colour is the best. The *relative* values of the different samples may be known, by ascertaining the additional proportion of the white powder which the darkest sample will bear, in order to bring it to the same tint as that given by any other sample. The colouring quality of ultramarine appears to bear a relation to its degree of fineness. The finer the ultramarine, the better is it suited for painting calico-painting, the *azurage* or blueing of papers, and other purposes to which it is now successfully applied in the Arts and Manufactures.

Wellington Testimonials.—Various are the propositions, started and under consideration, to testify a nation's remembrance of the illustrious warrior whom we have so recently lost; one idea, however, has crossed our mind, which we have not hitherto seen suggested, and which might not unworthily form a portion of a more general plan, if not in itself sufficiently important. A gallery of pictures commemorative of some of the great incidents of the life of Wellington would not be an unsuitable offering to his memory; many such works are already in existence, and might, we should think, be collected without any vast expenditure, if a little trouble were taken to ascertain their whereabouts. We saw, for instance, the other day, at the rooms of Mr. White, of Maddox-street, Burnet's picture of "Wellington Writing his Dispatches," and a very excellent picture it is; the subject is well known by the engraving from the same hand. Others of a military character might readily be found, as well as some connected with his career as a statesman, or illustrating those events of his life at home which form no unimportant portion of his history. To render such a gallery complete, commissions might be given to a dozen or so of our best historical painters, to furnish each a picture of some incident not hitherto illustrated; not a mere scene of bloodshed, for we are no admirers of battle-pieces, and have no desire to see emulated the war-galleries of Versailles; there are abundant episodes, as it were, in his campaigns abroad, and in his life at home, which might serve such a purpose without immortalising upon canvas the horrors of the field of war. The destination of such a series of paintings would be a matter of some consideration, but in the event of a new National Gallery being erected, one room might probably be spared for their reception, to be called the "Wellington Room;" the public would then constantly have free admission to it. Our remarks are only suggestive, they may, nevertheless, be worth a thought to those who are planning testimonials.

The Crystal Palace, that once graced Hyde Park, has now been removed to Sydenham, and so rapidly has the work of removal been carried on latterly as to excite astonishment in visitors, who have visited at intervals the spot where it formerly stood. Towards Kensington the ground has been entirely cleared, and the surface dug and levelled preparatory to the sowing of grass seed, so that next year we may expect to see this portion of the Park resume its original appearance. Two of the three large trees which were for so long a time enclosed in the transept, seem in a perfectly healthy state, although many of the branches have a cropped appearance which was not noticeable before. The younger and smaller trees have suffered more, and the row on the south side of the building outside, reaching from the transept, towards the Kensington end, have nearly all died. Towards the end of the present month all fragments of "the World's Great Show" will probably be removed from the Park.

Gallery of Illustration.—The pictures of the Wellington Campaigns have excited more than usual attention of late owing to the addition of two pictures of exceeding interest, depicting most truthfully the last local scenes of the Duke's life. Walmer Castle, where he breathed his last forms the subject of one picture, and is most excellently depicted, showing not only the building itself, but its position on the coast, and

the character of the scenery towards Deal with great faithfulness. The interior of the Duke's private chamber in which he died, is a truthful representation of a simple room strikingly characteristic of the unpretending habits of its illustrious occupant. There is a melancholy interest at the present moment in thus terminating the vivid series of pictures of military glory exhibited at this gallery, and the entire simplicity of treatment adopted by the artists for the two concluding scenes is in the best taste, and in full accordance with the truest propriety.

The Royal Panopticon in Leicester Square, is now rapidly approaching completion, and is expected to open about next Easter. The interior of the building is very striking, and has been designed in strict keeping with the Eastern character of the architecture adopted. The enormous dome which covers the great hall is elaborately enriched with raised ornaments in the style of the Alhambra, which are coloured and gilt in accordance with the prevailing taste of such decorations. One of the largest organs is in process of erection by Messrs. Hill, and a gigantic lens 26 inches in diameter has been made for the optical diorama. An electrical machine, also the largest ever made, the glass plate being ten feet in diameter, will aid to solve many scientific problems yet unsettled. It is intended that similar good results should be attained by the enlarged scale on which the institution proposes to work. The machinery throughout will be very perfect, and as full access will be allowed to it at all times, it will be a new and interesting feature to many visitors, particularly London residents.

Ocean Penny Postage.—All who have relatives or friends on the other side of the Atlantic, and indeed all who desire the comfort and happiness of their fellow-creatures, will feel much interested in the endeavours which are being used to obtain an Ocean Penny Postage: for when it is realised, how much more closely will the ends of the earth be knit together. Public opinion, and public feeling, are taking rapid strides towards rendering such a boon a *necessity*; for as each emigrant ship starts from our shores, the number of the interested is increased. Still there is much to do before it can be realised, and funds are required for the movement, therefore it is determined that an Ocean Penny Postage Bazaar shall be held next year. We thus desire to give publicity to the proposal, feeling assured that many will like to assist in the needful preparations. All particulars can be obtained from Mr. Edmund Fry, 35, Broad-street Buildings.

Monumental Sculpture.—Public memorials to departed wealth multiply fast, and it were much to be desired that the majority of them were better in conception and execution than they are. That this may be fully felt it is only necessary to look into public cemeteries, where with a few modest monuments we find a large proportion of extravagant and inapplicable works. The latter are not inferior because of deficiency of means for their erection; funds have been ample, but the money has been misapplied in the execution of some very inappropriate design which does not exalt the memory of him who sleeps beneath. This arises in a great measure from employing the masons and tombstone workers, who are in some way connected with cemeteries, or who at least reside upon the spot. The result is that places of interment are filled with monuments in the worst possible taste. With respect to subscription monuments this is another evil of which the legitimate sculptor complains loudly, and with justice. The commissions for many of these monuments being erected by subscription, are ostensibly open to competition. But in nine cases out of ten, it is predetermined that some obscure friend of some one of the subscribers shall execute the work; and in order to secure the commission, the patron subscriber procures his own nomination to the committee. Confiding in the good faith of what is considered a fair dealing committee, the deluded sculptors exert themselves and produce designs of superior merit, but on the day of election these are all set aside and the miserable production of a person without experience and talent is selected. These committees have the right of appointing whom they please, but they defraud the competing sculptor when they invite his competition. Instances of this kind have recently come to our knowledge, but we shall speak more fully of the next case of which we may hear.

Provident Associations.— A prospectus has been placed in our hands, headed "The Upholsterers, Cabinet-makers, and Decorators' Provident and Benevolent Institution," which has for its object the relief of all persons, from masters to servants, of every grade connected with the various departments of business in relation with internal decorations and furnishing, and manufactures depending upon these. In the present day, almost every profession or calling sustains some similar institution for the benefit of its members: the trades here associated are second to none in importance and intelligence; we are therefore glad to see them uniting together for their mutual and individual advantage, against the evils which sickness and death bring in their train.

Novel Forgeries.—The five-franc pieces of our Gallic neighbours have been recently subjected to a deteriorating process of a very ingenious kind. One side of the coin is carefully removed by using a very thin fine saw; as much of the interior as possible is then cut out, and the space filled up with base metal of the weight and sound of silver, the side carefully soldered again, and made current, though deteriorated about seven-tenths of its real value. This clever *nouveauté* has been introduced to Paris from the East Indies, where the gold coinage is sometimes drilled at the edge, the interior of the coin extracted till a mere shell remains, which is filled with base metal, and the little hole stopped so carefully as nearly to defy detection.

The Marble Arch.—The sum of 11,000*l*. was voted by Parliament for the removal of the Marble Arch from the front of Buckingham Palace. The amount of estimate was 4339*l*. 18*s*. 4*d*. The sum paid for taking it down was 626*l*. 16*s*., which, with other contingent expenses, amounted to 3584*l*. 10*s*. 5*d*., leaving 6660*l*. 1*s*. 8*d*, out of the vote as applicable to the improvement of the area in front of Buckingham Palace.

Public Walks.—When we are told of the fears which Elizabeth and her statesmen felt at the increasing size of London in her time, and remember that her successors ordered country gentlemen to remain at home, lest it should become too densely populated, and the country be ruined; we must feel that with its present enormous magnitude, it is the duty of all sanitary legislators, to provide some few acres of space, some few public walks, for air and recreation. Our English towns generally are much wanting in such necessities, and contrast strongly with continental ones, which generally own their *allées vertes*, or *places vertes* for the recreation of the inhabitants, while the principal shops are *unter den linden*, as in Germany. There are many spots in London which might thus be made shady and beautiful, where now barrenness reigns. Such spaces as Kennington Common have hitherto been unheeded, but this is now about to be laid out as an ornamental garden. Primrose Hill, and the free gymnasium beside it, are grateful gifts to the inhabitants of that neighbourhood. We hope that other spots may be similarly secured, and that the river esplanade near Chelsea will be conservated, with due attention to the requirements of our modern Babylon.

Statuette of the late Duke of Wellington.—One of the most striking statuettes we have seen for some time is that produced by Mr. George Baguley, of Hanley, in Staffordshire, and modelled from drawings by Mr. Cust. It represents the late Duke of Wellington in full length attitude, habited in his ordinary private attire; the figure is in a somewhat stooping position, but the countenance shows more of the vigour and fulness of manhood than his grace's features latterly wore, and is remarkably intellectual. The execution of this statuette is most perfect; sharp and delicate in its details, especially about the head and neck, and yet not deficient in general boldness.

REVIEWS.

Journals of a Landscape Painter in Southern Calabria. By Edward Lear. Published by R. Bentley, London.

There is something refreshing to find a tourist in Italy departing from the well-beaten path which thousands have trodden before him, in search of new and unfrequented ground; still more pleasant is it to see that such a traveller can handle his pen and his pencil with equal skill, as does Mr. Lear. Everything hitherto considered worth visiting in that land of marvel is supposed to lie anywhere but in the "toe" of Italy, and therefore, if we may be allowed to use so humble a phrase, no one has cared to "set his foot upon it." True, few of the wonders of Art, those powerful magnets which attract pilgrims from every region of the civilised world, are to be found there; pictures, and statues, and richly ornamented architecture, are almost if not entirely unknown among the Calabrese; but their scenery is magnificent, and they who can find enjoyment amid the beauties of nature, will be amply rewarded for whatever trouble or privation they may undergo in reaching "the fertile gardens, the wondrous coast-scenes, or the purple gorges of the heart of the Calabrian mountains." The country has not however, been altogether overlooked by the English traveller even before Mr. Lear found his way thither. Swinburne in 1785, and the Hon. R. Keppel Craven, in 1821, each published an account of his journey through the provinces of Calabria: Mr. Lear does not pretend to throw any new light upon the descriptive narrations of these writers, but he gives his own ideas and experiences of what he saw, and he tells us of places which neither of the two visited.

Calabria forms the most southerly part of the kingdom of Naples, extending a distance of about 160 miles in length, the range of the Apennine mountains intersecting it longitudinally as far as the town of Bova, almost at the extreme end, and dividing it into two almost equal portions. The towns are not numerous, and the villages are rather thinly scattered, except on the sea coast, but they are most picturesquely situated, frequently on lofty conical shaped hills clothed with dense masses of foliage, and the valleys, of great extent "stand thick" with corn; while the olive, the vine, the mulberry, orange, and pear trees, grow in luxuriant profusion, and torrents, fastnesses, all the prodigality of mountain scenery, caves, &c., contribute to the pictorial and poetical interest of Calabria. The primitive and hospitable character of its inhabitants constitutes a most pleasing feature in the experience of the traveller; shut out by their geographical position from the rest of the world, they have for centuries retained their peculiar manners and customs, and their general ignorance of what the rest of the world is, and of its doings, seems surprising; especially as it is not confined to the lower classes. The appearance of our tourist and his companion (for there were two of them) in the streets of some of the smaller towns and the villages, was the signal for a general turn-out of the population to have a peep at the strangers and to offer them civilities, while such questions as these were not unfrequently put to them:—"Oh, where *do* you come from? Oh; what *are* you going to do? Oh, who can you be? Have you no rocks, no towns, no trees in your own country? Are you not rich? Then what *can* you wish *here*? —*here* in this place of poverty and *incommodo*? What *are* you doing? where *are* you going?" "You might talk for ever," says Mr. Lear, "but you could not convince them you are not a political agent sent to spy out the nakedness of the land, and masking the intentions of your government under the thin veil of portraying scenes in which they see no novelty, and take no delight." The two travellers crossed over from Messina to Reggio, in the end of July, 1847, journeying to the southern extremity of the "toe" on the western side of the Apennines, and then northward through Gerace, as far as Stilo, then returning to Gerace, and crossing over the central ridge of the mountains to Palmi, and back to Reggio and Messina; the unsettled state of the country at that time, rendering a stay in Calabria Ulteriore Prima somewhat unsafe. The four last chapters in the volume are devoted to an account of a tour to Melfi and part of Apulia. The principal object of their journey, which lasted about *ten weeks*, was to sketch, but their great difficulty was to make a selection amid so much that presented itself on all sides; long lines of gently undulating valley-ground closed in by mountains, which Claude would have revelled in, noble castellated edifices that would have moved the pencil of Gaspar Poussin, and magnificent forests worthy of the pencil of Ruysdael. Many of these scenes Mr. Lear shows us in his carefully executed

lithographic prints which embellish the volume, and many more he describes as only a painter and an enthusiastic lover of nature can do. But he is not indifferent to other matters; his book gives us a most amusing and agreeable insight into the social condition of the people, as well as their place of habitation; and although deprecating the idea of writing a history of modern Calabria, he exhibits and tells us sufficient to enable one to have a tolerably correct opinion of what it is. The volume for its unpretensive yet lively, observant, and striking narratives, may well serve as a guide-book for other journalists who would print what they note down in their travels: our only complaint against it is its brevity—a charge to which few works of this kind are amenable.

REYNARD THE FOX; A New Version. By DAVID VEDDER. Published by W. S. ORR & Co., London.

It is remarkable that the authorship of this old and ever popular fable should never have been satisfactorily verified, nor even its age correctly ascertained within two or three hundred years, nor the exact country of its birth, though it is generally supposed to have had its origin in France. Caxton printed an edition of it in 1481, a copy of which is in the British Museum; but we are informed that at the celebrated festival given by Philip the Fair, in the early part of the fourteenth century, among the dramatic entertainments was a complete Life of Reynard; and the author of the present edition observes in his preface that there still exists a manuscript, bearing date about the year 1290, which is entitled *Roman de Nouveau Rénard*, composed by Jacquemars Gielée, at Lisle: but we are not told where these papers are to be found. It might gratify curiosity perhaps, and would certainly silence the disputations which have arisen among the critics of antiquarian lore to settle these controverted points, for they have often been the subject of literary arguments, but neither the interest nor the popularity of the work would be increased thereby, inasmuch as, to quote Carlyle's words, "it has been lectured on in universities, quoted in imperial council-halls; it has lain on the toilets of princes, and been thumbed to pieces on the benches of artisans." Goethe moreover has written one of his finest poems from the subject, and Kaulbach, the distinguished German painter, has drawn from it a series of his most beautiful compositions; so that Reynard has had full honours done to him on all sides. Almost every translator of this tale, and every one who has undertaken to edit it, have in their respective impressions deviated from what is presumed to have been the original story, some by adding to it, and others by rendering their versions peculiarly applicable to the times in which they have lived, and to the tastes of their countrymen; yet, as Mr. Vedder remarks, "our old fable, rising like some river in the remote distance from obscure rivulets, gathered strength out of every valley, and out of every country, as it rolled on." The edition which is here followed is that published in London, in 1706; an octavo of about three hundred pages, entitled "The Crafty Courtier; or the Fable of Reynard the Fox; newly done into English verse from the ancient Latin Iambics of Hartmann Schopperus," who versified the story at Frierburg, in Baden, in 1567. Mr. Vedder has very properly expunged such passages in Schopper's poem, as from their objectionable nature demanded omission; and he has awarded the great state criminal, Reynard, that practical justice which none of his predecessors have ventured to adjudge. The volume is elegantly produced, and is embellished with a number of very clever illustrations, lithographed by Schenck and M'Farlane, of Edinburgh, from drawings by Gustavus Canton, of Munich and Düsseldorf. It opens with a striking portrait of Professor Wilson, the immortal Christopher North of *Maga*, to whom Mr. Vedder has dedicated his book.

ANNALS AND LEGENDS OF CALAIS. By ROBERT BELL CALTON. Published by J. R. SMITH, London.

When Mary of England was on her death-bed she declared to the attendants that after her death they "would find Calais written on her heart;" so deeply did that bigoted and cruel woman feel the loss of the last English possession in France, a city which had been declared by the Venetian ambassador Michell as "the key and principal entrance to the British dominions, without which the English would have no outlet from their own, nor access to other countries; at least none so easy, so short or so secure; so much so, that if they were deprived of it, they would not only be shut out from the continent, but also from the commerce and intercourse of the world." Mary must have had some such idea of its importance, to feel its loss so deeply, but that both were in error in attaching such extreme value to its possession, history has proved. Subjected to English rule by Edward III., who was exasperated by the piratical habits of its people, it was completely anglicised by that sovereign, who gave the city great privileges, and it became a most useful depôt for trade to France and Flanders. Like all good commercial localities in the middle ages when men thought too much of war, it flourished greatly and its inhabitants grew wealthy; wealth in the end produced its consequences in idle security, and the city ultimately fell an easy prey to the invader. Its history is intimately connected with our own, with the great deeds of the great men of England, and it is both instructive and curious. The author has narrated his "Annals" lucidly, and with less of the tedium usually indulged in by antiquarian writers. His notes of the *emigré* notabilities of modern days are of interest, and serve to "point a moral" most effectively. A chapter is devoted to a memoir and notice of the last days of Lady Hamilton, who, after sharing in the éclat of Nelson's career, died destitute and broken-hearted, and was buried in the timber-yard of Calais. The author's anecdotes invest the dull old town with more of interest than a casual visitor would believe it to possess. It will be a welcome guide to such in future, and an instructive volume to those who travel only in books.

REMAINS OF PAGAN SAXONDOM. Described and Illustrated by J. Y. AKERMAN, F.S.A. Published by J. R. SMITH, Soho Square.

There is no country more proud of ancestry than England; and yet there is scarcely one so careless about the records of past time. Continually lauding the wisdom of our forefathers, it might be imagined that the researches of the student in investigating their manners, customs, and modes of life, would be received gladly, and find its proper reward. This has never yet been the case: it remains to be seen if, in the present day, we show ourselves more consistent. Our national Museum, constructed with great cost, and upheld by large grants of public money, threw open its doors widely to every stuffed bird or beast, to every cockle-shell or monstrous crab, and could find room enough and to spare for the most hideous work of a Sandwich Islander, but not one case or corner could be found for British Antiquities in a "British Museum." With true Dutch stolidity, this anomaly continued for nearly a century, and has only recently been removed. We have yet to see if the public display of antiquarian enthusiasm, made by archæological societies, is of more real value than election speeches; and that we number amongst us persons enough to support and cheer the labours of the true student. Mr. Akerman, the zealous secretary of the Society of Antiquaries, has published two parts of a work devoted to the remains chiefly exhumed from English Tumuli; the only personal records be it remembered of our Saxon forefathers; and we see on the cover of his second part an announcement that the number of subscribers is not sufficient to cover the expenses; yet the work is at a reasonable price, and brought out in a highly creditable manner. It is handsomely printed in quarto, with coloured plates by Basire; the selection is made and the descriptions are written with taste and judgment. The jewellery is admirably depicted, all objects being given of the natural size: it promises to be an excellent collection of national curiosities. Mr. Akerman says: "It was not commenced as a pecuniary speculation, experience having taught him that no undertaking of the kind will prove a source of profit." We hope that his future experience will be of another sort. He is zealous, and has done his part well; it is for archæologists to second him.

SKETCHES IN NEW ZEALAND, &c. By R. A. OLIVER, Commander, R.N. Lithographed and Published by DICKINSON, BROTHERS, London.

With the opportunities afforded to naval and military men to turn their artistic talent to agreeable and often profitable account, we are surprised to see so few results of this nature from their wanderings over the face of the earth. We say few, by comparison, remembering that to some in both services we are indebted for a number of elegant illustrated works, and many more there doubtless are whose sketchbooks and portfolios never pass beyond the bounds of their own circle of acquaintance. But the facilities they have of adding to our topographical knowledge of every quarter of the globe, and the pleasant employment which drawing and painting offer to while away the tediousness of idle hours would, we imagine, be strong inducements to a man of taste and cultivated intellect to use his pencil whenever and wherever he may chance to be stationed. A more artist-like series of sketches from an amateur we do not recollect to have seen than those which Captain Oliver has brought with him from New Zealand; landscapes and figure-subjects are each delineated with a true masterly hand and feeling. There is an admirably drawn full-length portrait of the fierce warrior chief, Te Rangihaeta, whose features, albeit they are not characteristic of his savage nature, it pains us to look upon, recollecting the part he took in the Wairau massacre, when poor Captain Wakefield, with others, fell victims to his treachery. "The Falls of the Kirikiri" are delineated with a free pencil, and the group of "Half-Castes" shows the artist's skilful drawing of the human figure. Out of the eight plates that form the series, the most perfect, as a complete picture, is that called "A Tangi;" it represents the exterior of some huts, with numerous figures seated about, the whole most cleverly brought forward. Captain Oliver is entitled to the highest praise we can award him for his most interesting and beautiful drawings, and Messrs. Dickinson well deserve to share it with him for so ably transferring them to the stone.

MEHEMET ALI, PACHA OF EGYPT. Engraved by G. RAPHAEL WARD, from the Picture by T. BRIGSTOCKE. Published by the Engraver, 31, Fitzroy Square.

Mr. Brigstocke's picture was exhibited at the Royal Academy, if we remember rightly, in 1849; it was painted by the artist at Cairo previous to the severe illness of his Highness, and possesses not only considerable merit as a work of Art, but is a very faithful portrait of one of the most remarkable men of the age, who has had sufficient discernment of the spirit of the times to break through the rigid laws of Turkish domination, and open up a pathway for the progress of European civilisation. The mind of such a man, so far as his form and the lineaments of his features can express it, must make an interesting picture, and the portrait certainly seems to convey to us the qualities which have rendered his government of the provinces of Egypt an extraordinary passage in their history. The Pacha is represented seated on an ottoman; the background shows a view from one of the windows of the palace of the citadel, overlooking the mosque of the Sultan Hassan, in the distance: on a footstool is a long roll of paper, partially opened, on which is inscribed "Plan of the Railway from Cairo to Suez," one of Mehemet's great undertakings for the benefit of his country and of Europe in general. The original picture is, we believe in the possession of the Oriental Club, in London. The engraving is in Mr. Ward's usual style of mezzotinto, solid, sparkling, and effective.

HON. SIR WILLIAM ERLE, ONE OF THE JUDGES OF THE QUEEN'S BENCH. Engraved by G. RAPHAEL WARD, from the Picture by F. GRANT, R.A. Published by the Engraver, 31, Fitzroy Square.

This is another of Mr. Ward's clever mezzotinto engravings, which will assuredly find favour in the eyes of the legal profession as the representation of a judge who, to use a common phrase, "eminently adorns his high and responsible position." The plate will recommend itself to the lover of Art as an example of the "scraping" style we have rarely seen surpassed in our time: the texture of the ermined robe is remarkable for its close resemblance to the material.

WAVERLEY NOVELS. Vol. V. Published by A. & C. BLACK, Edinburgh.

"Old Mortality" figures in this volume of the new monthly issue of Scott's tales and romances, concerning which we may quote a portion of the motto from "Don Quixote," which the author appended to this novel:—"Pray, landlord, bring me those books, for I have a mind to see them,"—so excellently are they got up.

THE PORTRAIT GALLERY OF DISTINGUISHED POETS, STATESMEN, WARRIORS, &c. Part IX. Published by ORR & Co., London.

Mr. Orr continues to issue regularly this highly interesting work, originally published by the Society for the Diffusion of Useful Knowledge. Portraits and short biographical sketches of Descartes, Blake, Cromwell, Claude, Rembrandt, Milton and Corneille—a brilliant and varied company—are associated in this ninth part. The plates seem to exhibit little evidence of the effects produced by the printing process in lessening their brilliancy, by the number of impressions that must have been taken from them.

THE ART-JOURNAL.

LONDON, DECEMBER 1, 1852.

THE *Editor of the* ART-JOURNAL, *in accordance with a long established custom, addresses his subscribers on bringing to a close the* FOURTEENTH *volume—the* FOURTH *of the* NEW SERIES—*of that publication.*

The vast efforts of the memorable year 1851, *have not, as yet, had time to produce the fruitage that may be anticipated from them; but that the* FINE ARTS *and the* ARTS INDUSTRIAL *are advancing, as well as flourishing, in Great Britain, is certain. A review of the past year, as exhibited in the pages of this volume, affords evidence of satisfactory progress.*

It is now sure that such progress is destined to increase; we are continually receiving some cheering and convincing proof that THE ARTS *are about to assume their due position in these Kingdoms: beyond all question, the happiest sign of the age, since the announcement that peace instead of war was to become the policy of the world, is that passage in the speech delivered by* HER MOST GRACIOUS MAJESTY *to her Peers and Commons upon assembling the Parliament of* 1852-3.

"The advancement of the Fine Arts and of Practical Science will be readily recognised by you as worthy of the attention of a great and enlightened Nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation."

That we are mainly indebted for this glorious prospect, to the illustrious PRINCE-CONSORT, *there can be no doubt: ever since the auspicious event which gave the benefit of his fine mind, pure taste, and sound judgment, to the councils which govern this country, the Arts have been advancing; it is by no means to the Exhibition of* 1851, *alone, that we are to look for evidence of this: to him principally, we owe the Art-adornments of the "New Palace at Westminster," and the results of the labours of the "Royal Commission," of which his Royal Highness is President. It is not only in* public *acts that we have assurance of the aid which Art obtains from the Throne: there are none of its existing Patrons who have done so much for its actual and immediate benefit as Her Majesty and Prince Albert. There are few collections of Modern Art so extensive in number or so admirable in choice, as theirs; nor are there any which afford such cheering evidence of judicious patronage,—patronage which aids not only the artist who has achieved fame, but him who is labouring ardently and hopefully to earn honourable distinction. It would astonish and delight the lovers of Art, and those who hope for its prosperity in Great Britain, to see the collection of works by living British artists at* OSBORNE—*the house which may be distinguished as the private residence—emphatically the* HOME—*of the Royal Family. God be thanked! in this as in all other things, the best example the Subject can receive is from the Sovereign!*

The Editor of the ART-JOURNAL, *in reviewing the past, and contrasting his experience of the year* 1852 *with that of the year* 1839, *when his labours commenced, has his best encouragement for the future; and while grateful for the large support his work has obtained, he feels that he may safely refer to the* FOURTEEN *volumes now before the public, to give assurance that his utmost exertions will be used to retain the high place, he hopes he is not presumptuous in believing he occupies in public favour.*

His arrangements for the year 1853 *have been made with due regard to the increasing wants, and the advanced intelligence, of those for whom it is his duty to cater: as far as it is possible to do so, by industry and capital, the best assistance in Literature and in Art, to be found in Europe, shall be obtained for the instruction and gratification of the subscribers to this Journal.*

The Vernon Gallery is now approaching to a close; in order to redeem the pledge given by him to Mr. Vernon, to engrave "the whole of his pictures presented to the Nation," the Editor proposes to give in eight of the parts of the coming year three *engravings instead of* two, *from the works in that collection. There yet remain, for issue, several of the most important: for examples, the "Hamlet" of Maclise; the "Peace" and the "War" of Landseer; the "Grape Gatherers" of Uwins; the "Dr. Johnson and Chesterfield" of E. M. Ward; the "Christ on the Mount" of Eastlake, &c., &c., &c.; with these will be necessarily associated works of less importance, but ultimately, and at no great distance of time, the public will be supplied with a complete series of engravings from this* NATIONAL GALLERY OF BRITISH ART, *at a cost which a few years ago would have seemed an impossibility, and which even now is to be accounted for only by the very large circulation of the Journal in which they are published.*

During the fourteen years of his intercourse, through this Journal, with the public, with the artists, with the amateurs, and with the manufacturers, the Editor feels assured that their confidence in him has increased: for this happy result of his labours he is grateful: and not the less so because he enjoys the consciousness that it has been deserved.

In once more taking leave of his subscribers—with a volume completed, and greeting them at the commencement of another—he asks for augmented support as the best stimulus to additional efforts—less for himself than for the Publishers, who earnestly desire and resolve to co-operate with him in sustaining for the ART-JOURNAL *the high position it has obtained, not only in England, but in every state of Europe.*

4, LANCASTER PLACE,
WATERLOO BRIDGE.

THE NEW NATIONAL GALLERY.

A SITE has at length been determined for the proposed New National Gallery, being a space of ground lying behind Gore House, late the residence of the Countess of Blessington—and yet more recently an establishment absurdly called a "Symposium." The ground extends between the Kensington Road and that, lower down, which leads to Old Brompton; and it terminates at Gloucester Lane, a cross road passing from Kensington turnpike down to the Old Brompton Road. The ground has been acquired from different proprietors: first, a portion from the authorities of the parish of St. Margaret's, Westminster; and subsequently other portions having been the property respectively of the Earl of Harrington and the Baron de Villars.* It will be urged against this selection that the locality is at an inconvenient distance from the thoroughfares of London; but it must be at once understood that no suitable site is procurable in any eligible situation at the west end of town. The structure occupied as the Royal Academy and the National Gallery, is an erection only of yesterday—but to-day we find the allotment to each too small; and such is the nature of the site that there is no room for augmentation, and the only way of appropriating the entire building is to give it to the Academy. When the British Museum was founded it was never dreamt that its requirements would demand every available inch of ground; and that in architecture its Christian and Louis Quatorze character would become Pagan Corinthian. On entering any of the most recently constructed museums of the continent—say that of Munich, or that of Berlin—we are struck with the solemn importance given to each object by its isolation; a few items there are spread over a great area; each object is well shown, and perhaps centuries must elapse before the rooms and galleries will be unduly crowded. When a stranger enters our Museum, scarcely has he squeezed the hand of some regal Memphian, and asked him if he ever heard the vocal Memnon, than he finds himself jostled by another stranger examining the next statue. A heavy percentage is deducted from the luxury of possessing a fine or valuable work of Art, by any difficulty in the way of sufficiently examining it; and this is the tax imposed by an insufficient site. We know of no locality that would combine every advantage, without trenching upon one or other of the parks, and these it is to be hoped are for ever sacred. The plan for the new galleries has not yet been considered; but we believe the ground secured is ample for all present and future wants. In the National Gallery, all the best lights have for some time been occupied; future additions, therefore, whatsoever their interest or value, must, unless other pictures are displaced, be seen under an indifferent light.

* It is understood that very large sums have been paid for these acquisitions—in one or two cases, so high as between 3000*l.* and 4000*l.* per acre. To purchase this site, the whole of the "SURPLUS" arising from the Great Exhibition has been applied. However useless it may be to do so, we enter our protest against this mode of expending the money; it would be worse than idle now to offer opinions as to why it ought not to have been thus applied, or suggestions as to how it might be expended more for the public benefit, and especially for the advancement of Industrial Art. The thing is done; there have been "grumblings" enough concerning the Great Exhibition; let us hope that a "grumble" on this ground will be—as it may well be—the last. We are given to understand that his Royal Highness Prince Albert was by no means the advocate of this application: he, no doubt, considered, as most thinking people will consider, that the money in question should have been entirely devoted to the promotion of the arts of manufacture and decoration—"THE INDUSTRIAL ARTS"—and that the country at large should have been called upon to erect its National Gallery of Fine Arts. A glorious opportunity of aiding the arts of manufacture and design has thus been lost; we may well lament so serious an evil, for although the nation would have willingly built its National Gallery, it is not likely to grant a large sum in aid of the Industrial Arts, and so fine a "chance" is not likely to occur again in this generation.

Our government is slow to buy pictures; but, had they built a sufficient gallery, such a step had been a matter of economy, for it had then been no longer necessary to purchase, as they had been outrun by presentations and bequests. Of the two hundred and twenty-three works, comprising the national collection, only twenty-seven have been purchased since the establishment of the gallery, the rest are gratuitous contributions: and we know that there are many collectors disposed to make valuable additions to the catalogue, were they but assured of their exhibition in a fittingly constructed edifice. Turner's pictures have been bequeathed on such a provision; these works—which are still, we believe, in the house that he occupied—will serve, with others hereafter to be associated with them, in the formation of a gallery of native Art. Few persons who enter the large room of the institution know that when within these four walls they are surrounded by a representation of value, in that room alone, to the amount of 130,000*l*. But so it is, and this value is not nominal or suppositious, but at any time realisable within a reasonable period. There exists no other apartment in any of the vaunted collections of Europe which contains a like number of pictures at all comparable with these in interest and value. The national collection is numerically small, but the works of which it is constituted are on the one hand of rare excellence, and on the other above question, as to genuineness: and the gallery is in course of formation at a time when public criticism cannot be passed idly by. The "Holbein" of 1845 was decided to be a genuine production by the authorities invited to pronounce,—but its history was soon discovered and made known. Indeed the best qualified judges have been deceived, and there is no safety except in the authentic history of a picture. Dr. Waagen declares the Rebecca Claude to be a copy, but as Dr. Waagen has been at fault in others of his decisions he is likely to be in error here, and the more so as the picture in the Doria differs materially from that in question. With respect to the real worth of portions of some of the older collections in Europe, there might be made a selection from the Louvre, which if offered for sale as the property of a private individual, would not realise on an average, five pounds for each picture, and so it would be with many other famous collections. Perhaps the government works in Rome and those in the Pitti at Florence are more entirely free from the taunt of suspicion than those of any other series or collections. Thus, as to quality, our national collection will at present lose nothing in comparison with the most celebrated in Europe, and as the catalogue will rapidly increase, it behoves the government to provide a structure sufficiently ample for all contingent necessities. Notwithstanding all the care that has been exercised in lighting the rooms in which the collection is at present hung, the end of the room, essentially the place of honour, is so dark that the Sebastian del Piombo cannot be seen. If there be in a gallery an inevitable passage of ill-lighted wall it should be occupied by works executed upon the principle of forcible oppositions. The Sebastian, being a composition of graduated harmonies, is necessarily lost in a subdued light, and the other pictures near it are generally equally obscure. All the properly lighted space has long been occupied, there are consequently many beautiful productions hung in the twilight under the ceiling. In Marlborough House we do not expect to find that all the space will advantageously show pictures, but we might have expected the light, such as it is, to have been more judiciously regulated. In the first room the eye is embarrassed by a cross-light, insomuch that the pictures by Reynolds and Lawrence are invisible. We acknowledge with all bounden gratitude the boon of a temporary asylum for the Vernon Gallery, but we humbly submit that the means of showing the works should have been improved to the utmost, and such improvement might have been inexpensively effected. In these rooms, which are lighted by windows only on one side, the windows are low, and a flood of light is poured downwards, and the high tone of the floor repeats it in a manner at once to create a diversion extremely embarrassing to the sight, and to cast excessive reflexion on the pictures. This might have been obviated by blinding the lowest, or the two lowest rows of panes, the result being not so much a diminution of light as of reflection. It is understood that applications have been addressed to the Art-authorities of the different capitals in Europe, soliciting suggestions as to the construction of a picture gallery on such a plan as shall secure the greatest amount of light. The defects of that which we do possess promote to a certain extent an apprehension of that which we require, and in applying to foreign authorities we may hope much from the intensity of similar impressions on their part, though from the actual edifices under their control very little is to be learnt, for a large gallery has never yet been constructed, wherein every foot of the hanging space is lighted as it might be. In all structures intended for the display of works of Art, we find a mass of light thrown on the centre of the room or gallery as if it were necessary that visitors should see each other rather than the pictures. Now we humbly submit that the centre of the room should be several degrees below the exhibiting space, an arrangement which would give increased power to the light admitted. And a second primary condition is that every foot of the wall should be seen in an equally diffused light, a result readily attainable by the means and appliances of the present day; but if architecture be the primary, and the means of lighting the secondary consideration, then the gallery is at once sacrificed, and the error, as in other cases which might be mentioned, will be bewailed by the expression of useless regrets as long as the gallery stands. Pictures worthy to be classed in the national collection will be worthy of being fully exhibited. There should be no complaints as now, of fine works in bad places; tolerable copies would do quite as well. If it is by the experience of foreign officials that we hope to benefit, we cannot gain all we want from anything of which they are in actual enjoyment; and since we propose the contents of our gallery as second to none, it behoves us, as there is so little that is perfect, whence to copy, that we should endeavour to erect a structure superior to all others of its class. What we learn from the older galleries of Europe is to avoid their defects. Wealthy as Rome is in Art, it is not thither that we must turn, since architecture there has been the first consideration. To understand this it is only necessary to look into the Poets' Hall of the New Palace at Westminster. The light in St. Peter's, and other churches, is not better than this and the *stanze* in the Vatican are not so well lighted as our own so-called National Gallery—indeed from palaces and state residences nothing can be learnt, save what is to be avoided, thus it is equally unprofitable to look to the means of lighting the Florentine collections. The Medici were more ambitious of possessing Art than liberal in constructing places suitable for its reception. The rooms in which that fine collection is distributed, these *saloni* and *gabinetti*, which contain many of the most exquisite works that the hand of man has ever achieved, are generally only offices. In the Tribune, the Venus, the Apolline, and indeed all the sculpture is well shown, but this can be said of but a few of the pictures. The Fornarina of Raffaelle is well-lighted, but not the Venus of Titian; if the student wish to examine the glazes of the latter master, he must look to the Flora. All the works above the line are imperfectly seen, as some of those of Raffaelle, Caracci, Guercino, and others. Among the portraits of the painters, many of the works, portraits of Rembrandt, Rubens, Vandyck, Diego Velasquez, and Jordaens, and these admirable, are invisible;—many are perhaps not much worth seeing;—the best light should certainly fall upon the magnificent productions that are best worth contemplation. In the other saloons the case is the same, many of the beautiful productions cannot be examined; in the Pitti the light is generally better than in the "Imperial and Royal" public Gallery, but the colours of the marble floors and the reflections cast by them are embarrassing to the eye, and injurious to the effects of the pictures. The condition of the works here is so fine, that they seem to have been removed from the easel only within twelve months. The light in the Pitti is we think better than that of any of the ancient palaces of Europe in which works of Art are shown; and it would be yet better if the marble floors were covered. The collection at Dresden is also distributed in an old palace; the best places of course being given to the best pictures. A new gallery in the Zwinger Palace was contemplated, but since the destruction of this edifice we know not what arrangements may be proposed. The famous "Madonna di S. Sisto" is well shown, although protected by glass; but the Correggios, and other beautiful and valuable works, are not so advantageously placed. The Vandycks here are some of the most charming examples of that master; but they are indifferently lighted; and the smaller Dutch pictures are hung on screens near the windows; the works that are hung the highest are as usual lost. From the Pinacothek at Munich, the building of which was concluded in 1836, much may be gathered; but here also, as in other galleries, when the eye rises above the line the light fails. The fresco series benefit by that reflection, which is fatal to oil pictures. The collection is contained in nine grand saloons, and twenty-three cabinets; a complicated and, we think, objectionable arrangement, although the smaller pictures are generally seen to great advantage; but there is a littleness in these divisions unbecoming a national collection. The frescoes in the Allerheiligenkofcapelle, which were painted by Hess, Schraudolph, and others, are seen as secondary to architectural arrangement; as are the frescoes in our House of Lords; and such is the case with those in the Basilica of St. Bonifacius, painted also by Hess; those in the Ludwigs Kirche, by Cornelius—those of the church of Au, by Fischer and Schraudolph—those in the New Palace (which, by the way, is a design after the Pitti at Florence)—the five saloons of the Nibelungen subjects by Schnorr—in short, a very great proportion of the great mass of fresco-painting which exists in Munich is sacrificed to architectural necessities, and this must always be the case in apartments lighted in the ordinary way. What the New Museum at Berlin may be, cannot be determined before it is hung; but it is probable that the light will be better than that of any other similar institution as yet existing. The grand works of Wilhelm Kaulbach on the staircase, the "Fall of Jerusalem," and the "Battle of the Huns," are seen with imposing effect. The collection at present is distributed in a suite of saloons, subject to the defects inseparable from such arrangements. It is not, therefore, to any of the older edifices that we must look for aid in our design; but to the new structures, and hints from these must be received with caution; for if these be vitiated by any defect, it is for ourselves to endeavour to avoid the same in our own structure. That which is called for, is an edifice worthy of the nation: such a structure as shall preserve the treasures of Art which shall be placed within it; and of such magnitude as to admit of at least two feet of space between the most important pictures, and ample space for all that may hereafter be added for two centuries to come. Such an edifice will be two-thirds filled with presentations and bequests, and it is not all these that will be received: and after space has been allotted to a sculpture gallery, and the present collections, it must be insisted on that the cartoons be removed from Hampton Court, and hung in a gallery appropriated to themselves. Years ago we proposed that they should be glazed, like that in the National Gallery; being thus hermetically sealed, and hung in a well-aired room, their palpably progressive decay would be arrested. These precious works are placed over a court, into which the windows of their abiding-place open, and are thus exposed to the damp rising from the fountain which plays beneath. The ground for the New Gallery having been procured, we shall return to the subject as soon as ever the propositions are made public; and we base our right to criticism on the fact, that many of our public designs have resulted either in caricature or abortive effort.

LAW OF PATENT AND COPYRIGHT.

NEARLY a quarter of a century has passed since a Committee of the House of Commons reported the evidence of numerous scientific witnesses on the law and practice relative to patents for inventions. At length, after much discussion, and many disappointments, the legislature has placed on the statute-book "An Act for Amending the Law for Granting Patents for Inventions." This act received the Royal Assent in July last. In the month of May preceding, an act was also passed for enabling the crown to "carry into effect a convention with France on the subject of copyright; to extend and explain the International Copyright Acts, and to explain the Acts relating to copyright in engravings." To these statutes, together with some of the recent decisions in Westminster Hall, important to the manufacturer and to the world of Art generally, it is our duty, very briefly, to call the attention of our readers. In our former volumes we have from time to time adverted to the established doctrines, and the legislative enactments, on the subject of property in Art.*

The *Copyright Amendment Act*, 15 Vict., c. 12, after reciting the International Copyright Act, 7 & 8 Vict., c. 12, and that a convention had been concluded between her Majesty and France, for "extending in each country the enjoyment of copyright in works of literature and the Fine Arts, first published in the other, and for reductions of duties now levied on books, prints, and musical works published in France, repeals the 18th section of the 7 & 8 Vict., c. 12, so far as the same is inconsistent with the present statute." It then provides, that her Majesty may, by order in council, direct that the authors of books published in foreign countries may be empowered to prevent the publication, in the British dominions, of any translation of such books, not authorised by them, for such time as may be specified in such order, not extending beyond *five* years. The next three sections relate exclusively to dramatic pieces and musical compositions, and the 7th section refers to political articles in periodicals. The act then provides that no author shall be entitled to the benefit of this act, or of any order in council, issued in pursuance of it, in respect of any translation, unless he has complied with regulations specified; viz., the original work must have been registered, and a copy deposited according to the forms (required by the 7 & 8 Vict.) within three months of its first publication in the foreign country; the author must notify on the work that he intends to reserve the right of translation; the translation sanctioned by the author, or a part of it, must be published, either in the foreign country, or in Great Britain, not later than a year after the registration and deposit in this country of the original work, and the whole translation must be published within three years from such registration and deposit, the translation itself must be registered, and a copy deposited in the United Kingdom within a time to be mentioned in the order by which it is protected, and in the manner pointed out in the International Copyright Act; and parts only of works must be registered and deposited here within three months after publication abroad. Then as to copies of "works of literature and Art," wherein there is a subsisting copyright, pirated copies are prohibited to be imported. As to the reduction of duties on books, prints, or drawings, section 12 enacts that the rates of duties shall not be raised during the continuance of the treaty, and that if any further reduction is made for other countries, it may be extended to France. The remainder of this act is declaratory, and explains that the provisions of four previous statutes as to copyright in etchings, engravings, inventions, designs, or works in mezzotinto or chiar'-oscuro, of historical prints, portraits, "conversation," landscape, or architecture, map, chart, or plan, or prints from any picture, drawing, model, or sculpture, shall include prints taken "by lithography, or any other mechanical process by which prints, or impressions of drawings or designs are capable of being multiplied indefinitely." The four acts referred to are the 8 Geo. II., 7 Geo. III., 17 Geo. III., and the 6 & 7 Will. IV. It will be observed, that the books for which the protection by the law of copyright is to be given by order in council, will be specified in such order, so as to operate as legal notice to the English publisher. Of the justice and policy of this enactment there can be no question; but it remains to be seen how far the act itself will work, and this will depend much on details of fees and other expenses, into which we cannot here enter.

The *Patent Law Amendment Act* consists of fifty-seven sections, a schedule of fees and forms of letter patent, by which, a great improvement appears to be effected, and the process of obtaining patents much simplified. The whole expense arising from fees and stamp duties, payable on letters patent for "seven" years, amount to about 184*l*. For a term less than four years, about 25*l*. An additional sum of 40*l*. is made payable at or before the end of the third year, and a further sum of 80*l*. at the end of the seventh year. It was proved in evidence in 1848, that the usual expense of obtaining patent extending over England, Scotland, and Ireland, was about 300*l*. or 400*l*. The letters patent now to be granted under this act will "extend to the whole of the United Kingdom of Great Britain and Ireland, the Channel Islands, and the Isle of Man." It seems to be left to the discretion of the crown whether, in certain cases, the letters patent shall be made applicable to the colonies. It has been thought by one learned gentleman (Mr. Webster) that the question as to colonial patents should be left to the local legislatures. Another competent authority (Mr. Carpmael) has expressed himself favourable to the extension of the British patent to the colonies. Mr. Henry Cole, of the Society of Arts, was of opinion, that English patents should not extend to the colonies, on the ground, "that the colonies can do their own legislation much better than we can," and also inasmuch as frauds might be more easily perpetrated. This opinion was strengthened by the opinions of Mr. Matthew Davenport Hill, the recorder of Birmingham, and of Lieut. Col. Reid, of the royal engineers, and chairman of the executive committee of the Exhibition of 1851. It appears to be a wise provision of the present statute, that the law officer to whom the provisional specification is to be referred, is empowered in certain cases to call to his aid some scientific gentleman. We should, perhaps, have been better pleased, had one of the commissioners also been a distinguished man of science, instead of naming eight eminent lawyers, three of whom can have little leisure to spare from their duties in the courts and in parliament. Various names might be suggested, and among the most prominent, that of Sir John Herschell. One very important clause in the act, is that which removes any limitation, in existing or future patents, as to the number of persons interested in the patent privilege. Formerly, only five persons could join in holding letters patent, subsequently only twelve, and now, by this act, the number is unlimited. The danger heretofore apprehended, from allowing patents to be held by numerous persons, was, that by united influences and capital, advantage might be taken over individuals. But, as one of the witnesses stated before Lord Granville's committee in the House of Lords, this was the political economy of the reign of James I. A subsequent section enables courts of common law, to grant injunctions against infringement, as also inspections and accounts. The clause, however, is peculiarly worded, for this new jurisdiction seems to be limited to cases only in which any action is pending.

Having thus briefly adverted to the material changes effected by recent legislative enactments, touching Patents and Copyright, we may conclude this notice by reminding our readers of the later decisions relating to engravings and works of Art. The most important question touching copyright has been, whether a foreigner, resident abroad, could avail himself of the protection given to that species of property, in this country. In the cases of *Cocks* v. *Purday*, *Boosey* v. *Davidson*, and *Boosey* v. *Purday*, there existed considerable difference of opinion among the judges. The Court of Common Pleas in *Cocks* v. *Purday* (5 C. B. Reports, 860), decided that "a foreigner, resident abroad, might acquire copyright in this country in a work that was first published by him, as author, or as author's assignee, in this country, which had not been made *publici juris* by a previous publication elsewhere; that a contemporaneous publication abroad did not defeat such right." The Court of Queen's Bench also about the same time, decided in a case of *Boosey* v. *Davidson* (13 Jur. 678, Q. B. Reports, 174) held that "there is copyright in this country for the works of a foreigner published here, without having been before published abroad." Then came the decision of the Court of Exchequer in the famous case of *Boosey* v. *Purday* (reported in Exchequer Reports, 378; 13 Jur., 918; and 18 Law J.) negativing the foreigner's right. "A foreign author residing and composing his works abroad, sending it to this country, and first publishing it here, does *not* acquire any copyright in England: and a British subject who purchases of such foreign author such right as the latter had in his own country, does not stand in a better situation in this country than the foreign author." It appeared that "by the law of Austria the author of the work had a copyright, and that the same might be assigned by word of mouth;" and the author having assigned his right to B., who, before publication, sold his copyright to C., it was held that he, as an assignee, had a good derivative title as such assignee within the meaning of the Copyright act (5 & 6 Vict., c. 45, § 3.) Ultimately the question was settled by the Judges, on appeal in the Exchequer Chamber, (*Boosey* v. *Jefferys*, Excheq. 354; 15 Jur. 540. 20 Law J.), and the right of the foreigner to avail himself of our law of copyright was solemnly established. In the *Bishop of Hereford* v. *Griffin*, (16 Simons, 190; 12 Jur. 255; and 17 Law J. 210), it was decided that "the proprietor of an encyclopædia, who employs an author to write an article for publication in that work, cannot, without the writer's consent, publish the article in a separate form, or otherwise than in the encyclopædia, unless the article was written on the terms that the copyright therein should belong to the proprietor of the encyclopædia for all purposes." In *Branchardière* v. *Elvery*, 18 Law J. 381, the Court of Exchequer held that the publication of a book of designs by the owner of a copyright, under the 5 & 6 Vict. c. 100, gives no right to the purchaser of such book to apply the designs to articles for the purpose of sale without the proprietor's permission, and also, that "the copies of newly registered designs published in a book for sale, need not have any registration mark attached to them." It seems, that the protection of copyright for three years, granted by 6 & 7 Vict. (c. 65), to "any new, or original design for any article of manufacture, having reference to some purpose of utility, so far as such design shall be for the shape or configuration of such article," is not clearly applicable to the design of a "protection label," which consisted in making in the label an eyelet-hole and lining it with a ring of a metallic substance, through which a string attaching the label to packages passed. An injunction was refused before the hearing against an infringement of that design. The meaning of the words "shape or configuration" seems not sufficiently free from doubt. (*Margeston* v. *Wright* (2 De Gex & Smale, 420.)

Upon the whole, we may congratulate designers and inventors upon having obtained by the recent legislative enactments, a more simple and economical method of protecting themselves; and we believe that in the Courts of Westminster Hall, there is a tendency in the minds of the judges to extend, as far as may be, the equity of the statutes in favour of new and original designs. It is much to be desired that some treaty for international copyright should be agreed to, between this country and the United States. The advantages of such reciprocal protection between two great states are numerous and obvious, and they are not less desirable for Germany and other parts of enlightened Europe.

* Our readers will find a long article on this important ubject in the *Art-Journal* for May, 1848.

THE

NEW WATER-COLOUR SOCIETY.

This society, which has been established for seventeen years, was called into existence by the exclusiveness of the elder society. By a liberal and sensible arrangement, all the artists composing the society are "members;" that is, they enjoy the full privileges of the institution. Minor distinctions such as exist in others of our Art-institutions place "members" in a questionable position, because we find so many instances of the less honourable in degree being the more honourable in Art. Members of this society, like many of those of the old, are much engaged in teaching, even after they have acquired a commanding position in the profession. Between the ends and aims of this society and those of the other, there is no difference; but there are veterans in the senior society that wooed the Art in her youth and simplicity, and whose traditions are direct from the source of the earliest water-colour inspiration. And here again we find the means of expression yet multiplied and various, although it would already seem to have been exhausted in every conceivable form. In this society, although the main features of its exhibitions are impersonal subjects, there are yet figure-painters of high class among the members, and the institution has of late been reïnforced by landscape painters of great power and originality.

The society comprehends a circle of great and various talent, but certain of the members exhibit but little, and in that little there is no evidence of effort, so that rather than to speak of those according to their seeming, it would be more just not to mention them at all. The number of members is fifty-six, and of these nine are ladies. The president of the society, Warren, is a figure-painter, who has signalised himself in depicting Oriental character, an extremely perilous class of subject-matter to take up exclusively; but he has produced works of great excellence, and in all, displays great knowledge of national type, costume, and manners. In his "Hunchback Story-teller" of this year, there is a great display of valuable knowledge, and without acquisition of this kind it would be impossible to popularise these subjects. Haghe, the vice-president, is an artist of transcendant genius. Before he was known as a painter he practised for many years as a lithographer, and so skilful was he, even in this less grateful branch of the profession, that every subject he touched he wrought into a picture. For many years past he has contributed to the exhibition compositions, principally interiors with figures, but elaborated and finished in a manner to give the whole the solidity and depth of oil painting. He derives his material almost entirely from interiors in Belgium and Holland, and animates them with figures in the costume of the seventeenth century. He is a perfect master of effect, and in dealing with reflected light he displays an amount of learning equal to the greatest efforts. His figures, which are admirably drawn, are picturesque moving and speaking entities, and so much at home amid the disposition around them, that they look as if they had grown there. The eye is captivated by the splendours of his lights, and the brilliancy of his hues; and the intelligence is at once interested in the argument which he so felicitously introduces. His subject of this year is the ancient municipal audience chamber at Bruges, the figures introduced being Margaret of Austria, Regent of Belgium, and her train of attendants with citizens, &c. The work embodies all the admirable qualities which distinguish the artist, but the subject is by no means so interesting, as, for instance, his monks reading by lamplight, or some of his half-soldier half-burgher assemblages. This same interior he has lithographed in his work on the picturesque material of Belgium and Germany, and it may be observed that most of his buildings and interiors are in some degree exaggerated, but withal he is strikingly original, and he stands alone in his particular class of subject. Absolon is extremely successful in rustic figures, and deals very gracefully with the costume of the last century. His hayfield agroupments are animated, well-drawn and charming in colour, but there is often too much of holiday neatness in the toilette of his figures. His sketchy single figures are distinguished by much grace and sweetness. The subjects of Miss Fanny Corbeaux are sacred and sentimental, they are most carefully worked out. The fame of Miss Setchel was at once achieved by the first picture we ever remember to have seen by her. The subject is the visit of a wife to her imprisoned husband. It has been popular as an engraving, and as a picture is a work of great power of tone and moving pathos, accurate in drawing, and most skilful in execution. It is some years since this was exhibited, and we do not remember to have seen by its author any work approaching it in quality. The works of Edward Corbould exhibit masterly drawing, and the most earnest study in arrangement and composition. All his flesh passages are worked out with the nicest stipple of miniature painting, insomuch that the eye craves the relief of a little carelessness. The gradations seem to have been studied from marble rather than nature, and they are generally brought forward against a rich and transparent depth of shade. In his compositions generally there is too much of the *mise-en-scene;* we would that he were less dramatic and more artistic. His ideas are original and his legend sufficiently perspicuous, but that which materially vitiates the force of his most pronounced passages is that in execution sometimes the subordinate transcends the principal; but this is not an uncommon failure, and withal he is an artist of great power, and eminently successful in costumed studies. Studies of rustic and coast figures are not so numerous as formerly, but those which we now see are infinitely better drawn than they ever were before. The productions of Lee in this *genre* are full of characteristic truth. The French fish-girls which we have from time to time seen exhibited under this name, are extremely accurate in every personal point, and his English rustic figures are not less commendable. Mole, as to subject, works in a similar vein, with execution somewhat sketchy but colour eminently sweet; and Carrick, a recent member of the institution, paints pastorals with much natural truth, but so intent is he on accessory textures, that his heads become secondary to them. E. H. Wehnert paints poetry, legend, and personal history with feeling appropriate to each. His object is expression, earnestness, and substantial execution, and these he achieves with forcible reality. His compositions are elaborately worked out, and the gist of his narrative pointedly insisted on. His subjects are various, and from sources independent and original. Military subjects are painted by two artists of this society, M. A. Hayes and G. B. Campion; they have attached themselves to different arms of the service, the former to the cavalry, the latter to the artillery, and the descriptions of each are studiously accurate in all their details. In landscape the society might be stronger in aspiring artists, but it is probable that other engagements preclude the possibility of a sufficient time being given to exhibition pictures. The sylvan compositions of Bennett are eminently natural and original. In his works forms and surfaces are admirably represented. His masses of foliage are broken up with all the picturesque irregularity of nature, his leafage feels like leaves, and his boles are veritable trunks, but to all trees he gives the same foliage and the same rugged trunks—he is a painter only of oaks and elms. The effects made out by this artist are generally clouded, but as decided and powerful as the manner in which they are realised—he is less of a colourist than a chiar'oscurist. Davidson is also a painter of sylvan material, but in a feeling very different from the former. He celebrates the spring and early summer, with foliage very green—so crude indeed that it may be supposed he never saw a russet leaf. His method of working foliage is perfectly original and singularly successful in representation,—the forms and masses of his trees are strikingly graceful. The subjects painted by this artist are such as might in a great measure be worked out on the spot. Maplestone has distinguished himself, we think, as a painter of sunsets; we have not of late years seen anything so glowing as some of the common scenes which he exhibited years ago. Oliver is a painter of continental scenery—especially Spanish—working equally well on water-colour and oil. His subjects are frequently combinations of mountainous scenery, worked out with firmness and good colour. Penley paints rocky and mountainous scenery with infinite sweetness, he colours with warmth and harmony, and in this class of subject Rowbotham is also successful; in the upper parts of his works he obtains atmosphere of great depth—he has exhibited charming passages of lake scenery. Vacher has exhibited highly interesting Italian subjects, but his recent works have been hot in colour and elaborated into hardness by stipple. Street scenery and architectural combinations are executed with great solidity and effect by Boys. His material is principally foreign, and the same class of subject is painted by Howse. The society is not numerically strong in painters of marine and coast scenery. Robins is the only artist professing this department. He however has attained to eminence in marine subjects. His water is all movement and distinguished by good colour,—he represents with success everything ship-shape that abides in and moves on salt water. In flower and fruit painting there are ladies in the society who have achieved considerable reputation. Mrs. Harrison has been long honourably known as an exhibitor, her studies are most faithfully rendered from nature, and the works of Mrs. Margetts and those of Mrs. Harris are distinguished by the elaborate truth with which they are made out. In these exhibitions there appear from time to time productions of great merit in other genres; as for instance, in drawing and characterising poultry, Weigall stands alone; and in describing the breeding of a horse, Laporte evinces extensive knowledge: indeed in the Society every shade of subject has its representation, though from certain of the members it is rare that we see a work on which they have really exerted themselves.

THE VERNON GALLERY.

THE INSTALLATION.

B. West, P.R.A., Painter. W. Taylor, Engraver.
Size of the Picture, 1 ft. 9¾ in. by 1 ft. 6¼ in.

The small picture in the Vernon Collection which bears the above title is presumed to be the original sketch of the larger work that hangs in the Throne-room of Windsor Castle. The latter was painted, with several others, by West, for George III., the artist's great patron. In the small vestibule adjoining the Throne-room are five pictures by West.

The work under our immediate notice represents the first installation of the Knights of the Garter, which, it is scarcely necessary to add, took place in the reign of Edward III., the founder of the order. The principal personages introduced as taking part in the ceremony, are the King, in the gallery over the altar, Queen Philippa, who kneels on a cushion, Edward, the Black Prince, kneeling at the farther corner of the altar, the Archbishop of Canterbury, and the Bishop of Winchester, Chancellor of the Order; the figures kneeling on each side of the order are presumed to be the newly-created knights.

It has been too much the custom in our day to decry Benjamin West as a painter of mediocre talent, but his works certainly are entitled to high consideration, though they may probably not exhibit those transcendent qualities which would justly place him in the ranks of great artists: still had he done nothing more than to break through the conventional practice of clothing modern heroes in ancient Greek and Roman costumes, he merits no niggardly praise from all who value historical truth: it was something to overcome long-established prejudices, which only made Art ridiculous. But his pictures are to be valued as fine and original compositions, embodying many of the best qualities of Art.

THE GREAT MASTERS OF ART.

No. XVIII.—DON DIEGO RODRIGUEZ SILVA Y VELASQUEZ.*

Honours began now to fall still more thickly upon the head of the young Castilian painter, who at this period had not yet attained his thirtieth year. The wand of usher of the royal chamber was gained by him as a prize offered by Philip for the best picture of a subject named by the King; the other competitors being Carducho, Caxes, and Nardi, all of them far more experienced than himself: the picture was hung in the great hall of the Alcazar, and is supposed to have been burnt in the fire which happened there in 1735. The office of usher was almost immediately followed by that of gentleman of the royal chamber, a post of considerable pecuniary value, independent of the honour attaching to it: and the favours of the King were still further shown by his giving to the father of Velasquez three appointments in the government law offices at Seville, each of the annual value of 1000 ducats.

In 1628, Rubens was sent to Madrid on a diplomatic mission from the Flemish court. "He and Velasquez," says Mr. Stirling, "had exchanged letters before they met, and they met predisposed to become friends. The frank and generous Fleming, in the maturity of his genius and fame, could not but look with interest on the young Spaniard, much akin to him in disposition, talents, and accomplishments; and destined, like him, to lead the taste of his country and extend the limits and renown of their common art. The Spaniard could not fail to value the regard, and seek the society of one of the most famous painters and worthiest men of the age. He became the companion of the artist-envoy's leisure, he led him to the churches and galleries, and showed him the glories of the Escurial. Few finer subjects could be devised for a picture, illustrative of the history of Art, than these two men—both noble in person, the

THE SPANISH PRINCE.

one in the dignity of mature manhood, the other still in the prime of youth—in the grand refectory or in the prior's chamber of the matchless monastery, conversing beneath Titian's 'Last Supper,' or pausing in expressive silence before the pearl of Raffaelle—the chiefs of Flemish and Castilian painting doing homage to the sovereign masters of Italy."

Although there is little doubt of Velasquez having seen Rubens at work upon his pictures, for his pencil was not relinquished entirely while at Madrid, it effected no sort of change in the style of the Spanish artist: but the visit of the Fleming tended greatly to strengthen the long felt desires of Velasquez to see the treasures of Art stored up in the galleries of Italy; it was long, however, before his royal patron would consent to his quitting Spain. This being at length obtained, he embarked at Barcelona in August, 1629, furnished with a well filled purse by the liberality of the King and the Count Duke, and with many letters of introduction from the latter personage. He visited Venice, Ferrara, and Rome; stopping but a short time at the two first named cities, on account of the war that then raged in Lombardy. At Rome, the Pope, Urban VIII., offered him a suite of apartments in the Vatican, but they were courteously declined, the artist only asking permission to have access to the papal galleries whenever he thought proper to visit them. Here Velasquez copied the works of Michel Angelo and Raffaelle, yet neither the grace and beauty of the one, nor the grandeur of the other, were able to influence the manner of Velasquez, so far as his subsequent works indicate: it would seem that nothing could turn him aside from the path in which he had originally set out; it was one of his own forming, and he was determined to retain it as his own to the end.

The artist, shortly after his arrival in Rome, had taken up his residence at the Villa Medici, on the Pincian Hill, which commanded a most extensive and picturesque view of the whole circuit of the city, the Campagna, and the "yellow windings of the Arno and the Tiber." After remaining here for two months, an attack of malaria compelled him to relinquish his beautiful retreat; he was carried down to the city and lodged either near to or in, for writers differ upon the point, the Palace of the Conté de Monterey, the Spanish ambassador at the

* Continued from p. 335.

papal court. The Count was a patron of Art, and he exhibited especial kindness towards Velasquez, watching over him with the utmost attention, and furnishing him with every comfort till his complete recovery. At the expiration of a year the painter quitted Rome, and, after stopping a few weeks at Naples, arrived at Madrid in the spring of 1631.

The only original pictures he painted while in Rome were a portrait of himself for his father-in-law, Pacheco, "Jacob with the Coat of Joseph," and "Apollo at the Forge of Vulcan:" the two latter works are now at Madrid; they exhibit all the excellencies and the peculiarities of the painter's style, truth and character embodied in vulgarity of form: "his Hebrew patriarchs are swineherds of Estramadura or shepherds of the Sierra Morena; his Cyclops, common blacksmiths, like those who may have shoed his horse in some remote hamlet of La Mancha, as he rode to Madrid."* At Naples he painted a portrait of the Infanta Maria, then on her way to Hungary as the bride of Ferdinand, the King.

On his return to Madrid, he speedily sought an interview with his royal patron, who received him with the utmost cordiality, and gave orders to have his studio removed to the northern gallery

THE INFANT DON CARLOS.

of the Alcazar, for the purpose, it is presumed, of having the favoured artist nearer the private apartments of royalty. Here, Pacheco informs us, Philip was almost daily in the habit of visiting Velasquez, introducing himself at pleasure by means of a private key; and here he would sometimes sit for his portrait, occasionally for hours together.

Mr. Stirling thinks that the two noble equestrian portraits of Philip III., and Queen Margaret, now in the Royal Gallery at Madrid, were painted by Velasquez soon after his return to that city; and refers also to the same period, the equestrian portrait of the Count Duke of Olivarez, another striking ornament to the Royal Gallery, and generally considered one of the best pictures by Velasquez. But inasmuch as the subject offers an infinitely higher theme for the genius of the painter to expatiate upon, his picture of "The Crucifixion" must take precedence of these; even if it did not equal them in everything that constitutes excellence in painting; a charge that most certainly does not lie against it. This work was painted for the nunnery of San Placido, at Madrid; the sisterhood placed it in their sacristy, a wretched cell, badly lighted by an unglazed grated window, where it remained till Joseph Buonaparte removed it to Paris. It was subsequently exposed for sale in the French capital, and purchased at a large sum by the Duke of San

* Stirling.

Fernando, who presented it to the Royal Gallery of Madrid. The subject is treated in a most original manner, and is thus described by Mr. Stirling: "Unrelieved by the usual dim landscape, or lowering clouds, the cross has no footing upon earth, but is placed upon a plain dark ground, like an ivory carving on its velvet pall. Never was that great agony more powerfully depicted. The head of our Lord droops on his right shoulder, over which falls a mass of dark hair, while drops of blood trickle from his thorn-pierced brows. The anatomy of the naked body and limbs is executed with as much precision as in Cellini's marble, which may have served Velasquez as a model; and the linen cloth wrapped about the loins, and even the fir-wood of the cross, display his accurate attention to the smallest details of a great subject. In conformity with the rule laid down by Pacheco, our Lord's feet are held, each by a separate nail; at the foot of the cross are the usual scull and bones, and a serpent twines itself around the accursed tree."

Palomino relates an anecdote most complimentary to the artist, concerning a portrait the latter painted about this time; it was a full-length of Admiral Pulido Pareja. When completed, it was placed, for some cause or another, in a corner of the painter's studio, and the King (Philip IV.), coming in one morning according to his usual custom, mistaking the picture for the real person of his gallant officer who had recently been ordered into commission, rebuked him, or rather the canvas, somewhat angrily at his delay: "What, are you still here? You have received your orders, why are you not gone?" There are two other portraits of this same admiral now in England; one in the collection of Lord Radnor, at Longford Castle; the other belongs to the Duke of Bedford.

The disaffection of the Catalonian provinces induced Philip, in 1642, to repair to Saragossa, whither the monarch was attended by his court, and Velasquez with them. They, however, stopped for some little time at Aranjuez, where the Castilian monarchs possessed a beautiful palace, situated amid the most lovely scenery; and here Velasquez amused himself in sketching some of the enchanting spots to be found in the gardens, in what may be called a Watteau style. The court then moved on to Cuenca and Molina, and at length reached Saragossa; "a progress," says Mr. Stirling, "which must have offered the artist an opportunity of studying the picturesque in military affairs."

The name of Velasquez is generally associated with portraiture, inasmuch as it is in this style that he achieved his great reputation, and by it his fame has chiefly been sustained. The few historical pictures he painted are, nevertheless, worthy of his lofty genius: among these "The Surrender of Breda" may rank as one of the finest: it was painted for the palace of Buenretiro, and represents the illustrious Spanish general, Spinola, receiving the keys of the city from the Dutch commandant, Prince Justin of Nassau. At the rear of the two leaders stand their horses and attendants, and beyond the staff of Spinola is a line of pikemen, whose spears, striping the blue sky, have caused the picture to be known as that of "The Lances."

In 1648, Philip despatched Velasquez to make

THE TOPERS.

a second journey into Italy to collect works of Art of various kinds, pictures for the Royal Galleries and for a projected Academy of Art which was to be established in Madrid; and also to procure models of sculpture for the intended Art-Institution. Passing through Grenada, he embarked at Malaga, and landed at Genoa where he remained a few days to inspect the works of Art which the maritime rival of Venice contained, especially Vandyck's portraits of her *noblesse*. From Genoa he proceeded to Milan, Padua, and Venice; in the last named city he purchased, among other works, "The Israelites gathering Manna," "The Conversion of St. Paul," and "The Glory of Heaven," a sketch for the larger picture, all by Tintoretto; and the "Venus and Adonis," by Paul Veronese. Then passing on to Bologna, he was met at the entrance of the city by the Count of Sena, and a goodly company of Bolognese cavaliers, who conducted him to the palace of the Count, where he was lodged and treated with marked distinction. Verily, painters in those days were not considered unfit associates of men of gentle blood.

Parma and Florence were his next haltingplaces; in the latter he made the acquaintance of Pietro de Cortona, Carlo Dolci, and Salvator Rosa: passing then rapidly through Rome he proceeded to Naples, and after staying there a short time returned again to the imperial city, and remained in it for more than twelve months. The principal portraits he painted while in Rome were those of the Pope, Innocent X., who presented the artist with a gold chain and a portrait of himself; of Cardinal Panfili, the Pope's nephew, of Donna Olympia, his sister in-law, and of Pareja, Velasquez's servant; this last portrait, which is presumed to be the same that is now in Lord Radnor's gallery at Longford Castle, Wiltshire, was the means of procuring the artist's election into the Academy of St. Luke. But neither the demands of his studio, nor his frequent visitings at the palaces of the Roman princes and the dwellings of the Roman artists, caused him to neglect the chief object of his journey into Italy; he purchased numerous pictures and occupied much of his time in collecting casts from Greek and other ancient sculptures.

In 1651, Velasquez was summoned home by his sovereign, who became impatient for his return; on reaching Madrid he was at once rewarded for the labours of his journey by being appointed *Aposentador-Mayor* of the King's household, a post of great trust and honour, but often associated with irksome duties, and contributing in no small measure to draw the painter away from his studio. His last great work which, writes Mr. Stirling, "artists, struck by the difficulties encountered and overcome, have generally considered his masterpiece, is the large picture well-known in Spain as *Las Meninas*, the 'Maids of Honour.' The scene is a long room in a quarter of the old palace, which was called the Prince's quarter, and the subject, Velasquez at work on a large picture of the royal family." The composition contains several figures and, says the same writer, "the perfection of Art which conceals Art was never

first that had been opened, the speaker said, that upwards of five hundred works of Art had been then collected together; these of course varied in kind as well as in degrees of merit, but this comparatively large number of artistic productions is an evidence of the interest that the inhabitants of that distant colony feel on the subject. Dr. Newman stated also as a further proof that a very considerable number of the *Art-Journal* are circulated monthly throughout Cape Town and its vicinity. The second exhibition of the society was expected to open in about two months from the period of the above meeting, and with every prospect of increased success. The three principal prizes were awarded, with the others, at the close of the Dean's address; viz., a gold medal to Mr. Charles Bell, for the best original historical oil-picture, the subject, "The Landing of Van Riebeck at the Cape, in 1652"; a gold medal to Mr. T. W. Bowler for the best original landscape in water-colours, "The Departure of the Lord Lowther ship from Table Bay;" and a gold medal awarded to the late Mr. Macdougal, for the best original model, a "Design for a New House of Representatives at the Cape of Good Hope." We regret to be compelled to comment thus briefly upon so interesting a matter as the doings of the Cape Town Fine Arts Association, but we cannot conclude without expressing our obligation to the correspondent who has kindly afforded us the opportunity of noticing them, and requesting the favour of any further similar communications.

CORRESPONDENCE.

THE ANTWERP EXHIBITION.

THE pictures by the English painters which were sent to the Exhibition of Modern Art in Antwerp this year, have been, with the exception of those sold there, returned at the close of it to the respective artists without the least damage, and free from any charges or expenses whatever; the Royal Society of Antwerp having entirely and honourably fulfilled their engagement to this effect. I should be obliged if you will give insertion to the above, as I have been solicited by the Royal Society of Ghent, under similar conditions, to engage our artists to contribute to the triennial Exhibition of Modern Art in that city, which will take place in 1853. HENRY MOGFORD.

104, *Denbigh Street.*

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

BRASSES.

THE combinations of copper and tin, in all the various proportions in which these metals have been employed for ornamental bronzes of the highest character, having been sufficiently treated of in former numbers, (*Art-Journal*, 1852, pp. 149 and 268,) it necessarily follows that the mixtures of copper and zinc (brass), should next engage our attention.

Before entering on any description of the manufacturing processes, it will not be out of place to examine into the history of this very useful compound metal. The subject has more than the ordinary amount of interest, from the curious circumstance that one of the metals, *zinc*, which enters into the composition of brass, is of comparatively recent discovery; and that this yellow metal was made long before its composition was ascertained.

There appears to exist good evidence proving that the Romans, if not the Greeks, were made acquainted with brass, and employed it for many ornamental and useful purposes. Beckman, whose investigations into the history of the metals are of great interest, and whose statements on these subjects may be accepted as good authority, says—

"That mixture of zinc and copper called at present *brass*—tomback—pinchbeck—princes-metal, &c., and which was first discovered by ores abundant in zinc yielding when melted, not pure copper, but brass, was certainly known to the ancients. Mines that contained ores from which this gold-coloured metal was produced were held in the highest estimation; when exhausted the loss of them was regretted; and it was supposed that the metal would never again be found. In the course of time it was remarked, no one knows by what accident, that an ore, which must have been calamine, when added to copper while melting, gave it a yellow colour. This ore was therefore used, though it was not known what metal it contained; in the same manner as oxide of cobalt was employed in colouring glass before mineralogists were acquainted with that metal itself. Aristotle and Strabo speak of an earth of that kind, the use of which in making brass has been retained through every century. Ambrosius, Bishop of Milan in the fourth century; Primasius, Bishop of Adrumetum in Africa in the sixth; and Isidore, Bishop of Seville in the seventh; mention an addition by which copper acquired a gold colour, and which undoubtedly must have been calamine. When in course of time more calamine was discovered, the ancient method of procuring brass from copper ore that contained zinc was abandoned; and it was found more convenient first to extract it from pure copper, and then to convert it into brass by the addition of calamine."

Many of the ores of copper produced from the Cornish and other British mines contain a considerable quantity of the sulphuret of zinc, or, as it is commonly called, *black-jack*. So far from these ores having any increased value from the presence of the zinc, it is considered to be a deteriorating ingredient; and those ores which contain any considerable quantity of 'jack' sell at a very low price, since much extra labour is required to remove the zinc from the metal—the object of the smelter being to obtain pure copper.

The name *Zinc*, as applied to a metal, first occurs in the works of Theophrastus Paracelsus; the same metal was called *Contrefeyn* by Agricola; the Hon. Robert Boyle calls it *Speltrum*; and we also find it named by other writers under the name of *Spiauter* and *Indian tin*. Albertus Magnus, who died in 1280, mentions a semi-metal under the name of *golden marcasite*, which has been usually regarded as signifying zinc, and that the name was adopted from the fact of its imparting a golden colour to copper. Albertus, however, says "copper mixed with the golden marcasite becomes *white*." It is therefore far more probable that the famous old alchemist intended to describe one of the sulphurets of arsenic or mercury. When we remember that it was no new thing to form brass from calamine—that even Pliny informs us that the *aurichalcum* employed in the formation of some of the Corinthian vases was yellow like gold, and that *Cadmia* was necessary for the production of this metal—it is not likely that Albertus Magnus should describe so improperly this, then so called, semi-metal.

There is every reason for believing that many of the alchemists had obtained metallic zinc. From the circumstance of its imparting to copper a colour not unlike that of gold, it appears highly probable that in their eager search after the philosopher's stone they succeeded in separating zinc from its ores. Those strange enthusiasts were perpetually calcining and distilling under an infinite variety of conditions, and we now know that if a portion of calamine combined with a little flux was placed in an alembic, and subjected to the heat of an alchemical furnace, that zinc would distil over in the metallic form; as this metal however would appear to produce at least one of the results for which their lives were wasted, they would, in any publication which they made of their processes, disguise it under some one of the fanciful names which it was the fashion of these empirical philosophers to employ.

We have no knowledge of an exact nature, regarding the separation of zinc from *lapis calaminaris* until 1721, when it appears to have been effected by Henckel, but he concealed the process by which he obtained the metal. The Swedish chemist and mineralogist, Van Swab, in 1742 extracted zinc by distillation from the ores of Westerwich in Dalecarlia, but his process does not appear to have been worked on any extended scale. Marggraf, in 1746, published in the "Memoirs of the Academy of Sciences of Berlin," a method of smelting zinc ores. The Chinese appear to have been in possession of a process of distilling zinc, and it is said that an Englishman made a voyage to, and stopped for some time in, that country for the purpose of learning the art. It is affirmed that he was sufficiently instructed in the secret, but that he carefully concealed it. Be this as it may, it was about the middle of the last century that zinc works were established at Bristol.

Bishop Watson, writing in 1786, says, "Near twenty years ago I saw the operation of procuring zinc from calamine performed at Mr. Champion's copper-woks near Bristol; it was then a great secret, and though it be now better known, yet I am not certain whether there are any works of the kind yet established in any other part of either England or Europe, except at *Henham*. In a circular kind of oven, like a glasshouse furnace, there were placed six pots of about four feet each in height, much resembling large oil jars in shape; into the bottom of each pot was inserted an iron tube, which passed through the floor of the furnace into a vessel of water. The pots were filled with a mixture of calamine, or black-jack, and charcoal, and the mouth of each was then close stopped with clay. The fire being properly applied, the metallic vapour of the calamine issued through the iron tube, there being no other place through which it could escape, and the air being excluded, it did not take fire, but was condensed in small particles in the water, and being remelted was formed into ingots, and sent to Birmingham under the name of zinc or spelter."

In explanation of a portion of this description it is necessary to inform those readers who have not much acquaintance with chemical experiments, that zinc when sufficiently heated burns with a very beautiful bluish white flame, delicate white clouds of smoke pouring off from it; in this way indeed the *zinc-white*, or oxide of zinc, which is now extensively used as a substitute for white lead, is prepared.

Although the term *latten*, which was afterwards employed to signify flattened brass, is used in the time of Henry VI., yet it is probable that the commencement of brass manufactory in England must date from the time of Queen Elizabeth, whose enlightened policy led to the introduction of foreign manufacturers into this country.

Queen Elizabeth, in 1565, granted by patent all the calamine in this country and in Ireland to her assay-master, William Humphrey, and to Christopher Shutz a German, stated to be "a workman of great cunning, knowledge, and experience as well in the finding of calamine as in the proper

ELORIMEL AND THE WITCH.

FROM THE PICTURE IN THE VERNON GALLERY

use of it for the composition of the mixt metal called *latten* or *brass*." With those were afterwards associated in a corporation, under the title of "The Society for the Mineral and Battery Works," the Duke of Norfolk, the Earls of Pembroke and Leicester, Lord Cobham, Sir William Cecil, Sir Nicholas Bacon and others.

In 1639 the importation of brass wire was prohibited, the object of this being the improvement of the English manufacture. In 1650 a German called Demetrius established brass works in some part of Surrey, at a cost of not less than six thousand pounds. In these works and in others then existing in Nottinghamshire and near London, eight hundred men are said to have been employed. But Sir John Pettus, in his "Fodinæ Regales," published in 1670, says, "these brass works were then decayed, and the art of making brass almost gone with the artists."

Notwithstanding the low state to which the brass manufacturers in this country had been brought, we find at the commencement of the eighteenth century the brass makers of England seeking the protection of the House of Commons. In their memorial they state that England might become the staple of brass manufactory for itself and foreign parts, "by reason of the inexhaustible plenty of calamine found in this country," which "would occasion plenty of rough copper to be brought in."

They further state that the Swedes had ruined the English manufactory by lowering the price of Swedish brass wire, and by inveigling away workmen. An act of parliament was passed in the same year, 1708, repealing the duties on copper exported, and on brass wire. In 1720, so considerably had the trade improved that this nation could supply itself with copper and brass of its own production. It was about this period that the attention of our miners began to be directed to our own copper mines. Nearly all the mines of Cornwall were worked for tin, and when the miners came to "the yellows," (the double sulphuret of copper and iron,) it was not unusual to abandon the mine, the common expression being "the yellows cut out the tin." The demand for copper in the manufacturing of British brass was so great, that every plan was adopted to enable the miners to pursue their labours to a greater depth than they had hitherto been in the habit of working. The application of steam power to pumping engines for the purpose of draining the mines of water, was therefore indirectly one of the consequences of the improvement of our brass manufacture. Coster, Newcomen, Hornblower, and Watt, brought forward their several improvements which resulted eventually in the triumph of Watt, in converting an inefficient machine into one of almost superhuman power.

In 1783, a bill was passed by the House of Commons for repealing certain statutes prohibiting the exportation of brass, and consequently England speedily began to export this metal to the different countries of Europe and most other parts of the world. The exportation to Flanders was so large that brass not uncommonly went by the name of Flanders metal.

Birmingham may now be regarded as the great centre of our ornamental brass manufacture. The following account therefore of the origin of the Birmingham brass-works as given by the local historian, Hutton, is not without interest.

"The manufacture of brass was introduced by the family of Turner in about 1740; they erected works at the south end of Coleshill-street. Under the black clouds which arose from this corpulent tunnel, some of the trades collected their daily supply of brass; but the major part was drawn from the Macclesfield, Cheadle, and Bristol companies.

"Brass is an object of some magnitude in the trades of Birmingham; the consumption is said to be (in 1819) 1000 tons per annum. The manufacture of this useful article has long been in the hands of few and opulent men; who, instead of making the humble bow for favours received, acted with despotic sovereignty, established their own laws, chose their customers, directed the price, and governed the market. In 1780 the article rose, either through caprice or necessity, perhaps the former, from 72*l.* to 84*l.* a ton. The result was, an advance upon the goods manufactured, followed by a number of counter orders, and a stagnation of business.

"In 1781, a person, from affection to the user, or resentment to the maker, perhaps the latter, has harangued the public in the weekly papers; censured the arbitrary measures of the *brazen sovereigns*, showed their dangerous influence over the trades of the town, and the easy manner in which works of our own might be constructed. Good often arises out of evil; this fiery match, dipped in brimstone, quickly kindled another furnace in Birmingham. Public meetings were advertised, a committee appointed, and subscriptions opened to fill 200 shares of 100*l.* each, which was deemed a sufficient capital: each proprietor of a share to purchase one ton of brass annually. Works were immediately erected upon the banks of the canal for the advantage of water carriage, and the whole was conducted in the true spirit of Birmingham freedom."

Brass is manufactured in various ways according to the uses to which it is to be applied. The finest kind manufactured in this country is made with shot copper, that is copper granulated by being poured when in a melting state into a vessel of water. The calamine, the ore of zinc usually employed, is reduced to fine powder by stamping mills, it is then sifted and washed to free it from earthy impurities. The zinc ore being mixed with pieces of charcoal or small coal is subjected to a process of calcination, and then being again ground with charcoal it is mixed with copper, and the mixture firmly compressed into a crucible. The compound is exposed in the brass furnace to a degree of heat sufficient to melt the copper: but, as the calamine is very volatile, it is necessary to prevent its escape by luting on the cover of the crucible with a mixture of sand, clay, and animal matter. By a cautious adjustment of the fire, the mass is thoroughly united, after being exposed to the operation of the heat for a period varying from ten to twenty hours. After this the melted brass is cast into cast-iron ingot moulds, and is ready for the market.

At Stolberg, near Aix-la-Chapelle, brass plates are made by introducing into large crucibles forty pounds of copper broken in small pieces, and sixty-five pounds of well powdered calamine. These crucibles being subjected to the intense heat of a coal fire for twelve hours, the melted mass is poured into a sand-mould, and a lump of brass called an *arkost* is formed. Pieces of the arkost are mixed with charcoal, some calamine, and a few pounds of old brass clipping, and being all put into the crucible together, again subjected to the action of heat for three hours. The melted contents of the crucibles are then poured between two blocks of hard and smooth granite, properly adjusted so as to form a plate. Another process is to expose thin sheets of copper to the fumes of zinc until they are completely saturated.

By a method of this kind the Dutch metal, and many of the metallic powders called bronzes, used in the Arts, are manufactured. Copper is a very ductile metal: it is beaten out into thin sheets, and then, in properly arranged furnaces, exposed to the fumes of melted zinc. If the plates are not already sufficiently thin, they are beaten out like gold leaf, and being put into coarse books, sold as Dutch or German leaf at a low price.

Such is a general outline of the processes of preparing this valuable alloy. There are a great many varieties of brass, some distinguished by their colour, as *yellow* and *red* brass; there is also *Prince's metal*, so called from the circumstance that the manufacture deeply engaged the attention of Prince Rupert, and for the manufacture of which, in 1678, the Temple water-mill was erected on the river at Hackney. Besides these, there were at one time *tomback* and *pinchbeck*, which were very fashionable. These have given place to the so-called *or-molu*, which is but a fine kind of brass.

In a future article it is intended to detail the modes of manufacturing brass for decorative and useful purposes, and to examine the conditions of the continental and British manufacture, as illustrated in the examples forwarded to the Great Exhibition of 1851.

ROBERT HUNT.

THE VERNON GALLERY.

FLORIMEL AND THE WITCH.

F. R. Pickersgill, A.R.A., Painter. G. A. Periam, Engraver.
Size of the Picture, 2 ft. 10½ in. by 1 ft. 11 in.

THE correct title of this picture is "Amoret, Æmylia, and Prince Arthur, in the Cottage of Sclaunder," but the title here appended is that by which the work is known in all catalogues of the Vernon Gallery hitherto circulated, and it was so called in Mr. Vernon's private catalogue; we have therefore retained the name to avoid any apparent error, preferring rather to explain the misnomer in our brief observations upon the picture.

It is one of those early productions of Mr. Pickersgill, which first brought him into prominent notice, and foreshadowed his future prosperous career. In the catalogue of the Royal Academy Exhibition for 1845, is the quotation from Spenser's "Fairie Queene" which it illustrates:—

> "Then all that evening (welcommed with cold,
> And chearlesse hunger) they together spent;
> Yet found no fault, but that the hag did scold
> And rayle at them with grudgefull discontent,
> For lodging there without her own consent:
> Yet they endured all with patience milde,
> And unto rest themselves all onely lent,
> Regardless of that queane so base and vilde,
> To be unjustly blamed, and bitterly revilde."

The subject is treated with much simplicity, the artist having kept closely to the letter of his text, and wisely discarding all poetical license, which might have endangered the truthfulness of his composition without adding to its interest. The most remarkable figure in the group is the "hag" Sclaunder, who lies on the left of the picture, scowling on the youthful trio; this figure is well conceived, it personifies anger without vulgarity; her countenance shows enough of the witch to excite fear and suspicion, but not disgust. Amoret and Æmylia occupy the centre of the picture; they are a graceful pair, who would most probably exhibit far less composure in such company as that of the lawful tenant of the cottage, if Prince Arthur, who lies to the right asleep, were absent.

A DICTIONARY OF TERMS IN ART.

PEACOCK. This bird was an attribute of Juno. On Roman Imperial coins it bears the Empresses up to heaven, as the Eagle does the Emperors; hence it was adopted by the early Christians as an emblem of the Resurrection. This representation occurs in paintings in the Roman Catacombs. The rainbow formed by the tail of a peacock is an emblem of Christian immortality.

PEDESTAL. A mass of stone or other material which serves as a Base for a statue, &c., and sometimes also to a column or obelisk. The roman is distinguished from other sub-structures of a similar kind in being always ornamented at the base of the plinth with mouldings, and crowned by a cornice. The part intermediate between the base and the cornice is named the *Dado* of the pedestal.

PEDIMENTAL HEAD-DRESS. This singular article of costume, of the sixteenth century, was composed of velvet, or embroidered cloth, and occasionally of lighter materials, and being pointed somewhat stiffly over the forehead, descended in lappets upon the shoulders and back. It is rendered familiar to us from the portraits of that period.*

PEGOLA, Greek Pitch, Colophony. This substance, known in Art by various names, was nothing more than the resin left by boiling crude turpentine.†

PELICAN. A symbol of Charity. It is met with on the early Christian monuments, and others of later date. In crucifixes the Lamb is at the foot and the Pelican at the top of the Cross.‡

PELTA. A small shield of wicker or wood, covered with leather, usually of an elliptic form,

or nearly crescent-shaped; and especially characteristic of the Amazons and Asiatic races.§

PENCIL, Brush. An implement used by painters for laying on their pigments. (Brushes.)

The so-called *Black-lead Pencil*, used for drawing upon paper, consists of a slender bar of carburet of iron (Graphite or Black-lead) inserted in a cylinder of cedar wood.

PENDANTS. Two pictures, statues or groups of sculpture, or engravings, which from their similarity of subject, size, form, &c., can be placed together with due regard to symmetry. In Architecture, the term is applied to the hanging ornaments on ceilings and roofs. Our engraving represents such a Pendant in the Hall of Christ Church, Oxford.

PENNON, Guidon. A small banner or flag, of a swallow-tail form, attached to the handle of a lance or spear; ‖ afterwards it became by increase in length and breadth a Military Ensign, and charged with the crest, badge, or war-cry of the knight; his arms being emblazoned on the banner, which in its shape was a parallelogram.¶

PEPLUM. A particular article of female attire, corresponding with the Roman Palla.*

PERSPECTIVE. (Prospettivo, *Ital.*) Perspective is either Linear or Aerial. Linear Perspective is an art based upon a knowledge of mathematical and optical principles, which teaches us to delineate solid bodies on a plane surface as they appear to the eye, from the particular point from which they happen to be viewed. The *Perspective Plane* is the surface upon which the objects are delineated, or the picture drawn, and is supposed to be placed vertically between the eye of the spectator and the object. *Foreshortening* of objects is one of the most difficult parts of perspective, and the degree in which it exists depends upon the angle from which the objects are viewed.: thus, a long cylinder may be so placed before the eye that its entire length may be hidden, and only the plane of its diameter visible; and in the same manner a recumbent full-length human figure may be depicted within the compass of a few inches. Aerial Perspective is the faintness of outlines and blending of colours, produced by the thicker or thinner stratum of air which pervades the optical image viewed: it requires of the painter a knowledge of the mode of arranging the direct and reflected lights, shades, and shadows of a picture, so as to give to each part its requisite degree of tone and colour, diminishing the strength of each tint as the objects recede, until in the extreme distance the whole assumes a blueish grey, which is the colour of the atmosphere. It can only be learned by careful study of Nature.

PETER, St. In Christian Art this apostle is usually represented as an old man, bald, but with a flowing beard, dressed in a white mantle and blue tunic, holding a book or scroll. His peculiar attributes are the Keys, and a Sword—the instrument of his martyrdom. The varied events of his life have contributed the subjects of some of the finest pictures extant. To enumerate them would far exceed our limits; we must refer our readers to the works in which ample details may be found.†

PHIGALEAN MARBLES. A collection of twenty-three sculptured marbles, in *alto-relievo*, preserved in the British Museum, found among the ruins of the Temple of Apollo Epicurius in what is supposed to be the ancient town of Phigalea. They originally formed the frieze of the temple, and are in slabs of about four feet five inches in length, and two feet one inch in breadth. They represent the battles of the Centaurs and Amazons, and between them Apollo and Artemis, as auxiliary deities, hastening to the scene in a chariot drawn by stags.‡

PICTURESQUE. That which comprises the materials for a good picture, consisting of such objects as present a variety of colours and an agreeable diversity of light and shade, as are found in what is termed *Romantic* scenery. The term is nearly equivalent to Romantic in contradistinction to the Classical, Severe, or plastic, and applies more to the *mode* of expression than to the *thing* represented, although this must contain the materials necessary to picturesque representation. Those masters who have excelled in the picturesque are Titian in his landscapes, Domenichino, Claude Lorraine, G. Poussin, Salvator Rosa, Paul Brill, Wilson, and Turner.*

PIETÀ. *(Ital.)* The name usually given to pictures of which the subject is the Dead Christ, attended by sorrowing women, or angels.

PIGMENTS, Paints, Colours. The coloured materials used in Painting: they are partly artificial and partly natural productions, derived from the three kingdoms of nature, but chiefly from the mineral; and even when of animal or vegetable origin, they are always united with a mineral substance, an earth or an oxide, because of themselves they have no *body*, acquiring it only by union with a mineral. The materials are prepared for the painter's use by various processes, such as grinding, washing, burning, and applied by dilution with some liquid, which evaporates or dries up, leaving the pigment on the surface of the canvas, &c. without change: for this purpose different fluids are employed, and the difference of the material used, with the method of employing it, has given rise to the modes of painting in Water-Colours, Fresco, Distemper, and Oil-Colours. Pigments may be arranged into two classes:—*opaque* and *transparent;* the first are those which have great *body*, and which, when laid upon paper, wood, &c., cover the surface so completely as to efface any other pigment which may have been previously applied:—the transparent pigments are those which leave the ground upon which they are applied visible through them, and so produce a colour compounded of the two: thus a transparent Yellow over Blue produces Green, Red over a Green produces *Black* or *Grey*. Advantage is taken of this result in Glazing.†

PILEUS, Pileum. A *felt* cap, or any piece of felt. The skull-cap worn by men, varying in form by retaining the characteristics of a round brimless cap. One of the most frequent occurrence in ancient Art is the Phrygian bonnet, of a conical form, bent downwards and forwards, and which among the Romans became the emblem of Liberty. Caps of different kinds were in ancient Art used symbolically to indicate the occupation of the wearer.‡

PINACOTHECA (*Gr.*) A Picture Gallery. Among the Romans, in the time of Augustus, the Pinacotheca became one of the ordinary apartments of a complete mansion, and Vitruvius gives directions that it should face the north, and be of ample size, in order that the light might be equable, and not too strong.

PINKS (Stil de grain, *Fr.*) A class of pigments of a yellow or greenish yellow colour, prepared by precipitating vegetable juices on a white earth, such as chalk, alumina, &c. They are Italian Pink, Brown Pink, Rose Pink, Dutch Pink, and they are useful only in water-colours.

PISTRIS, Pistrix, Pristis, Pristrix. A sea-monster, which, according to Aratus, was sent to devour Andromeda. In Ancient Art, it was always represented with these characteristic features:—the head of a dragon, the neck and breast of a beast with fins in the place of fore-legs, and the tail and body of a fish. This form was generally adopted by the early Christians in representations of the whale which swallowed Jonah.§

PLACCATE. In armour, a metal plate placed in front of the shoulder; but when the shoulder was wholly covered with this second defence, it became a Pauldron.

PLASTER OF PARIS. The *Sulphate of Lime*, well known and extensively used in the Arts in Modelling, and for Casts.

PLASTIC, Formative, Plastic Art. The Imitative Arts are two, the Graphic and the Plastic. While the former, Design, produces, by means of light and shade and colour, the appearance of bodies on a surface, the latter, Sculpture, or the Plastic Art, places bodily before us the organic forms themselves in their highest perfection, and justly holds by its apex the form of man. The

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* See Fairholt's *Costume in England*.

† See Didron's *Manuel d'Iconology*, &c.; Mrs. Merrifield's *Ancient Practice of Oil-Painting*.

‡ In Norwich Cathedral there is a Lectern made in he form of a Pelican, instead of the usual Eagle. And on the summit of an elaborately carved spire of wood, which forms the cover of a font in the Church at Ufford, uffolk, a beautiful specimen of the Pelican is preserved.

§ The engraving represents an ornamented Pelta from Hope's *Costumes of the Ancients*. Beneath is a figure of an Amazon, defending herself with the elliptic Pelta, copied from the Elgin marbles.

‖ Our cut represents a Pennon of the earliest form, and is copied from one held by the figure of Sir John Daubernoun (1277) as represented in his Monumental Brass in the church of Stoke D'Aubernoun, Surrey.

¶ See Planché's *History of British Costume*.

* See Rich's *Companion to the Latin Dictionary*. The engraving is copied from a figure on one of the Hamilton Vases.

† See Mrs. Jameson's *Legends of the Saints and Martyrs;* Lord Lindsay's *Essays on Christian Art*, &c.

‡ These reliefs give, in individual groups, distinct indications of Athenian models, and display in the composition a matchless power of invention, combined with the most lively imagination; on the other hand, there appears in them a less purified sense of forms, a tone of exaggerated violent gestures and almost strained postures, a throwing of the drapery into folds singularly tight, or as if curled by the wind; and in the conception of the subject itself, a harsher character than can be ascribed to the Phidian School.—Vide Muller's *Ancient Art and its Remains*.

* "The Picturesque in Art answers to the Romantic in Poetry; both stand opposed to the Classic or formal school,—both may be defined as the triumph of Nature over Art, luxuriating in the decay, not of her elemental and everlasting beauty, but of the bonds by which she had been enthralled by man. It is only in ruin, that a building of pure architecture, whether Greek or Gothic, becomes picturesque."—Lord Lindsay's *History of Christian Art*, Vol. III.

† See Hundertpfund's *Art of Painting Restored to its Simplest and Surest Principles*.

‡ Our cut is copied from an antique among the Townley Marbles.

§ See Rich's *Companion to the Latin Dictionary*.

difference of material often makes changes of form necessary in order to obtain a similar expression. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness belongs to its character, but on the other hand great clearness. It is in its nature more directed to the quiescent, the fixed—Painting more to the transient; Sculpture is therefore better adapted for the representation of character—Painting for expression. Sculpture is always bound to a strict regularity, to a simple law of beauty. Painting may enter on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole. The *Bas-Relief*, whose laws are difficult to determine, hovers between both arts; Antiquity treated it rather in a Plastic manner—and modern times, in which painting predominates, often Pictorially. The Plastic Art comprises the art of shaping figures from soft materials—such as wax, clay, wood, ivory, alabaster, marble, and the metals; stone, and die-cutting.*

PLASTRON DE FER, OR MAMELIÈRE. In armour, a plate of steel secured to the hauberk, beneath the cyclas, for the purpose of additional protection.

PLATE, PLATES. In engraving, the impressions on paper from an engraved copper or steel plate are called PLATES—*Copper Plates, Steel Plates.*

PLATINA YELLOW. A pigment of a pale yellow colour is sold under this name, and another very nearly approaching the *Cadmium Yellow*. What their composition may be we have had no means of determining.

PLECTRUM. The quill, or short stick, with which the chords of a stringed instrument were struck, as is shown in the cut to CITHARA.

PLUMBAGO, GRAPHITE, BLACK-LEAD. A carburet of iron, used in what are known as *Black-Lead Pencils*.

POINT OF SIGHT. In perspective, the *principal Vanishing Point*, because all horizontal objects that are parallel to the middle visual ray will vanish in that point.

POPPY-HEAD. A generic term, applied to the groups of foliage, or other ornaments, placed on the summit of bench-ends, desks, and other clerical wood-work in the middle ages, as in the example from a bench in Christ Church Chapel, Oxford.

POPPY OIL. One of the three fixed oils used in painting. It does not appear to possess any qualities which can recommend it to be preferred to LINSEED OIL.

PORT-CRAYON. An implement of brass or steel, for holding the chalk or crayon in sketching.

PORTFOLIO. A portable case for holding engravings, &c.

PORTRAIT. The resemblance of a person, traced with a pencil, crayon, or burin. If it is a *sculptured* image or effigy, it is termed a BUST or STATUE.†

PORTRAIT PAINTING. The embodying individual features in scrupulously correct identity. One of the principal branches of Art—that which gives value to Historical Painting. Many portraits, like those of Holbein, mark distinctly the period at which they were taken, the costume and accessories being most minutely and laboriously finished. Many of Leonardo's portraits are treated on similar principles—aiming only at correctness in the outline of the features, and minuteness in details. Titian aimed at exact fidelity to nature, combined with picturesque attitudes and situations. What we most value in a portrait is not a lofty and romantic impersonation, but rather such a correctness in delineating the natural features as marks its identity, and secures immediate recognition. Passing emotions, being from their very nature evanescent in the highest degree, necessarily produce indistinctness, and will be studiously avoided by every painter who strives to give a close imitation of nature.‡

POTTER'S CLAY. This material, when mixed up with linseed oil, has been used as a GROUND in painting.

PREDELLA, GRADINO (*Ital.*) The step on the top of the Altar, forming the base of the *Altar-piece*, on which was depicted, in miniature, the different events of the life of the saint represented in the picture forming the Altar-piece. These small pictures were three or five in number.

PRIMARY, or PRIMITIVE COLOUR. The Primary Colours are Blue, Yellow, and Red; so called because they are those from which all other colours are derived; and they cannot of themselves be resolved or decomposed into other colours. When two primary colours are mixed, they form secondaries—thus Blue and Yellow form GREEN, Red and Yellow, ORANGE, Red and Blue, VIOLET. When all three of the primaries are mixed, if in equal strength and proportion, they kill each other and produce Black; or, if in a state of dilution, *Grey*. If, however, one of the primaries is present in excess, the resulting mixture is a Red Grey, or Blue Grey, &c., according to which primary predominates. The *Opposite*, or contrasting colour of a primary is composed of the other two primaries in combination: *e. g.* Red is contrasted by Green (Blue and Yellow), Blue is contrasted by Orange (Red and Yellow), and so on. It is only the primaries and secondaries which appear in the type of colours—the prism or rainbow. They are the sources from which all other tints and hues are formed, and are either *Greys* or *Browns*. The union of any primary colour with its *opposite* secondary, destroys the colour of both, and produces a dead grey or black.*

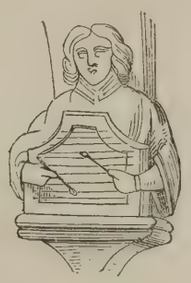
PRIMING, GROUNDS. The covering a canvas with a preparation upon which the pigments are afterwards applied. *See* GROUNDS.

PROFILE. The contour of the human face, viewed from one of its sides. The traits of character are often expressed with peculiar strength in the PROFILE. A face which, seen directly in front, is attractive by its rounded outline, blooming colour, and lovely smile, is often divested of its charms when seen in *Profile*, and strikes only as far as it has an intellectual expression; on the other hand it is often the eye alone which expresses the character strongly. Only where great symmetry exists, connected with a preponderance of the intellectual over the sensual, will the PROFILE appear finer than the front face. In the PROFILE the *facial Angle* appears.

PROOF, PROOF IMPRESSION. In engraving, the first impressions taken from an engraved plate are termed PROOFS, it being supposed that they undergo careful inspection by the engraver *(Engraver's Proofs)*. The number is undetermined, but the order in which they are taken is indicated by some slight alteration in the plate. INDIA PROOFS are those taken upon *India Paper*. PROOFS BEFORE LETTERS are those taken before the work of the *Writing-Engraver* is put in.

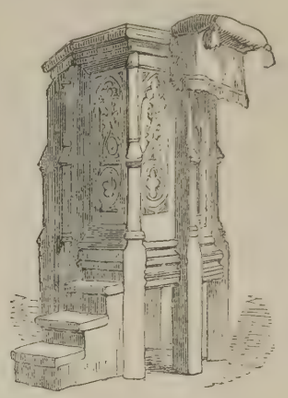
PRUSSIAN BLUE. A valuable pigment of a greenish blue colour, of great body, transparency, and permanency. Mixed with white it forms numerous useful tints, although inferior to cobalt and ultramarine, because of its green hue. It is more used in water-colour painting than in oil, especially for flower painting. When burned with access of air, it yields a rich warm brown, provided the pigment contains sufficient alumina. When burned in a covered crucible, it yields a fine blue-black pigment, which dries quickly like the brown. ANTWERP BLUE is identical with Prussian Blue, but it contains more alumina, and therefore is of lighter tone of blue.

PSALTERIUM, PSALTERY. A kind of stringed instrument or harp of curious form. Ancient



Egyptian specimens are preserved in the British Museum. The cut represents a medieval Psaltery.

PULPIT. A rostrum or elevated stage from which sermons are delivered, sometimes of wood, sometimes of stone. Many beautiful examples exist, both ancient and modern.† In design they vary extensively, but for the most part they are polygonal, and in those of the large churches on the Continent are capable of holding more than one person. They are frequently attached to a wall, pillar, or screen, and formerly, were always placed in the nave. They are mostly richly ornamented, and have elevated canopies.



PURPLE, VIOLET, HYACINTH. These secondary colours are compounds produced by the union of the primaries BLUE and RED. PURPLE is RED graduated with BLUE, the *Red* predominating; in HYACINTH the *Blue* predominates, in VIOLET the two primaries are equally blended. In painting, the various hues of Purple are produced by the mixture of Blue and Red pigments; but there are also purple pigments, such as MADDER PURPLE, VIOLET MARS, and the PURPLE POWDER OF CASSIUS, prepared from the compound of the oxides of gold and tin. Burnt carmine yields a purple useful in water-colour painting. In the nomenclature of colours the secondary corresponding with orange and green should always be termed Violet, as it is produced by the union of blue and red in equal strength and proportions. The composition of the three colours named at the head of this article may be shown by the following diagram:—

Red Blue	} Violet
Red Red Blue	} Purple
Red Blue Blue	} Hyacinth

In the chromatic scale VIOLET is complementary to the primary YELLOW; mixed with Green it yields the tertiary OLIVE (Blue-Grey); with Orange it yields RUSSET, (Red-Grey). VIOLET is a cool retiring colour, and mixed with white in various proportions, yields some very delicate tints.

PYRAMID (*Gr.* PYR-OMED.) An edifice dedicated to fire. The name given to those structures used as tombs by the kings of Egypt, quadrangular and rectangular *tumuli* of enormous extent. They were first piled up in large terraces of limestone (only the smaller Pyramids are of brick), and then the terraces were filled up; they were reveted with stones which received polish, and were also adorned with sculptures. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find. The largest stand on plateaus among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is square, faces the four cardinal points. The pyramid of Cheops, the greatest of all, at Ghizeh, is according to Grobert, about 720 feet long on each side; the vertical height about 440.

PYX. A Box. The ornamented vessel or casket in which the consecrated host is preserved for the use of the sick, or the wafers previous to consecration. Made of the most costly materials, it was placed upon the altar under a canopy or tabernacle, within which it was suspended, or raised upon a foot: when suspended, it was sometimes in the form of a dove. Pyxes were however sometimes used as Reliquaries.*

QUADRIGA. A car drawn by four horses abreast, used chiefly in triumphant processions; as racing chariots, &c.

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* See MÜLLER'S *Ancient Art and its Remains.*

† Portraits are usually painted of the following sizes:—Bishop's whole-length, 8 ft. 10 in. by 5 ft. 10 in.; whole-length, 7 ft. 10 in. by 4 ft. 10 in. Bishop's half-length, 4 ft. 8 in by 3 ft. 8 in.; half-length, 4 ft. 2 in. by 3 ft. 4 in.; small half-length, 3 ft. 8 in. by 2 ft. 10 in. Kit-Cat, 36 in. by 28 in. Three-quarter size, 30 in. by 25 in. Head-size, 24 in. by 20 in.

‡ Vide SCHLEGEL'S *Æsthetic Letters.*

* See HUNDERTPFUND'S *Art of Painting Restored.* 1849.

† Our engraving depicts a curious carved wooden pulpit in Wenden Church, Essex.

* The engraving represents an enamelled Pyx of the twelfth century, engraved in the *Archæological Journal.*

QUADRIREMIS. A war galley, propelled by four banks of oars on each of its sides.

QUARREL. A diamond-shaped pane of glass, or a square one placed diagonally. Also a paving brick or stone of similar shape.

QUATREFOIL. A figure constructed in the form of a cross, of four equal segments of circles, without intersecting or stopped by angles.

QUINQUEREMIS. A war-galley with five banks of oars on each side.

RAPHAEL, St. One of the seven archangels, the guardian angel of all mankind, the conductor of Tobit. In Art he is represented habited as a pilgrim, in devotional pictures. All the subjects in which this archangel is an actor belong to the history of Tobit.*

RAVENS. In Christian Art Ravens are an emblem of God's providence, from their having been the means selected by Him to feed the Prophet Elisha. According to Sylvanus Morgan, the Raven was an ancient bearing of the Danes.

RAYS. In Christian Art are emblems of light and glory, and therefore introduced round Monograms of the Holy Name, sacred personages, &c. There are two sorts of rays, pointed and wavy; these may be introduced alternately. Care should be taken that the rays be produced from the centre of the glorified object. Rays are frequently represented as proceeding from the nebulæ under angels.

RED. One of the three primary colours. Its type is found in the rainbow or prismatic spectrum, or the common wild poppy. Red is a *warm* colour, and—when mixed with Blue, a *cold* colour—imparts to the latter a portion of its own warmth of tone. Mixed in equal strength and proportion with the other primaries it yields secondaries, *e. g.*: with Yellow, *Orange*; with Blue, *Violet*; but when mixed in excess it yields *Red*-Orange, and Purple. Mixed with the secondary Green in equal strength it produces *Red*-Grey or Russet, and it is the principal primary in all Brown tones, except *Blue*-Brown. Red is contrasted with its *Opposite*, Green, composed of Blue and Yellow of equal strength and proportion. Among the pigments prepared for artists' use, that which approaches the nearest to the purity of its type in the spectrum is Carmine, but all are alloyed more or less with blue or yellow. The most useful red pigments are Carmine, Vermilion, Chrome red, Scarlet-lake, Madder-lake, Light red, burnt Sienna: These are *Yellow*-Reds. Venetian Red, Indian Red, Crimson Lake are *Blue*-Reds. They are derived from the three kingdoms of nature. The following are from the mineral: Vermilion *(Sulphuret of Mercury)* Chrome Red, Scarlet Lake *(Biniodide of Mercury)*, Indian Red *(Carbonate of Oxide of Iron)*, Light Red (clay coloured by oxide of iron), Burnt Sienna, (an ochreous earth). Those from the vegetable world are the Lakes and Madders. The animal kingdom supplies us with Carmine, which is obtained from the cochineal insect.

RED LEAD, Minium. A fine scarlet pigment, the *Deutoxide of Lead* of chemists. It is fugitive, and liable to decomposition when mixed with other pigments; hence its use in painting is to be avoided—unless used pure and alone.

RELIEF, (Relievo *Ital.*) Works in Relief are of three kinds, Alto-relievo (high relief), Mezzo-relievo (medium or middle relief), and Basso-relievo (low relief). The ancients do not appear to have had any perfectly settled terminology in applying names to the different kinds of Relief, whose laws are difficult to determine, as it hovers between both of the arts of Sculpture and Painting. Antiquity treated it rather in a plastic manner; and modern times, in which painting predominates, often pictorially. The artist endeavours, by moulding the given material, or by laying on colours, to furnish the eye and the mind of the beholder with the appearance and representation of bodies, such as they are found in nature. He attains this in the simplest way, by a complete imitation of the body in a *round* form (*rondo bosso*); but alterations in the form are rendered necessary, sometimes by the elevated position, sometimes by the colossal size of the statue; these are conditioned by the point of view from which they are seen by the beholder, whose eye should receive the impression of a natural and well-fashioned form. The problem becomes more complicated when the natural forms, pressed down as it were on a surface, are to be exhibited in a weaker play of light and shade than round work admits of, such as is the case in the different kinds of Relief.†

RELIQUARY. A case or vessel containing sacred reliques. The ancient Reliquary exhibited a surprising variety of form and enrichment; and it is scarcely possible, in the compass of this notice, to impart an adequate idea of the richness of their materials, and the exquisite beauty of their design. They may be classed as follows:—1, standing shrines; 2, feretories; 3, crosses; 4, ampuls, or standing transparent vials mounted in metal; 5, chests; 6, paxes; 7, folding tables of wood, covered with silver; 8, busts of silver, on rich bases; 9, arms of silver, set upright on bases, and set with jewels; 10, images; 11, pyxes; 12, monstrances; 13, tabernacles; 14, purses.

REPOSE, (Riposo *Ital.*) Pictures so named, have for their subject the Holy Family, resting on their way in their flight into Egypt. The figures are sometimes subservient to the landscape; in other works, the subject is treated in a lofty ideal style. The group consists of Joseph, the Virgin Mary, and Infant Christ; they are attended by angels, who minister to them, or strew roses upon them.

REPTILES. In Christian Art, Reptiles are in general emblems of sin and of evil spirits, like the serpent, cleaving to the dust. They were frequently introduced, with this allusion, in ancient sculpture.

REREBRACE, Arrière-Bras. The armour of the upper arm.

RHYPAROGRAPHY (*Gr.*) Literally *Dirt Painting;* a term equivalent in meaning to Genre, or Still-life, and like them including all subjects of a trivial, coarse, or *common* kind, Bambociate, and for which the Dutch and Flemish painters have rendered themselves famous.

RHYTON (*Gr.*) A drinking-horn; the peculiar shape of which is rendered familiar to us by many works of ancient Art. Its primitive form was probably the horn of an ox, from which the liquor flowed through an orifice at the smaller end, which was afterwards ornamented with the heads of various animals and birds.

RING MAIL. In armour, is composed of small rings of steel, sewn edgeways upon a strong garment of leather or quilted cloth. Banded ring-mail is a variety in which the rings were attached to strips or bands of leather, and these again were fastened to some under-lining of strong material. Ring-mail differs from Chain-mail in the rings of the latter being interlaced with each other, and strongly fastened with rivets. These kinds of armour were worn in the thirteenth, and during part of the fourteenth centuries.

ROMAN OCHRE, Italian Earth. A pigment of a rich deep and powerful orange yellow colour, transparent and durable. It is used in oil and water-colour painting, both raw and burnt.

ROOD. A representation of the Crucified Saviour, or, more generally, of the Trinity, placed in Catholic countries over the altar-screen, hence

termed the Rood-screen. The engraving exhibits the general characteristics of the sacred group, from a drawing in Queen Mary's Psalter, (a work of the fifteenth century) in the British Museum.

RUSSET. A so-called *Tertiary* colour, composed of the two secondaries Violet and Orange in equal strength, or more correctly, it is a *Red*-Grey, derived from the mixture of the three primary colours in equal strength, but in unequal proportions, consisting of two parts of Red and one part each of Blue and Yellow, *e. g.*:—

Blue Red	Violet	Russet
Red Yellow	Orange	

It may also be regarded as compounded of a primary colour (Red), with a secondary, Green, the primary being in excess. The *Opposite* to Russet is *Green*-Grey, which consists of two parts Blue added to one part each of Yellow and Orange.*

SABBATONS. In armour. A round-toed and shapeless armed covering for the feet, worn during part of the sixteenth century.

SAGUM. While the superior officers of the Roman military wore the Paludamentum, the common soldiers and inferior officers wore the

Sagum, a kind of cloak made of wool, open in front, and generally fastened across the shoulders by a Clasp. The Sagum was the garb of war as the Toga was that of peace.†

SALADE, Sallet. A light kind of helmet, introduced during the fifteenth century, chiefly for the use of foot-soldiers. Fig. 1 represents a Ger-

Fig. 1.

Fig. 2.

man Salade, with visor in one piece, to cover the head and upper part of the face. Fig. 2 has a moveable visor, as in use in the English army, temp. Edward IV. Both are in the armoury at Goodrich Court.

SANDAL. A protection for the foot, consisting of a sole, to which were attached thongs to fasten it round the instep and ancle.

SANDARAC. A peculiar resinous substance obtained from Africa in small cylindrical or spherical tears of a pale yellow colour, transparent and brittle. It is used in the manufacture of spirit varnishes.

SAP GREEN. A pigment prepared from the juice of the berries of the buckthorn, &c., used in water-colour painting, but of no value in the Art, as better pigments of the same colour can be produced by mixture of blue and yellow.

SATYRS. The marks which characterise these creations of the Greek poets, (the "good for nothing and wanton Satyrs" of Hesiod) are, powerful forms, but not ennobled by gymnastics, sometimes flabby or firm; snub-nosed; pointed goat-like ears; sometimes also with protuberances on the neck (Lacinia), and in old figures the fore part of the head is bald, the hair bristly; a scanty tail. Sometimes they are portrayed of very noble slender forms.‡

SCALPTURA. Working in precious stones. The figures are either *depressed* (cut into the material), Intaglio, which was chiefly applied to producing seals and Matrices for Coins and Medals, or *raised* (Cameo). The chief object of the first is the *Impression* (Ectypum), for which were employed transparent stones of uniform or variegated colour, such as agate, chalcedony, cornelian, &c. The chief aim of the latter is *Ornament*, and for this purpose were employed variegated stones, such as the onyxes, sardonyxes, &c. Careful polishing of all parts of the engraved figures was a great aim of the ancient stone-cutters.

* Vide, Mrs. Jameson's *Legendary Art*, Vol. I.

† Italian writers of the time of Vasari, it appears, used the term *Mezzo-relievo* for the highest relief, *Basso-relievo* for the less prominent, and *Stiacciato*, for the flattest or least raised.

* See the Analytical Table of the Principal Combinations of the three Primitive Colours in Hundertpfund's *Art of Painting Restored.*

† The engraving is copied from the Roman statue of a barbaric chieftain in the Louvre; he wears the Sagum over his Tunic, and also the characteristic Bracchæ.

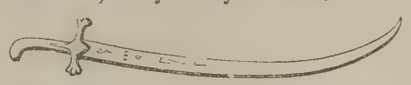
‡ Vide Muller's *Ancient Art and its Remains.*

Many works, admirable for the extent and difficulty of the workmanship, have been preserved, although none of them belong to the times of a pure taste, and a genuine Hellenic exercise of Art.*

SCEPTRE, (Skeptron *Gr.*) An emblem of sovereignty and dignity. Originally a staff or walking-stick it became a weapon of defence and assault, the privilege of habitually carrying it became indicative of power and station, but belonging more especially to kings and leaders, it was also borne by priests, seers, heralds, and judges. Those who bore the sceptre swore by it, solemnly, taking it in the right hand, and raising it to heaven. At an early period it became a truncheon, pierced with golden or silver studs, made of ivory or the precious metals, and encircled with gems. The ivory sceptre of the kings of Rome was surmounted by an eagle. It was an attribute of Jupiter and Juno as sovereigns of the Gods.†

SCUTUM. A Roman shield, worn by the heavy armed infantry. Instead of being round like the Greek Clypeus, it was oblong, or oval, shaped somewhat like the human body. It was made of wicker or of wood, covered with raw hide fastened with a metal rim.

SCYMETAR. A sharp cutting sword, with a curved blade, chiefly used by the Asiatics.



SECONDARY COLOURS. Any two of the *Primary* colours when united in equal proportions yield *Secondary* colours. Blue and Yellow produce Green; Blue and Red, Violet; and Yellow and Red, Orange; if, however, either primary is in excess, a *Grey* tone is produced, partaking of the quality of that primary; thus, Blue added in excess to Orange, yields *Blue-Grey* or Olive; Red added to Green produces *Red-Grey* or Russet; Yellow added to Violet produces *Yellow-Grey* or Citrine. The same result ensues when two Secondaries are mixed in equal strength. Thus, Olive results from the union of Green and Violet; Russet from Orange and Violet; Citrine from Orange and Green. The Opposites of the secondary colours are the primaries absent from their composition. Thus, Blue is the opposite of Orange (Red and Yellow); Red is the opposite of Green (Blue and Yellow); and Yellow is the opposite of Violet (Red and Blue). When a Secondary is mixed with its Opposite Primary, a total extinction of colour ensues, and a lifeless Grey or Black is the result; but when two Secondaries are mixed together, one Primary is present in double strength; *e. g.*, Violet and Orange—*Violet* consists of Blue and Red, *Orange* of Yellow and Red; therefore Red exists in them twice as strong as the power of each of the other Primary colours in itself alone, so they cannot neutralise each other, but only form *half*-tones or Tertiaries.

SERPENT. A symbol of Eternity. The serpent, as the symbol of renovation, is an attribute of Æsculapius, the god of the healing art, or medicine; and also of his father Apollo, or Paeëon. Under the form of a serpent, the guardian spirit of a place was represented, and figures of these reptiles are frequently depicted feeding on an altar. In the temple of Athena, at Athens, in a den constructed for its use, lived a great Serpent, considered as the guardian of the temple, and supposed to be animated by the soul of Ericthonios. The snake-god of the Acropolis received its daily sustenance from the priestess of Athena, and once every month was propitiated with pious offerings of cakes of the purest honey. In Christian Art the Serpent occupies a prominent place; it figures in Paradise; the brazen serpent restored the stricken Israelites to health. On many ancient Christian monuments, it is affixed to the cross; we see it also under the feet of the Virgin Mary. It is an attribute of St. Cecilia and St. Euphemia. It is the symbol of cunning and perfidy; also of prudence. Satan is represented as a serpent, under which form he tempted Eve, but frequently with a human head.

SEPIA. A pigment obtained from the cuttle-fish, used in water-colour painting. It is of a fine warm, brown hue; mixed with a red, it takes the name of Roman sepia.

SHADE, Shadow. Rays received from a luminous source are called direct, and the parts of an object receiving these direct rays are said to be in Light. The portions so situated as not to receive the direct rays are said to be in Shade; if the object receiving the direct rays is opaque, it will prevent the rays from passing in that direction, and the outline of its illuminated parts will be projected on the nearest adjoining surface; the figure so projected is called its Shadow. The form of the shadow depends on the form and position of the object from which it is cast, modified by the form and position of the surface on which it is projected; but shadows of the same form may be cast by different figures; for instance, a sphere and a flat circular disc would each project a circle on a plane perpendicular to the rays of light; so also would a cone and a cylinder with their axes parallel to the rays. Objects in the interior of buildings frequently cast two or more shadows in opposite directions, as they receive the light from opposite sides of the building. The extent of a shadow depends on the angle of the rays of light.*

SHEEP. In early Christian Art, are emblems of the faithful, according to the Scripture, which represents Christ as the good shepherd, and the Church as his flock. Thus the apostles occur in early mosaics as twelve sheep, and our Lord in the midst as their shepherd: under the same emblem are represented the twelve tribes of Israel.

SHRINE. An ornamental tabernacle for an idol in ancient times,† or for relics, &c., in modern Catholic countries.

SIBYLS. Among the figures represented in stained glass, and other church decorations of the middle ages, we very frequently find the Sibyls introduced among the prophets who foretold the coming of the Saviour. Although their history is involved in great, and perhaps impenetrable obscurity, yet as our forefathers in the "Ages of Faith" and devotion did not hesitate to represent their images in sacred edifices, it seems necessary and proper in a work of this kind to give an account of the symbols and prophecies traditionally assigned to them. According to some accounts they are twelve in number—to others but ten. They are of tall stature, full of vigour and moral energy; their costume rich but conventional, ornamented with pearls and precious stones.‡

SILVER is an emblem of purity, and therefore most appropriate for ornaments intended for images or chapels of the Virgin Mary.

SINOPIA. A fine red pigment, much used by the ancients, as seen in the beautiful red grounds of the mural paintings of Pompeii and elsewhere. It appears to be a fine oxide of iron.

SISTRUM. A mystical musical instrument, used by the ancient Egyptians in their religious ceremonies, especially in the worship of Isis. It consisted of a thin oval metal frame, through which passed a number of metal rods—a short handle attached; and it was held in the right hand, and shaken, from which circumstance it derived its name. The Romans became familiar with this instrument, by the introduction of the worship of Isis into Italy, shortly before the commencement of the Christian era. The Sistrum is used in Nubia and Abyssinia to this day.

SIZE. Glue dissolved in water, used as a vehicle in tempera-painting. Mixed with China clay, it is used for priming grounds.

SMALT. A glass coloured by cobalt, used in water-colour painting as a pigment. It has nothing to recommend it.

SOCCUS. A slipper or loose shoe, without tie or fastening, worn among the Greeks by both sexes, but in Rome by females only; these latter were of fine quality, and more ornamental. It was worn by comic actors on the stage.*

SOLLERETS. Pointed shoes, composed either of mixed mail and plate armour, or entirely of plate, worn during the fourteenth century.

SPHINX. An ideal creation of the Egyptians, under which was symbolised a mystical idea. It is formed of the body of a lion, with a human head, and is always represented crouching upon its belly. The Greek Sphynx has a winged body of a lion, the breast and upper part being the figure of a woman.

STAFF. There are several kinds of Staff used in ecclesiastical functions, which are as follows:—1. The Pastoral Staff for Bishops and Abbots, as emblems of jurisdiction. 2. Cantors' Staves, to regulate the chaunt and ceremonies of the choir. 3. Processional Staves, as their name implies, to use in processions, for the purpose of keeping the order of procession. 4. Staves used by confraternities, for carrying images and emblems. 5. Cross Staves, to bear the cross elevated in processions. 6. Staves of Honour and Office, called Vosges or Maces, borne before dignitaries.†

STARS are an emblem of heaven, frequently introduced in ecclesiastical decoration. The roofs or ceilings of churches were generally powdered with stars, to signify the canopy of heaven over the faithful. Also on the mantle of the Virgin Mary and on her shoulder, as the Regina Cœli. Large stars were sometimes set up in churches, on the Feast of the Epiphany. The stars on the old ceilings were usually cast or struck in lead, gilt, or fixed on an azure ground, of which many examples are still remaining in the old English churches.†

STATIONS. The places where ecclesiastical processions rest for the performance of any act of devotion. Such were formerly the tombs of martyrs and similar consecrated spots. In modern times, however, the term is especially used to denote those representations of the successive stages of our Lord's Passion, which are often placed round the naves of large churches, and by the side of the way leading to sacred edifices, and are visited in rotation. At each of them stated devotions are recited, suitable to the different mysteries represented. There is a fine example at Nuremberg, of the fifteenth century.†

STATUE. A work of plastic art, executed in marble, bronze, clay, or other suitable material. An Equestrian statue is one which represents the figure on horseback.

STIPPLE, Stippling. In Engraving, incisions in the steel or copper-plate by *Dots* or points, instead of lines, in imitation of the *Chalk* style of drawings.

STOLA. The characteristic dress of the Roman matrons, as the Toga was of the Roman men; it was worn over the Tunic, and came as low as the ancles or feet, fastened round the body by a girdle. It had sometimes short or long sleeves, and was fastened over the shoulder by a Fibula, and had a flounce sewed to the bottom. The Stola was not allowed to be worn by courtesans, or by women who had been divorced from their husbands.

STOLE. A narrow band of silk or stuff, sometimes enriched with embroidery, and even jewels, worn on the left shoulder of deacons, and on both shoulders of bishops and priests, pendant on each side nearly to the ground. Used in the administration of the sacraments and all other sacred functions.‡

STYLE. The peculiar manner in which an artist expresses his ideas, dependent upon his spiritual life and habits; it is exhibited in his choice of forms, and mode of treating them; and it is determined in different ways, according to the changes in life at different times and stages of development. He only has a Style whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. Besides the individual Style, there is also a national Style; for instance, the Egyptian, the Grecian; the Style of Greek Art at particular epochs, that of Phidias or Praxiteles. The Style influences the conception, not merely of the Forms, but also of the Idea. Manner is a false blending of the personal with the artistic activity from indolent habits or morbid tendencies

* Vide Muller's *Ancient Art and its Remains.*

† Vide Smith's *Dictionary of Greek and Roman Antiquities.*

* See Minifie's *Geometrical Drawing.* 8vo.

† The cut represents an ancient Egyptian Shrine, from a bas-relief at Thebes.

‡ 1. Sibylla Lybica. *Prophecy*—"That the day shall come, when men shall see the king of all living things." *Emblem*—A lighted taper. 2. Sibylla Samia. *Prophecy*—"That he who was rich should be born of a poor virgin." *Emblem*—A rose. 3. Sibylla Cumana. *Prophecy*—"That Jesus Christ should come from heaven, and live and reign here on earth in poverty." 4. Sibylla Cumæ. *Prophecy*—"That God should be born of a Virgin, and converse among sinners." *Emblem*—A cradle. 5. Sibylla Erythræa. *Prophecy*—"Jesus Christ, son of God, the Saviour." *Emblem*—A horn. 6. Sibylla Europæa. *Prophecy*—"That a Virgin and her son should flee into Egypt." *Emblem*—A sword. 7. Sibylla Persica. *Prophecy*—"That the Devil should be overcome by a true prophet." *Emblem*—A dragon under her feet, and a lantern. 8. Sibylla Agrippina. *Prophecy*—"That Jesus Christ should be outraged and scourged." *Emblem*—A whip. 9. Sibylla Tiburtina. *Prophecy*—"That the highest should come from heaven, and a Virgin shall be shown in the vallies of the deserts." 10. Sibylla Delphica. *Prophecy*—"That a prophet should be born of a Virgin, and that he should be crowned with thorns." *Emblem*—A crown of thorns. 11. Sibylla Hellespontica. *Prophecy*—"That Jesus Christ should suffer shame upon the cross." *Emblem*—A T cross. 12. Sibylla Phrygia. *Prophecy*—"That our Lord should rise again." *Emblem*—A banner and a cross. This list is taken from a book of Canonical Hours, printed in the latter part of the fifteenth, or beginning of the sixteenth, century.

* Our cut of the Soccus is copied from a Roman fresco representing a dancing comedian.

† Vide Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

‡ See cut of a priest wearing the Stole crossed over his breast, illustrative of the word Orphrey.

of feeling, whereby the form is always modified in a similar way without regard to the requirements of the subject.*

SURCOAT, (Sur-cote, Super-tunica). In costume, any garment worn over defensive armour; the term, however, is more generally applied to the long and flowing drapery of knights, anterior to the introduction of plate armour. Also, the name given to a short robe, worn over the long robe or tunic, terminating a little below the knee, forming part of the female costume of ladies, at the close of the eleventh century.

SYRINX. The Pan's, or Pandean pipe, the musical instrument of pastoral life among the Grecian shepherds: regarded by them as the invention of their tutelary god, Pan. It was constructed of hollow stems of reeds, canes, &c., of various lengths, fastened together with wax. It was the origin of the organ.

TABARD. In costume, a light vestment worn over the armour, generally embroidered with the arms of the wearer, or, when worn by heralds, of the arms of the sovereign, or those of his lord.

TABERNACLE. In Christian Art this word has a variety of significations. 1. A Reliquary. 2. A Repository in which the Sacrament might be reserved. 3. A Triptych, with sacred imagery. 4. A Niche for an image.

TACES. A series of overlapping metal plates attached to a lining of leather or pourpoint, and depending from the waist. Attached by buckles to the lowermost Tace were small plates termed Tuilles, which covered the front of the thighs without impeding the free use of the limbs.†

TALARIA. In ancient Art, the small wings attached to the ancles of Mercury and Perseus. Sometimes they are represented as growing from the ancles, at others they are attached to the sandals. Minerva also, as the daughter of Pallas, has the same attribute.

TAPESTRY. A kind of carpeting with long nap like baize or drugget used for *hangings* to the walls of rooms, and as a covering to thrones, chairs of state, &c., dyed of various colours, and embroidered with gold and silver. In modern times these fabrics have been executed in such a manner as to produce Pictures on the surface, as may be seen in the greatest perfection in the Gobelins Tapestry.‡

TARSIA, Tarsiatura. (*It.* Mosaic of Wood.) This art consisted in representing houses and perspective views of buildings by inlaying pieces of wood of various colours and shades into panels of walnut wood. At first this kind of work was executed in black and white only, but it was much improved by staining the wood with various colours. The subjects most proper for Tarsia work are perspective representations of buildings, full of windows and angular lines, to which force and relief are given, by means of lights and shades; it was frequently employed in decorating the chairs of churches, as well as the backs of the seats and wainscotings, and the panels of doors. The art was cultivated to the greatest extent in the Venetian territories.§

TECHNICS, (*Gr.*) Technics may be regarded as two fold:—First, the process by which the impression of a form is presented to the human eye by a certain fashioning of the material furnished to the artist, without regard to the properties and peculiarities of the material by means of which this is effected: this we call *optical* Technics. Secondly, the process by which the form determined by Optical Technics is produced in a particular material with reference to its peculiarities, by adding to or taking from, by laying upon or altering the surface; this is called *Mechanical* Technics, which includes the Formative Arts, working in clay and similar materials, metal casting, sculpture, wood-carving, working in metals, ivory, precious stones, glass, die cutting, drawing, painting and mosaic. *Optical* Technics includes aerial and linear perspective, and its applications to sculpture, painting, and architecture.‖

* Muller's *Ancient Art and its Remains.*

† The engraving is from the brass of William Berdewell (1490), in West Herling Church, Norfolk.

‡ See Yates's *Textrinum Antiquorum.* 1843.

§ Vide Mrs Merrifield's *Ancient Practice of Oil Painting*, Vol. I.

‖ Vide Muller's *Ancient Art and its Remains.*

TECTONICS, (*Gr.*) A series of arts which form and perfect vessels, implements, dwellings, and places of assembly; on the one hand indeed agreeably, to the end for which they are designed—but on the other, in conformity with sentiments and artistic ideas. Their highest point is Architectonics, which rises most above the trammels of necessity, and may become powerfully representative of deep feelings.*

TELAMONES. Male figures employed in a similar manner to the Caryatides, as supporters of an entablature or cornice.†

TEMPERA, (Detrempe *Fr.*) Tempera Painting, "*a Tempera,*" or Distemper, as it is now called, is that in which the pigments are mixed with chalk, or clay, and diluted with weak glue, or Size. It is chiefly employed for scene-painting, and for the decoration of rooms, &c.

TERRA-COTTA, Baked Clay. Works in terra-cotta are moulded in clay, which is afterwards burnt, in the manner of bricks. It forms a useful and inexpensive source of ornament in architecture, but one which has been unaccountably neglected of late years: symptoms however of its revived use are now apparent.

TERRA DI SIENNA. A red-yellow earth, used as a pigment in both oil and water-colour painting, in its raw state and when burnt. It is transparent and durable: mixed with various blues, it yields many useful hues of green.

TERRA VERDE, (*Ital.* Green Earth.) There are two kinds of native green earth, used as pigments in painting; that obtained from Monte Baldo, near Verona, and the other from the isle of Cyprus. The former has much more body than the latter, it is very useful in landscape-painting in oil-colours. It is a silicious earth, coloured by the protoxide of iron, of which it contains about twenty per cent.

TERTIARY COLOURS. The so-called tertiary colours are Citrine, Russet, and Olive, produced by the mixture of two *Secondaries;* more correctly speaking, they are *Greys,* and are either red-grey, blue-grey, or yellow-grey, when these *Primaries* are in excess; or they are violet-grey, orange-grey, or green-grey, when these *Secondaries* are in excess.

TESSERA, Tessella. A small cubical or other geometrical form, of marble, earthenware, glass, &c., used for Tesselated Pavements, ornamenting walls, &c.

TESTUDO. A tortoise. The name given to various kinds of the Lyre; but more especially to that in which the sounding-board was shaped like the shell of the tortoise.

TETRAMORPH. In Christian Art, the union of the four attributes of the Evangelists in one figure, winged, standing on winged fiery wheels; the wings are covered with eyes. It is the type of unparalleled velocity.

THURIBLE. A vessel suspended by chains, held in the hand, for burning incense; and used at Mass, Vespers, and other solemn offices of the Church. Representations of Thuribles are often found in pictures by the early German and Flemish masters.

THYRSUS, Narthex. A light ivy-entwined staff, surmounted by a pine-cone; an attribute of Dionysus, and the Satyrs, Mænads, and others engaged in the Bacchic rites. Most of the ancient works of Art represent the Thyrsus with a bunch of vine-leaves or ivy, with grapes and berries instead of the fir-cone; among which, the fable relates, a spear-point was concealed, a wound from which was thought to produce madness.

TIARA. A triple crown which the Pope wears in public, on certain occasions, as a sign of his temporal power. The term was also applied to the head-dress of Roman females, and to the crown of the ancient Persian kings, from whom have descended the eastern royal Tiara, as depicted in our cut.

TIBIA. A term applied to a wind instrument of the flute kind, much used by the nations of antiquity, and originally constructed of the leg-bone of an animal, from whence the name is derived. They were of various forms, and occasionally double, as in our example, copied from Gruter, which shows the stops on each flute, both of which were played

together, the cheeks of the player being occasionally strengthened by a leathern mouth-piece fastening round the cheek.

* Muller's *Ancient Art and its Remains.*

† See cut illustrative of the word Atlantes.

TINT. The different degree of intensity and strength of colour in a pigment, which is effected in oil-colours by the addition of a white pigment; and in water-colours by the addition of water in various quantities.

TOGA. In ancient costume the Roman Toga corresponded with the Grecian Pallium, in being the principal outer garment worn by men, made usually of white wool; the form varying at different periods

in the life of the people. The form and mode of wearing have been subjects of dispute among the learned, but the best authority is Rich's *Companion to the Latin Dictionary.* (Art. Toga), where the subject is fully investigated.*

TONE. First, the right relation of objects in shadow to the principal light. Second, the quality of colour, by which it is felt to owe part of its brightness to the hue of the light upon it.†

TOREUTIC, (*Gr.*) The working of metals with sharp instruments; sculpture in metals; also the covering of wood with plates of ivory and gold. There was also combined with it, as required, a partial casting in moulds, and especially the beating out, or embossing with punches. This branch of Art was employed on armour, especially shields, on chariots, and for ornamental furniture.

TORQUES. A collar or neck chain formed of thick gold wires, twisted together and worn by the Persians and other nations.‡

TORSO. The trunk of the human body: the term is usually applied to mutilated statues from which the head and limbs are broken off.

TOWER. A tabernacle; an attribute of St. Barbara; also a case in which the Chalice, Paten, and other sacred vessels were often kept.

TRIANGLE. An equilateral triangle is a symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle. The equilateral triangle is found in the most beautiful arches, in the proportions of the churches themselves, and next to the cross it is the most important form in Christian design.

TRIDENT, Fuscina. An attribute of Neptune, consisting of a three-pronged fork, such as was used to urge horses to greater swiftness, and also for harpooning fish. The Retiarius, in the combats of the gladiators, was armed with a trident.

TRIGA. A car drawn by three horses abreast.

TRIGLYPH. (*Gr.* Thrice-cut.) The end of the tie-beam, a member of the frieze in Doric architecture, consisting of three parallel grooves or channels with drops underneath,

* See also Becker's *Gallus;* Smith's *Dictionary of Greek and Roman Antiquities.* 2nd edition.

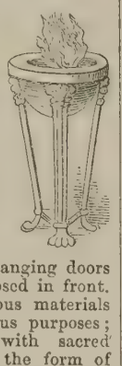
† Vide Modern Painters, *by a Member of the University of Oxford.* Vol. I.

‡ Our cut is copied from a Roman sculpture, representing a Gaulish captive.

arranged at regular intervals throughout the frieze.*

TRIGONUM. A triangular TESSERA used in constructing mosaic pavements, &c.

TRINITY. Representations of the mystery of the holy Trinity are not unfrequent in Christian Art. The usual image consists of the eternal Father, with a triple crown, seated on a throne, the right hand in the act of benediction, and an orb in the left, our Lord crucified in front, and the Holy Spirit, under the form of a dove, resting on the cross.†

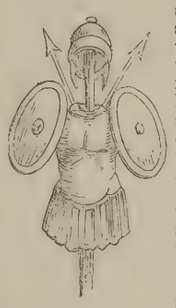


TRIPOD. Any utensil or vessel supported upon three feet, such as tables, cauldrons, altars, &c., formed of various plastic materials and frequently richly ornamented. A Tripod was one of the attributes of Apollo.

TRIPTYCH. A table with two hanging doors or leaves by which it could be closed in front. Triptychs were constructed of various materials and dimensions, and used for various purposes; ivory and enamelled Triptychs with sacred subjects and emblems; pictures in the form of TRIPTYCHS abound in the works of the early Italian, German, and Flemish masters. They contained five paintings. 1. The centre piece. 2. The inner sides of the two doors. 3. The outer sides of the doors.

TRIREME. A war-galley, carrying three banks of oars on each side.

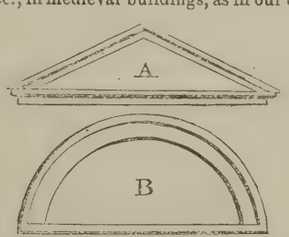
TROPHY. A memorial erected on the scene of a victory; it originally consisted of the arms or spoils taken from the defeated, which were suspended on a tree; but in modern times, TROPHIES have been erected in churches, and other public buildings and cities, to commemorate victories. Our engraving is from a Roman sculpture.



TUNIC. The principal under garment of the Greeks and Romans of both sexes, and nearly identical with the modern *chemise* and *shirt*, but of varied forms. It was usually made of wool, but sometimes of fur: for a detailed account of this article of dress we must refer the reader to RICH'S *Companion to the Latin Dictionary*; SMITH'S *Dictionary of Greek and Roman Antiquities, &c.*

TURPENTINE. The essential oil of turpentine is used as a diluent in oil painting: and as a solvent of certain resins in making varnishes; also in cleaning pictures to remove the varnish. The purest form in which turpentine appears in commerce is known as *camphine*. *Venice turpentine* is the product of the *Larch*. *Strasburg turpentine* is the product of the *Pinus Pinea*, and *Bordeaux turpentine* from the *Pinus Abies*.

TYMPANUM. The triangular space in a pediment, as in our cut at A, which is sometimes filled with sculpture. The term is applied with greater propriety to the semicircular spaces above doors, &c., in medieval buildings, as in our cut at B.



TYMPANUM. A Tambourine, an instrument of great antiquity. It is frequently represented on ancient gems, and in the paintings found at Pompeii.

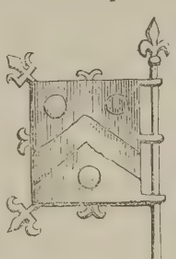
ULTRAMARINE, LAPIS LAZULI. A blue pigment of great beauty, and of various shades of colour, the only one which resembles in purity the blue of the prismatic spectrum. The mineral from which it is obtained, lapis lazuli, being very rare, this pigment obtains a high price. Hence it became very desirable to produce it by artificial means; the attempt has proved very successful; in the products of MM. Guimet and Gmelin we have beautifully-coloured pigments which, for most purposes in the Arts, supply the place of the natural pigment, and at considerably less price.

UMBER. This pigment, in its raw state, is of an olive-brown colour, which becomes much redder when burnt. It consists of an ochreous earth, containing manganese; is durable, has good body, and useful both in oil and water-colour painting.

UNICORN. In Christian Art, the unicorn is a symbol of the Incarnation, and an emblem of solitude and female chastity. It is the attribute of St. Justina.

URN. A capacious earthen vessel for water, hence used as a symbol of river deities by the Romans. A funereal vessel, constructed of marble, bronze, or glass, containing the ashes of the dead. Our engraving exhibits an elegant marble urn in the Townley Gallery, British Museum, which is inscribed with a mortuary dedication.

VANDYKE BROWN, or CASSEL EARTH. Is a pigment obtained from a kind of peat or bog-earth of a fine deep semi-transparent brown colour. It owes its name and reputation from the supposition of its being the brown used by Vandyck in his pictures.



VANE. A plate of metal, moveable on a spindle fixed on the summit of spires, &c., sometimes decorated with heraldic devices, as in our cut, and introduced as an ornament with great frequency in medieval architecture.

VANTBRACE, VAMBRACE, AVANT-BRAS. The armour of the lower arm, from the elbow to the wrist.

VARNISH. Resinous substances dissolved in alcohol; essence of turpentine and oils constitute the Varnishes used in oil-painting. Of these mastic copal and amber are the principal, and the first the most extensively used; lately, however, Varnish made from the Dammar resin has been substituted with advantage. Amber varnish has been employed to mix with the pigments, as well as for varnishing. Varnish should not be applied to a picture in less time than a year after it has been painted.

VASE, URN. A vessel of various forms and materials, applied to the purposes of domestic life, sacrificial uses, &c. Most of those occurring in ancient art have been described under their appropriate heads in this Dictionary.

VEHICLE, MEDIUM. The liquid with which the various pigments are applied in painting. Of these, *water* is used in fresco; distemper, when mixed with glue; the so-called water-colour painting, when mixed with gum-arabic. In OIL-PAINTING, the fixed oils of linseed, nut, and poppy; in ENCAUSTIC, *wax* is the vehicle; the essential oil of turpentine is also employed to dilute some of these vehicles. The wax is also diluted with oil of lavender or spike. See MEDIUM.

VEIL. A transparent covering for the face and head. The Greek women, and those of the East generally, when out of doors, covered their heads with the shawl as a substitute for the veil. That worn by a bride was termed a FLAMMEUM, from its colour—yellow.

VENETIAN RED, SCARLET OCHRE. A burnt ochre, which owes its colour to the presence of an oxide of iron. It is used as a pigment in both oil and water-colours. Its colour is red, alloyed with blue and yellow.

VERDITER, (CENDRE BLEUE, *Fr.*) Blue Verditer is prepared by decomposing lime with a solution of nitrate of copper. It is not used in the Arts so much as formerly, except in house-painting and decoration. *Green* VERDITER (*Verd di Terra*) is the same as Terra Verde, a native green carbonate of copper, mixed with earthy matter.

VERMILION. The bisulphuret of mercury, used as a pigment in both oil and water-colours. It is of a bright red colour, inclining to yellow, of a good body, and of great usefulness in its compounds with white pigments.

VERNACLE. The delineation of our Saviour's face, miraculously imprinted on the veil or handkerchief, held by a devout woman, hence called ST. VERONICA (*qy.* Vera-iconica), on his way to Calvary. The subject is frequently represented by old artists.

VESICA PISCIS. In Christian Art, a symbolical figure, consisting of two intersecting segments of circles, used as an emblem of the Saviour.

VEXILLUM. A scarf attached to the PASTORAL STAFF. This singular appendage probably owes its origin to the famous cross-banner of the first Christian emperor, the LABARUM of Constantine.

VINE. The vine is the emblem of fruitfulness; it was sacred to Dionysus, the productive, overflowing, intoxicating power of nature, which carries man away from his usual quiet and sober mode of living. There is much symbolism in the Vine. The Fathers all compare the blood of Christ to the juice of the grape, and the Passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares himself to a Vine.

VISOR. The moveable front of a helmet, perforated or barred for the admission of air, and to enable the wearer to see.

VITTA. A ribbon, band, or fillet encircling the head, confining the hair, the ends hanging down behind. Its colour varied, but white and purple predominate. See INFULA.

WALNUT OIL, NUT OIL. One of the three oils used in painting, obtained from the well-known fruit of the walnut tree. It is clear, thin, and paler than linseed oil, and is rendered *drying* by the addition of LITHARGE or WHITE VITRIOL (sulphate of zinc).

WAX. Bleached BEES'-WAX is the vehicle in ENCAUSTIC PAINTING; it is added to Resins in making Varnishes, to correct their brittleness. WAX dissolves in a solution of tartrate of potash, and this medium is employed in making the cakes of wax pigments for water-colours.

WAX PAINTING. This art, practised by the ancients under the name of ENCAUSTIC, has lately been revived in several countries. The pigments are ground with wax, and diluted with oil of turpentine, to which mastic is sometimes added, and oil of lavender or spike.*

WHEEL. In Christian Art an attribute of St. Katherine. WHEELS of Providence, emblematic of the vicissitudes of human life, were frequently introduced in the sculptures, stained glass, and paintings which decorated the ancient churches. The large rose window over the principal entrance to cathedrals is a WHEEL; and upon the rays are represented the seven ages of the life of man. In that of the cathedral at Canterbury the seventh (decrepitude) is omitted.

WHITE. Theoretically speaking WHITE is the result of the union of the three primary colours, as may be shown in the experiment of Newton, but in practice it is found impossible to produce a WHITE pigment by the mixture of pigments of any other colour: on the contrary, the union of the three primaries, or of the secondaries, produces grey or black. Therefore our white pigments must be prepared in as great a state of purity for the palette as possible. (See WHITE PIGMENTS.) In Heraldry *Argent* denotes whiteness, purity, hope, truth, innocence. The priests of antiquity wore white raiment. The Magi wore white robes. White horses were sacrificed to the Sun. In Egypt a white tiara decorates the head of Osiris. The priests of Jupiter had white vestments, the victims of Jupiter are white. The Druids wore white vestments, and sacrificed oxen of this colour. The Christian painters of the middle ages represent the eternal Father draped in white; and likewise Jesus, after the resurrection. White was consecrated to the dead by all antiquity, and became a colour of mourning. The Moors designate by this emblem purity, sincerity, innocence, simplicity, candour.†

WHITE PIGMENTS. The white pigment hitherto most extensively used in painting is WHITE LEAD, or the carbonate of lead, known under various names, such as CERUSE, Flake White, Krems White, &c. This material being liable to change when exposed to the action of sulphuretted hydrogen gas, a substitute has long been a desideratum; this appears to be found in the ZINC WHITE, or oxide of zinc. CONSTANT WHITE is sulphate of barytes.

WIMPLE. In female costume a covering of silk or linen for the neck, chin, and sides of the face. First mentioned in the reign of John. It was bound on the forehead by a fillet of gold, jewelled, or of silk. It is retained in the conventual costume of the present day, which, in all but colour, is the conventual costume of the thirteenth century.

WINGS. The attributes of some of the gods of antiquity and of demons: generally the symbols of haste and impetuosity. We find the Olympian Jupiter provided with wings at the moment of his appearing to Semele; he is also winged as Jupiter Pluvius, on the Antonine column. Hermes, the

* See cut to the word METOPE.

† See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. DIDRON'S *Christian Iconography, in Bohn's Standard Library*. See cut to ROOD.

* Vide EASTLAKE'S *Materials for a History of Oil Painting*. Mrs. MERRIFIELD'S *Ancient Practice of Oil Painting*.

† Vide PORTAL'S *Essay on Symbolic Colours*.

swift messenger of the gods, is represented in Hellenic Art with wings on his feet, and on his head, and on his staff. In ancient Art we find the Demons having the most spreading wings, *e.g.*, the *Winds* on the Temple at Athens, which are represented as the demons of Storm; Iris has golden wings. Hebe also, the beautiful cup-bearer of the gods, is winged; and Hesperus and the other genii of light; also Nikè, the goddess of victory; also Deimos and Phobos, Fear and Horror, because they strike mankind unexpectedly. Eros (Cupid, Amor), and Hymen, the god of marriage, have wings; and Momus, the son of Night, the god of laughter. Furies are represented with wings attached to their shoulders, in allusion to the swiftness with which these servants of Nemesis overtake criminals. Psyche, when rising from a chrysalis and furnished with wings, is the symbol of everlasting life, and the pinions on the head of the Gorgon, Medusa, of Hypnos, the god of sleep, Thanatos, the god of death, and of Morpheus, the god of dreams, refer to night and death. In Christian Art the use of wings is limited to angels and devils: in Mediæval paintings we find archangels represented with the feathers of the peacock, being a princely decoration, given to them as the first among the messengers of the Almighty. The angels of Satan have on the contrary, the wings of the bat, thus contrasting them as spirits of darkness with the beings of light.

WOOD-CUT. An impression on paper, &c., of a design, cut on a wood-block.

WOOD-ENGRAVING. The art of cutting designs on wood, in such manner as to leave the lines in *relief*, those parts which appear white in the impression from the block being cut away, being the reverse of the method adopted in copper or steel-plate engraving, in which the *incised* lines yield the impression.*

XYLOGRAPHY. A term applied to the art of Wood-engraving. The earliest examples of the art appeared toward the latter half of the fourteenth century, and consisted of sacred subjects. The genius of Wohlgemuth, and his greater pupil, Albert Durer, elevated the art, which being at the time greatly patronised by the Emperor Maximilian of Germany, reached the highest point of excellence.

YELLOW. One of the three primary colours: united with Blue it yields *Green*; with Red it produces *Orange*. Its type may be found in the field butter-cup, which is a pure yellow. All our yellow pigments are alloyed with blue or red. Gamboge is a tolerably pure yellow pigment, but is tinged with *Blue*; then comes Gold Ochre, tinged with *Red*, next, Yellow Ochre and Naples Yellow. The other yellow pigments are Chrome Yellow, Lemon Yellow, Indian Yellow, Gall-stone, Roman Ochre, Mars Yellow, Terra di Sienna, (raw and burnt), Italian Pink, Cadmium Yellow, &c. In blazonry, gold is the symbol of love, constancy, and of wisdom; and by opposition, yellow in our days still denotes inconstancy, jealousy, and adultery. In France, the doors of traitors were daubed with yellow, and in some countries the law ordains that Jews be clothed in yellow, because they had betrayed the Lord. Judas is represented clothed in yellow. In Spain the vestments of the executioner are red or yellow; the yellow indicates the treason of the guilty, the red its punishment. In Christian symbolism, gold and yellow were the emblems of faith. St. Peter, the stay of the Church, and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe. In China, yellow is the symbol of faith.

YELLOW OCHRE. An earthy pigment coloured by the oxide of iron. It is very useful both in oil and water-colours, being transparent, durable, and mixing well with other pigments.

ZINC WHITE. CHINESE WHITE. The oxide of zinc has lately come into extensive use as a pigment in place of the carbonate of lead. It has not so much body as the latter, but it is permanent in the air, and mixes well with other pigments. The sulphate of zinc, or *White Vitriol*, is used as a DRYER.

ZONE. (CINGULUM *Lat.*) A flat belt or girdle worn round the hips; its purpose was manifold: to hold money, instead of a purse; to hold up the TUNIC when the wearer was engaged in active exertion of any kind, such as hunting, travelling, &c. The Zone or girdle was worn by young unmarried women; and removed only upon their marriage. In some works of ancient Art the girdle is represented as worn round the cuirass (See CINGULUM.)

* See JACKSON'S *History of Wood Engraving*, by W. A. CHATTO. 1839.

PHOTOGRAPHIC PUBLICATIONS.

THE liberation of the art of photography from the patent restrictions, which for a long period pressed most heavily upon it, has been marked by the publication of the "Photographic Album,"* and by the importation and sale of photographic views taken in the East, which have been for some time past publishing in Paris.†

The "Photographic Album" consists of four pictures in each number, two parts having now been published. Of these eight photographs six have been executed by Mr. Roger Fenton, and two by M. Philip Delamotte. They appear to have been all obtained upon waxed paper by the process of M. Le Gray, which has been already given in this Journal. We are not satisfied with the production; the specimens published are by no means equal to a great number which are now being produced by Photographic amateurs. The photographs of Mr. Buckle of Peterborough infinitely surpass in beauty any of those in the Album—for, although the operator has an artist's education, it does not appear that he has the facility of selecting an artistic scene, or of adjusting his camera to meet the difficulties with which he has to contend, but which may readily be overcome. One, and perhaps the most important mistake, has been in the selection of objects. With the exception of Tewksbury Abbey there is not one point of sufficient interest to induce a desire to possess the work, and the view of this "sacred fane" is degraded by connexion with a mean modern house and an awkward conservatory, rendered obtrusive by the prominence with which its sash-bars are brought out, while the white spots, which we suppose to be daisies, in the foreground are very offensive to the eye. It is quite evident that when the pictures were taken, the photographic artist consulted his convenience, and aimed only at making the best of the bad subjects which the neighbourhood of Cheltenham afforded, not having at the time any idea of publishing. We regret that he has done so, or rather that objects of large — of national interest, have not been selected. The Parisian publication takes much higher ground. Egypt, Nubia, Palestine and Syria, have furnished the scenes which have been selected with great judgment, and the views of which have been executed with great skill. In the prospectus the editors say:—"Nous n'insisterons pas sur l'attrait qu'offrent les voyages si curieux qui M. Maxime Du Camp a accomplis entièrement à ses frais, après s'être chargé d'une mission du Ministère de l'Instruction Publique. Les pays qu'il a parcourus ont été le berceau même des civilization et des religions. Sésostris, Moïse, Alexandre, Pompée, César, Jésus-Christ, Mahomet, Lusignan, Napoléon, et Châteaubriand les ont tour-à tour fécondés par le glaive ou par la parole, et les ont immortalisés de leur glorieux noms."

Independently of the high interest necessarily attaching to photographs of scenes like those, in which every hieroglyphic may be read as correctly as if we gazed upon the relics themselves, those pictures are remarkable as examples of photographic printing. This notice must suffice for the present, but we intend to devote an article in our next to the subject in all its details, which will include several novelties described in the recent numbers of the *Cosmos*,‡ an admirable scientific publication, which has on several occasions selected with complimentary acknowledgments the philosophic information to be found in the *Art-Journal*. We learn from the *Cosmos* that M. Niepce de St. Victor has made very considerable advances towards the natural fixation of colours.

* The "Photographic Album," parts 1 and 2. Published by D. Bogue, London.

† EGYPTE, NUBIE, PALESTINE ET SYRIE.—Dessins Photographiques recueillis pendant les Années, 1849, 1850, et 1851, et accompagnés d'un texte explicatif par Maxime du Camp, Charge d'une Mission Archéologique en Orient par Le Ministère de l'Instruction Publique. Gide et J. Baudry, Paris.

‡ COSMOS: Revue Encyclopédique Hebdomadaire des progrès des sciences, et de leurs applications aux Arts et à l'Industrie, fondée par M. B. R. de Montfort, et rédigée par M. L'Abbé Montford. London agents, Horne, Thornwaite and Wood, Newgate Street.

OBITUARY.

MR. JOHN VANDERLYN.

The American newspapers announce the death, on the 23rd of September, of John Vanderlyn, one of the oldest and most distinguished painters in the United States. He died in his native town, Kingston, in the State of New York, at the advanced age of seventy-six years. When we have had occasion to refer to the position of American Art, the name of this artist has generally found a place in our observations, so that it must be in some degree familiar with our readers. Vanderlyn's first connexion with Art was as assistant in the shop of a printseller, at Richmond, in the same State—a position which helped to foster a natural taste for the Fine Arts. He here made the acquaintance of Stuart, the portrait-painter, whose works some years since were well known in London, and who was the uncle of the late Gilbert Stuart Newton, R.A. Vanderlyn had already taken some lessons in painting, and Stuart kindly permitted him to copy some of his portraits. Another generous individual, Colonel Burr, advanced him the means of studying under Stuart; and subsequently of proceeding to Paris, in 1796, for further instruction. There he remained for five years, making the best use of his opportunities, and then returned to America, where he painted two views of the Falls of Niagara, which gained him considerable applause. In 1803 he was sent again to Europe, to purchase some pictures, and while sojourning in Paris painted his first historical work, if it may so be called, the "Murder of Miss M'Crea by the Indians," an incident of the border war of New York. From Paris he proceeded to Rome, and made some excellent copies of pictures by Titian and Correggio, and other Italian masters, the best of which are considered to be the "Danae" of Titian, the "Antiope" of Correggio, and a female figure from Raffaelle's "Transfiguration;" but his great performance here was a large original picture of "Marius amid the Ruins of Carthage," a really fine composition, possessing to a great extent many of the best qualities of Art. It was afterwards removed to the Louvre, and carried off the gold medal for the year 1808, awarded by the French Institute. Napoleon is said to have expressed a very high opinion of this picture. Another original work, painted about this time, was his "Ariadne," which they who have seen it pronounce to be of rare merit. Vanderlyn returned to the United States in 1815; his talents were immediately called into requisition to paint the portraits of several distinguished Americans, among them those of Madison, Calhoun, Monroe, Jackson, Clinton, Yates, are conspicuous. Having, while in Paris, conceived the idea of executing some panoramic scenes, he employed several months at Versailles in preparing sketches of that renowned palace and its vicinity, which he carried to the States on his return; and, in conjunction with the corporation of New York, he erected a suitable building for the exhibition of his panorama. His plan proved so far successful, that he was induced to follow it up by other similar representations, views of Paris, Mexico, Geneva, and Athens. "Like most alliances," says Mr. Tuckerman, in his "Sketches of American Painters," "between men of totally diverse aims and feelings, this partnership was disastrous, especially as regards the artist; who lived to see the structure he had dedicated to the Fine Arts, transformed into a criminal court." Vanderlyn never completely recovered the outlay entailed upon his finances and energies by this scheme. In 1832 the Federal Government gave him a commission to paint a full-length portrait of Washington, for the Hall of Representatives; for which, on its completion, they voted him a sum of 1500 dollars over and above the original sum agreed upon. He was chosen, in 1839, to fill one of the panels in the Rotunda of the Capitol, and accordingly set off to Paris that he might there derive more of the benefits of artistic association in the prosecution of his work than he could find in his own country. The subject of his work is the "Landing of Columbus;" "but," writes our former authority, "though excellent in parts, it is a respectable, rather than a great picture." Vanderlyn's last exhibited production was a full-length portrait of the late General Taylor.

MR. HENRY ELKINGTON.

Though scarcely coming within the limits of our ordinary necrological notices, and yet deserving of a place among them, we feel it a duty not to allow the death of this gentleman to pass over unrecorded. Mr. Henry Elkington was a partner in the firm of Elkington, Mason, and Co., of Birmingham and London, the well-known manufacturers of electro-

plated goods, whose establishment owes much of its celebrity to the taste, enterprise, and energy of the deceased. He was not a practical artist himself, but he had within him all the materials which, if cultivated and brought into action, would undoubtedly have made a good one; while his intuitive perception of the pure and beautiful in Art enabled him to offer such advice and suggestions to those engaged in the artistic department of the business, as proved of infinite service to the employers and the employed. Mr. H. Elkington seems to have entered on his career of activity at a time when the Art-manufacturers of Birmingham had reached their lowest point—so low indeed as to cause reasonable doubts of their ever again flowing in a pure and healthy channel; but the qualities he brought to bear upon his especial line of business, not only elevated it to a higher position than it had ever attained before, but they operated most beneficially upon others also: our columns have often testified to the excellence of the modern productions of this great mart of Industrial Art; among which those of Messrs. Elkington are conspicuous. He died on the 26th of October, in the forty-first year of his age.

MR. THOMAS FAIRLAND.

The late Mr. Thomas Fairland, whose recent death has been announced, had so long occupied a prominent position in his department of Art, that we cannot pass over this sad event without adverting to some of the leading points in his professional career. The life of an artist whose higher ambition it is to seize upon the various aspects of nature, must in his search of the beautiful and picturesque, not unfrequently furnish materials for a biography interesting on account of its varied incidents and adventure. The labours of Mr. Fairland have been mainly directed to the task of multiplying the works of others, and of enhancing their fame by giving their productions a more popular form. His biography therefore can be little more than a round of his artistic labours. The bent of his talent for drawing revealed itself at an early age, and he imparted to the writer of this sketch an interesting and characteristic example of his juvenile ardour. As an artist he was distinguished for his accurate perception of form, and he was deeply impressed with the feeling that every species of tree as well as every kind of animal had an individuality of form which could be traced from the trunk throughout the larger limbs and ultimate branches and twigs. To seize upon these characters he would, when a boy, proceed to Kensington Gardens in the depth of winter, and spend long hours in sketching, with what accuracy fingers benumbed by the frost permitted, the various branchings of the naked trees. Having got the skeleton, the element upon which form depended, he would renew his visits as the seasons advanced, keeping pace with the unfolding buds until creative nature and the youthful artist had at last clothed the originals and the representations in all the luxuriance of leafy honours. Mr. Fairland was one of the first pupils of the Royal Academy under Fuseli, and gained the highest medal for a drawing from the "Hercules" in the Entrance-hall. He also studied under the direction of Sir M. A. Shee, the late President. He at first turned his attention to line-engraving and became a pupil of the late well-known Mr. Warren. He afterwards devoted himself to lithographic drawing; and in the pursuit of this department he has been instrumental in multiplying numerous works of the best English artists. "The Recruit; or, Who'll serve the King?" and "Left Leg Foremost," after Farrier, obtained great repute. "The Deserter" followed. "The Poacher's Confederate," after Hancock, was equally successful. "The Rat-catcher" after A. Cooper, was a great favourite. Many of the works of Sir Edwin Landseer, Hunt, and others, were entrusted to him, and owed not a little of their popularity to the new form they assumed under his hands. But the inroads of the French lithographic press soon compelled him to abandon an occupation in which he indeed took the highest delight, but which was no longer remunerative. Henceforth he gave himself up to portraiture, and in the course of this pursuit he has been instrumental in diffusing the likenesses of many of the most eminent and illustrious persons in the kingdom. He enjoyed the constant patronage and personal regard of Her Majesty. His frequent engagements at the palace had indeed of late withdrawn him very much from public observation. We believe however that the last work he produced was a most effective and pleasing portrait of Mrs. Chisholm, after the painting by Mr. Hayter in the last Exhibition. So much labour and so much talent as Mr. Fairland has exerted certainly merited more worldly success than we regret to learn, he ever attained. Although he laboured incessantly he never was able to raise his family above the pressure of the passing hour. As a man he was universally beloved for his amiable disposition, and his gentle manners; and he was equally respected for a singularly sensitive and modest independence of character. He died at the age of forty-eight, having suffered during the last year of his life from advancing phthisis, which, although it oftentimes exhausted his strength, never overcame his resolute application to his professional duties. He sunk in October last from acute inflammation of the lungs, supervening in a constitution broken by previous disease and toil.

MR. S. WOODWARD.

Mr. S. Woodward, the animal-painter, whose works have long been familiar to us, died of consumption at Worcester, in the early part of last month, in the forty-sixth year of his age. He was a native of Pershore, in the same county, and at an early age was placed in the studio of Mr. A. Cooper, R.A., under whom he made such progress, that, in his fifteenth year, he exhibited a picture at the British Institution: from that time to the present year he has been a constant exhibitor, both there and at the Royal Academy. His two most important pictures are the "Battle of Worcester," and the "Struggle for the Standard;" but he likewise painted several other large works of a similar character: his landscapes, especially of Scotch scenery, are well worthy of mention; they of course are generally made subservient to the cattle associated with them. Mr. Woodward, we believe, was occasionally employed by the Queen and Prince Albert to make portraits of some of their favourite animals; and among his other patrons were the Duke of Montrose, the late Duke of Newcastle, the late Sir R. Peel, the Earl of Essex, and the late Mr. Wells, of Redleaf.

MR. GEORGE HAWKINS.

We are much concerned to record the death, at the age of forty-two, of Mr. George Hawkins, which took place at his residence at Camden Town on the 6th of November. He had long been in a delicate state of health, so much so as to compel him during the last year or two to fix himself by the sea-side, but his decease was quite unexpected by all around him and even by himself, as only within three or four days of his death, he had transacted professional business in the city as usual. Mr. Hawkins was an accomplished architectural draughtsman, for a long period chiefly engaged by Messrs. Day and Son, in lithographing the principal works of this character that have issued from their establishment, which will not readily supply his loss. His pencil was peculiarly correct and delicate, and his knowledge of effect enabled him to produce pictures out of, at some times, the most unpromising materials. One of his most important works is a series, still incomplete, of the ancient abbeys of Yorkshire, from some exceedingly clever sketches made by Mr. W. Richardson. The architectural room of the Royal Academy frequently exhibited his skill in water-colour painting, as he was often employed by architects in colouring their designs for edifices of every description. A man of gentlemanly bearing, of unobtrusive manners, and of the most kindly disposition, his death will be deeply felt by his family and friends: our estimate of his character is formed upon a knowledge of him during nearly twenty years.

THE JURY REPORTS OF THE EXHIBITION OF 1851.*

Having in a previous number expressed our opinions as to the failure attending the working of the jury system, resulting from the want of applicability and consistency which it evidenced, both in its primal theory and subsequent action, we shall now proceed to illustrate the truth of our comments by reference to the "*official records*" of some of its most important decisions, and doubt not they will fully confirm the justice of our strictures.

The views which the Royal Patron of the scheme so intelligently promulgated at its inauguration banquet in the Mansion-house of the City of London, as those which he sought to realise by its issue, are most forcibly and aptly described in his own language; their object being "to afford a true test of the point of development in science, industry, and the arts, at which the whole of mankind had arrived, and a new starting-point from which all nations will be able to direct their future exertions."

Now it will be at once evident that, as the decision as to what presented this "point of development" in its highest and most perfect exemplification in any branch of science, art, or manufacture, which was to form "the new starting-point," was vested in the judgment of limited bodies specially appointed for that duty, the absolute success or failure of the proposition was inseparably dependent upon the action of these important tribunals. Success could but result from the exercise of competent and unbiassed judgment; this we have before stated, and shall now proceed to prove either did not exist, or, in many cases, its influence was not brought into co-operation.

The task which the Royal Commission had to fulfil was one to which the great majority of noblemen and gentlemen who formed that body could not by any possibility be expected to bring more than an earnest and zealous desire to help on the general interests of the plan, but without the knowledge of any special details by which it could be advanced, or should be directed. Their names were received only as vouchers for integrity of purpose, and exhibitors felt that, in as far as they could comprehend the subject, "fair play" would be ensured.

But want of practical information and tact in the conduct of a scheme so vast and novel, unfortunately placed the Commission under the direction of others, who, with little more knowledge, possessed much less freedom from personal bias, and were more susceptible to the influences and tendencies of private interest.

A grievous error into which the Commission was led, appears in the secrecy in which it sought to envelope the progress of some of its most important and essential functions. Where mystery began, confidence ended. We extract literally the following instruction from the Council of Chairmen upon this point. "Secrecy.—All the Considerations, Discussions, and Decisions of each Jury, and of the Council of Chairmen, are to be considered as strictly confidential, and on no account to be divulged until the *award has become final*." This is tantamount to a declaration that a party injured shall not know of his wrong till all opportunity of redress is barred against him. So long as the proceedings were open, and subject to the immediate canvass, approval, or condemnation of public opinion, many serious errors were obviated, and mistaken purposes recalled and abandoned; but when this corrective influence was studiously evaded,—when secrecy shut out and precluded the advantages and security of general discussion,—when, indeed, the Commissioners, following the councils of interested advisers, took the determination to act for itself upon its own responsibility, and according to its own caprices, adverse and indifferent to the opinions, experience, and interests of the most important section of the exhibitors,—distrust and dissatisfaction were excited, and the foundation laid for a course of procedure, from which has resulted the most disastrous and disheartening effects.

This virtual abnegation of the right of exhibitors to free and thorough information upon matters so intimately bearing upon their claims and interests, was as unjustifi-

* Continued from p. 327.

able as it was impolitic. The most valuable suggestions had resulted from publicity given by the Commission to some of their early projected movements; and it is notorious that some of the most successful features of the Exhibition were the consequence of recommendations from extraneous sources, aided by the "pressure from without."

The "minutes," "instructions," and "reports," show clearly that the intention of the illustrious Prince has been completely misunderstood. The "starting-point" could only have been ascertained by such a jury as we have referred to, and their operations would have involved direct "individual competition," and have determined "individual distinction;" the very qualities prohibited and tabooed by the decree of the Commission.

The duty of searching for and detecting the exponents of the highest merit, was essentially and entirely a work of comparison and valuation, involving the recognition and analysis of the claims of rival competitors, critically weighed and justly determined. The "instruction," therefore, imposed on the jurors that "they were to reward merit whenever it presented itself, but not to recognise *competition* between the exhibitors," with three classes of "distinctive honours" to award—viz., council medals, prize medals, and honourable mention, was a perfect paradox, rendering the functions of the juries contradictory and unintelligible; as, whilst necessitating duties virtually comparative, they refused to recognise competition, the inevitable correlative of comparison. As if to illustrate the utter inconsistency of their own rules, the Commissioners, issuing three grades of "distinctions," of greatly unequal value, yet declare that "no higher place is to be assigned to one producer than to others." The fact that the "council medals," were larger, were designated the "higher reward," were limited in number, imparted a purposed value to them far above that represented by the mere "prize medal," which, having been dissipated over more than three thousand persons, and indiscriminately bestowed upon works of a very ordinary standard, is regarded as a "stigma" by all whose pretensions are above the lowest level of reward. The profusion, moreover, with which this class of medal has been supplied, has had the effect of degrading it in the estimation of the jurors, who have thus been rendered more careless in their distribution. The common sense of the public has not failed to perceive that the inference of a wide distinction is left to be drawn between them, whatever the Commission may think it politic to declare to the contrary. Not only was the organisation of the tribunals faulty, but the rules prescribing their routine of action were founded on fallacious principles. The mysterious process by which the jurors were appointed aroused surprise and misgivings, which, followed by the protest made by several classes of exhibitors, should have at once determined the abandonment of the "confidential" or clandestine system, and ensured the adoption of a frank and open course of procedure. The election of jurors should have been entrusted to the exhibitors; the investigations should have been conducted in "open court;" and the privilege of appeal to the groups and the council should have been reserved to aggrieved and disappointed candidates, the peculiarities of whose cases should have warranted such further investigation.

The latter condition indeed seems to have been provided for by the following "decision":—"Mode of Making Awards.—When a jury has decided upon its awards, these awards will be submitted to a meeting of all the juries of the same group for confirmation, and for the investigation of *any decision that may be disputed*." But unfortunately this decree became a dead letter; the awards were withheld from the Exhibitors and public till *after the close of the Exhibition*, when all opportunity for the investigation of "disputed" decisions was at an end. Comment is unnecessary and superfluous here, the bare statement of the fact at once ensures its general reprobation. The commissioners know well that as regards the decisions relative to the awards in many classes they dared not have given publicity to them prior to the close of the Exhibition.

The principle of distinguishing between "originality" and "excellence," though founded on truth, is very difficult of application. The distinction may be satisfactorily traced in works of mere ordinary utility and pretension, but in those of a higher and more inclusive range of production, in which æsthetic principles are developed, the detection of "novelty" and estimate of its degree, becomes a task of metaphysical research and delicate and difficult deduction.

The great mass of the injustice actually inflicted by the "awards" has arisen from the want of analytical perspicuity in the juries. Works of undoubted merit have been passed over unnoticed, and the imperfect machinery of the judicial operations has left the injured candidates without remedy or appeal.

We will refer to a few cases in which the remarkable exercise of the powers with which the council of chairmen were self-invested was most prominently exhibited, wherein a body of whose whole number scarcely one had any practical knowledge of the merits of the question at issue, negatived and reversed the decisions of juries ostensibly composed of members in every instance possessing special information. In awards to Section B, Class 5, "Machines for direct use, including Carriages and Railway and Naval Mechanism," we find the following instance of the exercise of the above discretion. After enumerating the various "exhibits" of the "Derwent Iron Company, Newcastle upon Tyne," the report concludes:—"The limited dimensions of the wrought iron plates, sway beams, shafts, bars, &c., with which the engineer has to work, are indeed among the chief obstacles to construction in iron; although much progress has of late years been made in the scale on which it is wrought, yet these are believed to be amongst the largest specimens ever produced in their respective departments of manufacture, and the jury were *unanimous* in their recommendation of a council medal to the makers of them. They regret that this recommendation not having been adopted by the council of chairmen, they have only the prize medal to award to them."

Again in Class 23, "Precious Metals, &c.," occur the following "reversals":—In reference to the productions of "Moratilla, F., Madrid," the report proceeds, "It is to be regretted that Spain, a country renowned for its works in precious metals adapted for the purposes of divine worship, should have sent but one article of this description to the Exhibition." Then follows a detailed description of a "monstrance" described as a "choice specimen of the silversmith's Art standing about 6 feet 4 inches high," with numerous figures in full relief, and thus concludes. "The *ensemble* of this large work presents a fine effect. The jury have particularly remarked the regularity of adjustment of the various parts, so difficult to carry out properly in a work elongated in the form of a gothic spire, and conceived in a style of architecture which demands this very regularity as an absolute condition of good execution. On these grounds the jury proposed that a council medal should be awarded to M. Moratilla, which being refused by the council of chairmen, a prize medal was given." Now here was an object which seemed to embrace the essentials prescribed to council medal recipients, being both "original and unique;" but they seemed to avail but little in the practice of the council however conspicuously they were paraded in its theory. Then follows the case of "V. Palliard, Paris:" the report describes some of the works of this exhibitor which "the jury have examined with great interest," including "a beautiful figure of a child the size of life, crowned with vine branches, and holding a rich candelabrum of gilt bronze. It rests upon a three fronted pediment of gilt bronze in Louis XIV. style, which has a fine effect." It then reviews other objects and concludes.—"It is principally as an artist in gilt bronze for room-decoration that M. Palliard has distinguished himself in the Exhibition; and it is on this account the jury recommend him as deserving of a council medal, which having been refused by the council of chairmen, a prize medal was awarded."

Now either the jury in these cases was utterly uncompetent to its functions, and thus merited the slur which the repudiation of its award conveyed, or it was subjected to a caprice as unjust as it was offensive.

In Class 24 (Glass), the case of Messrs. Osler deserves consideration. The report thus refers to it:—"In the case of Messrs. Osler, of Birmingham, the jury thought they were justified in recommending them for a council medal, in consequence of the general merit of the works exhibited by them, and a novel application of the art in the crystal fountain, placed in the centre of the nave; which is as good a specimen of manufacture, more particularly when the magnitude of the pieces of which it is composed and difficulty of execution are taken into account; and though possibly the architectural design may be capable of improvement, yet there is no doubt of its being a work of great beauty, and of its adding very materially to the brilliancy and general effect of the conspicuous part of the building in which it was placed. But the opinion of the jury was overruled by the council of chairmen, and the council medal withheld."

In this instance the council again directly violates its own decisions in regard to council medal awards. It is not mere excellence of manufacture, they say, for which they adjudge these prizes, but for such "originality as may be expected to exercise an influence upon industry more extended and more important than could be produced by mere excellence of manufacture."

If there be any hidden purport at all in language so inexplicably bewildering, we take it to mean, that these awards are to be given to novel inventions and adaptations, which "may be expected" to open new and extended channels of trade, and the fountain in question may certainly be classed within this category. The success attending the erection of so large and complicated a work in glass, even if it did not ensure one repetition of that particular production, still demonstrated the capabilities of the material to purposes and to an extent not previously contemplated, and will, doubtless, "exercise an influence" upon that branch of manufacture, "more extended than mere excellence of production."

It is but just to these exhibitors, and to the juries which awarded the Council Medals, to compare the list of names of those who "bestowed" and those who "denied," and estimate the relative value of the respective judgments.

We pass to the claims of Chevalier Claussen. Here the jury appears fairly to have thrown up its prerogative altogether. We quote from their Reports (Class 14, Flaxen Fibre, &c.):—"Before quitting the department of flaxen fibre, the jury desire to report that, as it was questionable whether the preparation of flax by the method of M. Claussen should properly come under their cognisance, *they have not pronounced any judgment on the merits of this novelty.* After being disengaged from the flax straw it may be said to become, by M. Claussen's process, 'cotton' in all its essential qualities, and is intended to be manufactured by cotton machinery, and to compete with that material. The jury, therefore, do not feel competent to venture an opinion as to its practical utility and value." The candour of this avowal almost disarms criticism upon its dishonesty. Admitting the "novelty," they declare their "incompetency" to estimate its "utility or value." M. Claussen must take warning, and not overstep the comprehension of his judges in future. Had his invention been less novel, and more directly allied to the ordinary processes in general use, the jury might then have compassed its merits, and have acknowledged them; but he had passed the limits of their capacity, or their patience, and hopeless of a just estimate, and fearful of the consequences of a palpably dishonest one, they ignobly confessed their own bewilderment and incompetence. It is true that, in another division, Class 6, "Machines for Wool, &c.," in which M. Claussen was also an exhibitor, that a Prize Medal was offered to him for a "circular hosiery frame," but, indignant at the injustice manifested towards him in Class 14, he in a spirited protest very properly refused to receive it.

Whilst in some classes the Council Medals have been so grudgingly bestowed, and so arbitrarily refused, in others we find them lavishly scattered. In this respect the insubordination of the tribunals, or the fallacy of the "instructions," is amply illustrated by the allocation of no less than *forty-three* Council Medals to Class 10, "Philosophical Instruments." This absurd partiality has arisen from a weak deference on the part of the Council to the term "philosophical." The inconsistency of this concession is at once evident to all conversant with the subject, as the construction of instruments for demonstrating the abstract sciences, and the measurement and control of natural bodies, does not necessarily involve any power of original invention, and in the majority of instances which have been thus rewarded, merely indicates the exercise of the imitative faculty in a degree equalled and often excelled in other mechanical arts. Yet, notwithstanding the prodigality with which the Council Medals have been lavished on this favoured class, the Report states, as we have before more fully detailed, "no opportunity is afforded of instituting an inquiry into the comparative importance of the several classes of instruments," and the jury of a sub-division of this class, "Surgical Instruments," after the declaration of their awards, report that "they desire to say that, in conformity with the directions of the Royal Commissioners, and *without the means of marking degrees of merit*, they have been under the necessity of avoiding a regard to comparative excellence; also that they do not intend it to be understood that others than those included in the prize list might not have properly received some testimonial of merit, &c." The "others" referred to must feel a heavy debt of gratitude to the jury for the candour with which they acknowledge an inadequately performed duty, and from which the public may and will draw a very natural and humiliating inference.

We cannot pass Class 22, without remarking upon the *judgment* which merely awarded a Prize Medal to the Fine Arts productions of Mr. Potts and Messrs. Messenger, acknowledged to be in some instances "equal to the best productions of the Continent," while a Council Medal was awarded to another manufacturer chiefly for superiority in "metallic bedsteads." We should not question the justice of the latter award abstractedly, but relatively considered it is manifestly open to serious objection. Has England such a superfluity of workers in the higher branches of Art-intelligence that she can thus afford to trifle with and depress the most successful of their exponents.

Mr. Potts did but justice to himself in repudiating both the verdict and the medal which it had assigned him.

In no department however, has the infirmity of the system adopted by the Royal Commission been more flagrantly exemplified than in that of Class 25, "Ceramic Manufacturers." With regard to this "Report," the noble Duke who to the surprise of the Exhibitors appeared as the chairman of the Jury, and subsequently added to that responsibility the difficult and delicate task of "reporter," must be held solely responsible. We are assured upon good and sufficient authority that it is *not the report of the Jury*, and that many parts of it have been frequently protested against by some of its members. In very essential points, it is altogether *different to the Jurors' report* and has been abridged and altered in a manner that has called forth very marked and significant animadversion. With every respect for the character and attainments of the noble chairman and reporter, we in common with all conversant of the facts, regret that he should have allowed himself to be placed in a position that must inevitably have aroused suspicions fatal to the worth and influence of any verdict that might have followed such an appointment.

What possible weight could the opinion of the noble Duke or his deputy chairman have on the merits of ceramic manufactures? What could manufacturers think of it, other than they did, that the selection of the chairman under existing circumstances, was as injudicious as it was unjust. There was simply but one solution to the riddle of this choice. Without the qualities which were essential to the development of so critical and onerous a position, and with the prejudices and connections which were inimical to its due discharge, disaster and disappointment were the inevitable results. Indeed the selection of the English portion of this Jury was the most unfortunate that could be imagined, and if a game of "cross purposes" had been mischievously planned, it could not have been more persistently and entirely played out. Not one of them possessed the slightest practical knowledge of the manufacture upon the excellency of which they were to adjudicate.

Independently of the objection to the chairman and his deputy the appointment of a retail dealer, falsely (and knowingly so) described as a manufacturer, intimately connected with one of the principal exhibitors and openly and notoriously hostile to another, was, as we have before remarked, the signal for a general protest from that body. This was for the credit of the commissioner most unwisely overruled—for upon this determination being known, an utter want of confidence was engendered, and the result of the judicial labours was very accurately prognosticated even before they had commenced.

In the selection of the jurors the commissioners in the class directly violated two of their special "decisions," the first wherein they state "The British jurors were selected from lists furnished by the local committees," to which we have previously referred, and next in the evasion of the regulation that "If exhibitors accept the office of jurors they cease to be competitors for prizes in the class to which they are appointed, and these cannot be awarded to them individually or to the firms in which they may be patrons," by the appointment of M. Ebelmen, the director of the Royal Sèvres porcelain manufactory, as a juror, that institution being competitive and having eventually awarded to it a Council medal.

This arrangement had evidently been pre-determined, the end sought could have been gained in no other way, and despite of all remonstrance it was doggedly adhered to.

Justice to so important and valuable an exhibitor as Mr. Alderman Copeland compels us, however reluctantly, to state these facts, inasmuch as we believe, that his case represents in itself, the grossest acts of judicial caprice and incompetency that the annals of the Great Exhibition can furnish. Palpably ominous as the election of the jurors was to his interest, objections did not emanate from himself, he waited the expression of the general feeling of his brother manufacturers upon the subject, which was decided and emphatic, that with the retention of certain members of the jury their general interests were jeoparded, but that his were entirely sacrificed, and that either competent or unbiassed judgment was hopelessly excluded.

Excess of wrong sometimes "o'erleaps itself," and this was vividly exemplified in the result: for what the want of efficiency in the jury might have failed to accomplish, their personal connection and bias signally achieved, and their "decisions" favorable or adverse are treated alike with indifference or derision.

The whole preliminary remarks both upon the award and withhold of council medals are but an impotent defence of a palpable and conscious injustice.

Here the publication of the votes would have presented a very significant appearance; for notwithstanding the peculiar construction of the jury, Mr. Copeland's claim to a Council Medal was only defeated by the noble chairman giving *two adverse votes*, the commission having assigned to the chairman one vote in the capacity of a juror, and a second vote to give a majority when the jury was equally divided in opinion, a power so very arbitrary and so opposed to the ordinary routine of judicial investigations that we trust its exercise in this class was a solitary instance.

By this combination of circumstances a gross act of injustice was completed towards Mr. Alderman Copeland, in the award of a Prize Medal only, which he publicly and indignantly refused to accept. Independently of the great and unequalled merit of other branches of his manufacture, the peculiar claims which this establishment had to the origin of the Statuary Porcelain, the forerunner of such various imitations, demanded consideration and recognisance. It is described in the report as "most

undoubtedly marking an important advance in the ceramic manufactures of this country. The facility and comparative cheapness with which the highest works of sculpture can be reproduced in this material, its durability, and its beauty have combined to give an important stimulus to the trade, and if well employed, may much contribute to improve the public taste. It has already led to the great multiplication of copies of both antique and modern groups and statues, as well as to new designs of a similar kind." Surely the successful application of a material of very trifling value to the purposes of another of a very costly nature, thus offering a satisfactory substitute, through whose medium works of the rarest excellence, which in the one case could but rank as the exclusive treasures of the few, became in the other the easy household possession of the million, was sufficiently important to have warranted an enquiry. But with a fore-knowledge of what the result of enquiry and investigation would be, the influential members of the Jury determined to evade it altogether, and as an excuse for such a step state "the amount of novelty was not easily defined;" —probably not, with such a jury, and under such circumstances.

The idea of imitating in ceramic manufacture so costly a material as statuary marble was certainly a *novelty in conception*, and the realisation of this idea so successful, that the first sculptor of the age declared it to be "the next best material to marble," was certainly demonstrative of a *novelty achieved*. The fact of any subsequent alteration in the proportions of its combination has nothing whatever to do with the "novelty" of its first conception and execution. What says the stipulation with regard to the Council Medal: "that it is a mark of such invention, ingenuity, or originality, as may be expected to exercise an influence more extended and more important than could be produced by mere excellence of manufacture." Now this condition had been more than fulfilled according to their own Report. The only objection could be on the ground that it had exceeded the necessary stipulation, inasmuch as it had "*realised*" an influence instead of leaving it to "*expectancy*." But the medal is refused to the invention simply, according to the Report, because the original idea had been subsequently modified in its processes. To the actual mixing of the present material there may be two or three proffered claims, but to the original idea, and the original production of the Statuary Porcelain there is but one. There has been a determination to shirk this question on the part of the jurors, which of itself demonstrates ulterior and private considerations derogatory to their integrity and faith. Were there any sincerity in their wish to reward originality, were the declaration anything more than a cuckoo cry, here was an opportunity to have proved it.

We have no desire to enter further into these details, sufficient has been stated for further example and warning, but did our space admit, we should have included within our review the instances of Messrs. Wedgwood, Messrs. Rose, and other eminent manufacturers, to whom the award of a Prize Medal was obviously far beneath their merits, and unworthy their acceptance. The "doings" of the Jury in Class 30, "Sculpture, Models, and Plastic Art," have already received from the press generally, as well as in this journal, their merited exposure and condemnation, and we have no inclination to revert to a theme so ungrateful and so disheartening.

We have been prompted to the consideration of those points in the working of the Exhibition from which have resulted its only failures, so baneful in their influence, chilling as they do the spirit of progress which its advent had warmed into life and activity. There was an opinion generally entertained and justly grounded, that with the most judicious action, some discontent would arise, and upon the strength of this, the most objectionable courses were pursued and tolerated. The old screen for injustice "it is impossible to please everybody" is confidently used, as though that were a conclusive commentary upon the general dissatisfaction. But it was never expected that every body would be pleased—and it was never desired—yet surely such direction should have been given, that those who were pleased should have been the efficient body who deserved that gratification and the non-competent might have remained in their merited displeasure.

As a general rule unfortunately the reverse is the fact; genius perforce is doomed to penance whilst dunces hold a jubilee. In the adoption of any scheme for a future Great Exhibition, the Exhibitors must and will require either the entire abolition of all prizes or publicity given to the names of the jurors before their works are sent for exhibition. Also prompt decision and publication of awards, accompanied by a register of the individual votes of the jurors.

We congratulate the directors of the forthcoming Exhibition at Dublin on their determination to abandon the distribution of prizes. This decision which has given general satisfaction they have publicly announced as consequent upon the marked dissatisfaction attaching to the awards of the late Great Exhibition of 1851, and we rejoice to find they are willing to profit by experience.

We purposed making some remarks upon the comparative standard of taste between the English and continental manufactures referred to occasionally in the "Report," but as we wish to connect this feature with some suggestions as to the means by which our deficiencies may be supplied, and as this will necessitate a reference to the present state and future prospects of the Schools of Design, we reserve its consideration for a future opportunity.

We now finally take leave of a subject which from its first announcement had our warmest and most active sympathies, and whose progress, exciting our deepest interest, drew from us those repeated suggestions and warnings which the exigencies of its position at times so critically demanded. In giving expression to our feelings, and to those considerations which justice to the interest of English manufactures prompted, we may almost necessarily have incurred the displeasure of those whom, if influenced by personal motives, it might have been politic to conciliate. But we have undeviatingly pursued the course we deemed right, irrespective of any ulterior consequences.

We had zealously laboured on the early and subsequent movement of the scheme to influence its general adoption by the industrial world; we had personally canvassed many eminent manufacturers both in England and the principal continental cities, and were successful in removing scruples and securing their valuable co-operation. We found also many comparatively or wholly unknown, whose works, we felt, needed but publicity to ensure that rank and estimate which their merit deserved—to whom the expenses incident to a fitting and worthy contribution to the Exhibition, were matters of serious consideration, and in whose minds doubt as to direction and issue had caused hesitation and reluctance to embark in the venture—knowing from personal examination the value of their assistance, and nothing doubting that it must meet its due recognition, we offered such arguments as gained their adhesion.

To these we are now bound, in our defence, to explain and comment on the causes of our mutual disappointment and regret.

We have avoided multiplying instances of judicial error and mismanagement, or even to refer to numerous cases which have been brought before our notice—sufficient have been quoted to prove the fallacy of the system by which they were enacted, and we trust to exclude such agency from any future plan of the kind.

In conclusion we can but repeat our acknowledgment of the eminent and zealous service rendered to the cause of Industrial Art by his Royal Highness Prince Albert, whose stimulative intelligence was manifested in the promotion and furtherance of a scheme, the general success of which only his commanding influence could so comprehensively and so efficiently have consummated, —an intelligence and zeal, auguring for English manufacturers a future full of promise, which the value of their productions, despite the many disadvantages under which they have hitherto laboured comparatively with their continental rivals, assures us they will not fail to realise.

THE FINE ARTS

IN CONNECTION WITH

THE FUNERAL OF WELLINGTON.

A GREAT public funeral is essentially a pageant; the eye is appealed to throughout, and all that is exhibited is intended to inspire the spectator with a due sense of the greatness or glory of the deceased, as well as to pay a last befitting tribute to one whom the nation has delighted to honour. A refined taste is here, more than anywhere else, required to superintend necessary arrangements; for however pompous we may render the passage to the grave, the impressive lesson it reads to all sublunary greatness should ever be present to the mind, nor should splendour eclipse the one solemn fact commemorated by the funeral *cortège*. Without such refined taste however, even death itself may be made too hideous in theatric trappings, and this may be illustrated by the continental practice of two centuries ago, when enormous skeletons were occasionally introduced into the mortuary chamber, peeping forth from the hangings with a grotesque repulsiveness at once obtrusive and untrue. The ordinary education of the tradesman familiar with all the commonplace accessories of death, is here worse than useless, and the upholsterer and undertaker are the least fitted for the task, with their conventional ideas and restricted feelings. We must confess to a total weariness of spirit, when looking over the cemetery or church; the same reversed torches, roman urns, and stereotyped notions, are repeated until the mind tires with inanition, and we more than ever feel the want of a new idea; it must therefore be the mind of the artist to which we must appeal to fill the void, and when the greatest artists of past times have consented to the task, we have felt that to their successors in the present we should look to be relieved from the endless platitude.

Entertaining these sentiments we noticed with much pleasure that Art was required to give its aid in honouring the Hero who has recently left a great void in England. To his Royal Highness Prince Albert we are indebted for this great

step in a right direction; and to his correct taste and clear judgment for its proper consummation. English artists have been by him confidently appealed to, and the result is satisfactory. The professors of the Government School of Design have worked with unremitting energy and zeal, and the success which has attended their labours not only reflects credit on themselves, but is a considerable advance onwards—a beginning, in fact, to lead to greater results.

In considering the solemn pageant to England's greatest general, and in contrasting it with the funeral obsequies of the great hero of Elizabeth's reign—Sir Philip Sydney—we may see no imperfect type of the difference between the England of her day and that of Queen Victoria. Sydney's funeral though styled "princely" depended chiefly on the noble train which followed it; the artistic portion was almost entirely contributed by the heralds, whose peculiar function it was to decorate the hearse and emblazon the banners. The hero-poet was borne to his grave in Old St. Paul's by fourteen of his retainers; his coffin covered with a velvet pall decorated with his arms and upheld by four of his most intimate friends. Little beyond heraldic display graced the public funeral of his royal mistress, Elizabeth. The procession walked from Whitehall to Westminster, consisting of such as by right of office should be there, the culminating point being the hearse containing her coffin, above which was laid "the lively picture of her Majesty's whole body in her Parliament robes," being a perfect life-sized effigy, with crown on head and sceptre in hand regally arranged as befitted a sovereign. A canopy was borne by six knights over the hearse, which was thickly clustered round with heralds bearing standards. The Marchioness of Northampton followed as principal mourner, her train being held by two Countesses. Such was the principal feature of Elizabeth's funeral.

This custom of placing the effigies of the deceased, "in their habit as they lived," on the funeral bier, was one of very ancient standing, and continued until comparatively recent times. In some cases it had a striking and impressive effect, but in others quite the reverse; and it may have been some such instance of ungraceful *stoutness*, as is visible in the print of the lying in state of the Prince of Tour and Taxis, in the last century, that led to the custom ceasing. James I. was thus placed in effigy in Westminster Abbey, the hearse and decorations being designed by Inigo Jones; and so was the restorer to the monarchy of the line of Stuart—General Monk—who, half a century afterwards, received almost regal honours in the same spot. The effigy was "coloured to the life," and attired in steel armour, glittering with gilt studs; over this was placed the ducal mantle, so arranged as to show the collar of the Garter round the neck, the crimson scarf fringed with gold, which supported the sword, and the Garter at the knee. The hearse on this occasion was designed by another great architect, Christopher Wren, to whom was confided the task of constructing and decorating it. It very greatly resembled that of King James I.; but was without the emblematic figures, more in accordance with the taste of the earlier period.

The funeral of the last of the reigning Stuarts —Mary II.—was remarkable for its solemn grandeur. Despite his constitutional coldness of manner, William III. loved his queen intensely. After lying in state at Whitehall, in a sumptuous bed, beside which the royal insignia were placed, and a throne for her royal husband, the Queen was removed to the Abbey in a funeral car of much simple elegance, but without any effigy of the sovereign. A group of heraldic banners was held around it, and gave solidity and culmination to this part of the procession.

But our business is rather to talk of heroes than of kings; and worthily has homage been paid to England's bravest sons by their countrymen. Marlborough achieved unbounded honour, and his descendants still possess the princely home of Blenheim. At his death, he was placed in his grave with a pomp and a military display, never surpassed in England. In 1806, one of the noblest and most unselfish of heroes—Nelson —was honoured with similar pomp; if, indeed, the country was not more honoured in thus respecting so true a patriot. On this occasion a water-procession took place from Greenwich to Whitehall; a funeral-boat held the coffin of Nelson, and the civic barges in attendance gave brilliancy to the scene. The great artistic feature of the land-procession to St. Paul's, was the funeral car, and here some originality of design was exhibited; the body of the car was, with great propriety, constructed to represent a ship —the "Victory"—in which the hero died. At the stern floated the English banner; at the head a figure of Victory held forth a wreath; a black canopy and drapery were supported above all by four palm-trees enwreathed with laurel. This part of the design was very inartistic; and the combination of the different portions unsatisfactory. The undertaker had overpowered the artist, and the taste of the day was at a low ebb.

Wellington has fared better in the conduct of his funeral. We have seen a fit and proper reliance on the resources of Art, and a consultation of its professors in high quarters, which augurs well for the future, for it has rescued us from expensive common-place upholsterer's-work, and has given us in its stead a greater amount of artistic knowledge. The arrangements in Chelsea Hospital were characterised by much taste; and the lighting throughout was very effective and appropriate. From the dim ante-chambers, the visitor gradually approached the hall, where an abundance of gigantic candles lighted the draped walls; but the chief blaze of light was reserved for the throned bier, upon which it was cast with dazzling radiance by lamps concealed in the military trophies around. The bier was very properly considered throughout as the culminating point, and here, light and decoration were lavished; so that attention was irresistibly drawn to it and fixed there. One of the most striking effects was also produced by the arrangement of the soldiery; the bright colours of their costume, and the sparkle of their arms and armour, had a singularly fine effect, particularly in the more dimly-lighted rooms.

The car used in the procession to St. Paul's was however the great artistic feature of the funeral solemnities; as a design it merits praise, inasmuch as it is in advance of anything of the kind seen in London before; but we must own to the feeling of some want of unity in the different parts, and consider the wheels and the lower stage the most successful portion of the design.

The Lord Chamberlain having requested the superintendents of the department of practical Art in the London School of Design to suggest a suitable idea, the design based upon their general suggestions was given by the Art-superintendent, R. Redgrave, R.A., and having been approved by his Royal Highness Prince Albert, it was returned to the school to be completed. The constructive and ornamental details were then worked out and superintended by Professor Semper; and it is owing to his untiring zeal that the various manufacturers engaged upon it were furnished with proper drawings of its various parts. The details relating to heraldry and the textile fabrics, were designed and superintended by Mr. Octavius Hudson, another of the professors in the department; thus the whole thing has been designed and carried out in three weeks time, an incredibly short space when the difficulties attending it are considered, and which may be best understood by the official description that details its features, and narrates to whom they were consigned for execution.

The leading idea adopted has been to obtain soldier-like character and truthfulness; to ensure this, bier, trophies, and metal carriage, are all *real* and everything in the way of *imitation* has been studiously avoided. The car with its various equipments consists of four stages or compartments, the lowermost being the carriage, which is richly ornamented in bronze. It is twenty feet long by eleven wide, and has figures of Fame holding palms at each of the angles; the palms of victory along the sides; the former have been executed by Messrs. Stewart and Smith of Sheffield, the latter by the Messrs. Hoole of the same town. The wheels, which are by far the best portion of the design, are six in number, they have lions' heads in the centre, the spokes being highly enriched with dolphins, &c. The wheels have been made by Messrs. Tylers of Warwick Lane; the lions' heads by Mr. Messenger of Birmingham, and the spandrels, moulding, and duke's arms, by Mr. Robinson of Pimlico. The modelling for all this bronze-twork has been executed partly by Messrs. Whi taker and Willes, students of the School of Design, and partly at Messrs. Jackson's establishment.

Upon this carriage is placed the platform for the bier, which is entirely gilt, and of an enriched architectural character, constructed and modelled by Mr. Jackson, of Rathbone Place. At the sides are placed large military trophies of modern arms, helmets, guns, flags, and drums, all of which are real implements furnished by the Ordnance, and most excellently arranged.

Above is the bier, covered with a black velvet pall, diapered alternately with the Duke's crest, and Field Marshal's batons across, worked in silver, and having rich silver lace fringe of laurel leaves, with the legend around the border, "Blessed are the dead which die in the Lord." This fringe has been embroidered under the direction of Mr. Hudson, and worked chiefly by the female students of Ornamental Art in Marlborough House.

At the summit of the composition is the coffin, which thus becomes the principal object on the car, the crowning point of the whole, an arrangement as scholastically correct as it is strikingly proper. It was sheltered by a small canopy of rich tissue supported by halberts. The tissue consisting of silver and silk was woven by Messrs Keith of Spitalfields. Upon the carriage and at the foot of the gilt platform were laid branches of real palm and laurel, and at the corners of the halberts and round the car were wreaths and festoons of the same; thus completing the truthfulness of the entire design. The horses were clothed in ancient funeral taste, being entirely covered with velvet housings, richly bordered with silver fringe, and emblazoned with the Duke's arms. The chief mourning carriages were also hung with emblazoned velvet; a very great artistic improvement on the ordinary mourning coach.

The streets of London presented an entirely novel appearance, from the erection of scaffolds for spectators. These were all so hurriedly constructed for use, that not many ornamental details were visible; but we had, here and there, a few instances that proved they were considered necessary; and some showed a good simple taste, which augurs a future intimacy between Art and necessity.

Temple Bar put on a new and solemn aspect. Its familiar features were entirely masked by enormous draperies hanging from its summit, where a gilt frieze of massive and elaborate design rested, upon which were placed vases of enormous proportions; round these were pending festoons of crape. The loops, fringes, wreaths, and other ornaments of the hangings were of silver.

The interior of St. Paul's Cathedral was most impressive, the light of day was excluded by black curtains, and gas only used, to give due effect to the vast and solemn scene. A circle of light surrounded the dome, and the pillars and pediments of the nave were bound by the same brilliant outline. There was a vastness and repose, a sombre grandeur about the whole internal arrangements, fully in character with the great and mournful event which had called forth the preparations. For these arrangements, and those at Chelsea, we know that the aid of such men as Professors Cockerell and Donaldson had been asked; and the result proved the soundness of the judgment which had required such assistance.

Of the Procession itself, we may speak, as of the greatest military pageant which had ever been displayed in London. There was a striking grandeur in the vastness of the line of soldiery, and the admirable discipline they displayed. The variety of colour and costume was a study in itself, as impressive and artistic as any other portion of the preparation for the obsequies.

Thus honoured by a Nation's respect, WELLINGTON has passed to his last home among the bravest and best of England's sons. Was it not well that Art rendered its tribute of homage

to the Man who had aided her progress by securing her freedom? Wellington fought, not that he loved War, but that War should establish Peace.

We must offer a due tribute to the public assembled, who themselves made an important part of the display; the solemnity, quiet, and admirable feeling exhibited, was worthy of the country. The crowd could not have been more orderly if it had filled the aisles of a church.

CHEMICAL GLEANINGS.

The Ancient Papyrus. — Signor Parlatore, botanical professor at Florence, has recently been engaged in conducting investigations on the papyrus plant, and in comparing the papyrus of Egypt with that of Sicily. The great interest attaching to papyrus has caused it to be investigated by so many naturalists that we might reasonably have supposed its true botanical identity to have been well made out. Before the researches of Signor Parlatore, botanists had agreed to refer it to the *Cyperus Papyrus*,—now growing more plentifully in Sicily than elsewhere. From Egypt it has altogether disappeared. The first mention of the growth of papyrus in Sicily was made in the tenth century by an Arab traveller, who relates how he saw it growing in the neighbourhoood of Palermo. Before this period no mention had been made of it as a plant of Sicilian growth—hence the inference according to Signor Parlatore that it did not exist in Sicily at a period of great antiquity, but was introduced there by the Saracens; an opinion countenanced by the term *Syriaca*, by which it was known. Now the papyrus having disappeared from Egypt, no means of ascertaining by comparison with living Egyptian specimens the identity or want of identity between the Sicilian and Egyptian species was possible. Signor Parlatore has however determined by botanical investigation of dry specimens, that the present Sicilian plant is of a different species from that of Egypt, which he believes to be identical with the Nubian papyrus. Hence he suggests the name of *Cyperus Papyrus* to the latter exclusively; and the name of *Cyperus Syriacus* to the Sicilian species.

Method of obtaining Direct Positive Photographs upon Glass, by M. Adolphe Martin.—This gentleman in his communication to the Paris Academy of Sciences, regrets that collodion sun-pictures —notwithstanding the ease of producing them, and the delicacy of their execution—are, nevertheless, frequently deficient in harmony. With the view of remedying this defect, M. Martin has devised the following plan of operation, which he states to have been most satisfactory: —"The collodion which I employ," says he, "is composed of an ethereal solution of gun-cotton, obtained by treating 2 grammes of cotton with a mixture of 50 grammes nitrate of potash, and 100 grammes of sulphuric acid. The cotton when thus prepared, when well washed and dried, is entirely soluble in a mixture of 10 volumes of ether and 1 volume of alcohol, which constitutes the solution, to which about 1 gramme of nitrate of silver transformed to iodide is now added, having been previously dissolved in 20 grammes of alcohol by means of an alkaline iodide—iodide of ammonium being used by preference. The plate of glass, covered in the usual way with a thin layer of this substance, is plunged before it becomes dry into a bath, composed of 1 part distilled water, $\frac{1}{12}$ of nitrate of silver, and $\frac{1}{50}$ of nitric acid. Afterwards it is plunged into another bath of sulphate of protoxide of iron, and finally washed with care. Up to this moment the image has remained negative, but on plunging it into a bath composed of the double cyanide of silver and potassium, it immediately becomes positive. All that now remains is to wash it, cover it with dextrine, dry, and finally mount it. The cyanuret bath which I employ, is similar to that used by Mr. Elkington. It is composed of 1 litre of water, 25 grammes of cyanuret of potassium, and 4 grammes of nitrate of silver. I have only now to remark, that this process has always yielded me proofs, and which proofs are invariably positive. Their perfection entirely depends on the amount of manipulative care brought to bear in their development."

On the Chemical Constitution of White-lead.—We mentioned in a former collection of our gleanings that recent discoveries had thrown light upon the chemical constitution of ceruse or white lead: that instead of being a carbonate of lead, as had all along been supposed, it is a mixture of carbonate of lead and hydrated oxide of lead, in varying proportions. The subject has recently been futher investigated by M. Chas. Barreswill and M. Thenard, who arrive at a similar conclusion. Considerable difficulty is experienced by these able chemists in accounting for certain results, although quite agreed as to their existence. "One cannot see the reason," says M. Barreswill, "why it is that carbonic acid which decomposes basic acetate of lead does not attack the basic carbonate of the same metal, nor how the carbonic acid if it attacks the ceruse, can traverse the whole thickness of it, and affect the metallic lead within; except indeed we choose to grant that ceruse is not the only stable combination which carbonic acid is capable of forming with oxide of lead. Experience has demonstrated to me," he goes on to say, "that white lead when placed in contact with carbonic acid, absorbs the latter simultaneously with losing its water of combination. The reason of this seeming anomaly was investigated by M. Barreswill, and is referred to the circumstance that neutral anhydrous carbonate of lead when placed in contact with basic acetate of that metal, is forthwith transformed into hydrated basic carbonate. These recent contributions to our knowledge of this important pigment throw some light on the difference formerly so inexplicable in artistic qualities between white lead from different manufactories, or the same manufactory at different times.

ART IN THE PROVINCES.

WORCESTER.—The first annual meeting of the friends and patrons of the Worcester School of Design, was held at the beginning of the past month; Lord Ward presided on the occasion, and allowed the room at the Guildhall in which the assembly met to be decorated with some of the pictures in the Dudley collection. It is gratifying to know that, the exertions of Mr. Kyd, the head-master, to advance the prospects of this school have been so far successful, that the number of his pupils reached in October last, 172. Mr. Kyd commenced his duties with two pupils only in his morning class, and from thirty to forty in the evening.

LEEDS.—This important manufacturing place, following the example of a few other large provincial towns, such as Liverpool, Birmingham, Manchester, and Bristol, has at length established for itself an Academy of Fine Arts. We wish the promoters and aiders of this new Institution all the success they deserve, for we are of opinion that such societies are of infinite advantage as schools for the young artist, while they contribute to foster a taste among the public who may procure access to them. There are thousands and tens of thousands in the country who have no opportunity whatever of becoming acquainted with pictorial art, unless it be brought almost to their own doors; provincial academies will be the means of introducing them to the highest branches of art, and provincial schools of design will teach them the lower grades; while each may materially assist the other in advancing their respective interests, and in calling forth the intelligence of the community at large while administering to their gratification.

BURY ST. EDMUNDS.—The restoration of the fine old Norman tower of St. James's church has at length been completed at a cost of nearly 3500*l.* a sum raised by the parishioners with the assistance of liberal contributions from the nobility and gentry of the surrounding neighbourhood.

BIRMINGHAM.—A Banquet in honour of Art and Literature is announced to take place here early in January. We understand a number of eminent literary men and artists have consented to be present.

THE ART EXHIBITIONS.

THE patronage which has of late been extended to panoramic exhibitions has called into existence a great variety of this class of Art. We have seen works of this kind, very indifferently executed, command a large share of public attention because they were brought forward with the character of unquestionable truth and constituted representations of most interesting material. Our relations with the remotest parts of the world popularise at once truthful delineations of localities, of which the names only are known to us, as magnificent monuments of our commercial enterprise, or memorable sites of martial achievement. On works of this class a greater amount of artistic skill is now exercised than has ever before been devoted to them. The success of some has been triumphant, and to insure a similar result for others eminent talent is employed; some of the works therefore which we have now to notice are productions of the highest order of merit. The beauty of dioramic illusion enhancing the effect of well executed pictures has extended the popularity of these representations so much, as amply to remunerate the artist when his subject-matter is interesting, and thus, of late, painters of distinction have entered the panoramic arena, and some of their works merit the highest encomium that can be passed upon them. To notice these exhibitions, and to mark their progress—for they have advanced of late years very considerably in every good quality—is one of the pleasurable duties of our province, especially at a period of the year when this is expected at our hands by those who seek holiday entertainments of an instructive character.

In the Baker Street Bazaar there is now open a moving diorama of Hindostan, commencing with Fort William, the citadel of Calcutta, and terminating at Gangoutri in the Himalaya—that is, the diorama illustrates the interesting material found on the banks of the Ganges, from Fort William to its source. When we say that the figures and animals have been painted by Haghe according to national and characteristic truth, this is a sufficient guarantee for the excellence of those very important parts of the pictures. The shipping has been very skilfully treated by Knell, and the landscape is the work of Philip Phillips, after sketches by gentlemen who have resided many years in India. The views are very numerous, we cannot even afford space for the titles of all, but a few of the most striking may be mentioned. The Ghats on the banks of the Ganges, as Prinsep's Ghat, Babu Ghat, Chaudpaul Ghat, and other noble erections, constitute some of the most beautiful features of the river-side scenery. There are also subjects not less interesting as showing the inhabitants, the customs, and productions of the country, "Offering Lights to the River," "Barrackpore," "The Elephant Establishment," "Plassey." "Moorshedabad," "Rajimahal," "The Foolish Fakir," and a long list of others in which British India is amply illustrated.

The panorama of Waterloo is again brought forward by Mr. Burford. This has been a very favourite picture with the public. It affords a view of the positions and dispositions of the two armies. The period chosen by the artist is that towards the end of the day, when the first column of the Imperial Guard, which had been hitherto in reserve, is defeated by the British Guards and artillery: the moment wherein the words attributed to the Duke were uttered, "Up Guards and at them," which the Duke, by the way, has said that he did not remember, though he may have given some similar command. The utmost confusion prevails in the French column, which cannot now deploy, and must therefore retire in a shattered mass from which not one company could be formed. At the same moment a cavalry conflict is going on, the 1st and 2nd Life Guards, or what remained of them, are charging cuirassiers supported by the 23d Light Dragoons. At the same time, a mass of French infantry attempting to turn the right of Maitland's brigade is charged in flank by Gen. Adam's brigade, and repulsed. The episodes are so numerous that it is impossible

T. A. PRIOR, ENGRAVER.

RUINS IN ITALY.

FROM THE PICTURE IN THE VILLA BORGHESE.

PRINTED BY O. VIRTUE

even to mention a few of them. The whole is executed with great spirit.

At the Polytechnic Institution, the dissolving views are succeeded by pictorial compositions illustrative of the "Midsummer Night's Dream," deriving animation from living representatives of Queen Titania and her fairies. These views are also of the dissolving class, and are appropriately all sylvan compositions presented under night effects. The idea is novel, and will undoubtedly be improved into something very attractive, as are all the entertainments of this institution. This is the commencement of a series of illustrations of this kind, to be extended, as we understand, to others of Shakspeare's plays, and there are some which we think will tell in this manner even more effectively than the "Midsummer Night's Dream." The scientific lectures here are also extremely interesting. They are brief, and the points dwelt upon are results not theories; and these are communicated in a way which cannot fail to make an impression on the mind. The generation, for instance, of electricity is illustrated on an extensive scale by means of a large steam apparatus, and the effects thus produced transcend all that can be witnessed through any ordinary means.

At the St. George's Gallery, at Hyde Park Corner, we make a pilgrimage through the Holy Land, by means of the diorama painted by W. H. Bartlett, from original sketches made on the various sites represented. The first part shows the route of the Israelites, across the Wilderness, from Suez to Mount Sinai, and the borders of the land of Edom. The whole series is divided into four parts, containing thirty-three pictures: all of high excellence in execution, and deeply interesting as to subject-matter, but of these we can only mention a few. In the first picture we see the Red Sea, with Suez, and the mountains which close the view; then follow—"The Valley of Feiran," "The Plain of the Law Giving," "Mount Sinai and the Convent of St. Catherine," "The Interior of the Convent of Mount Sinai," "The Commencement of the Land of Edom," and "The Land of Edom, with the Mecca Caravan." We see in the second part various views of Petra, Mount Hor, the Dead Sea, the Wilderness of the Dead Sea, wherein the Saviour is supposed to have been led to his temptation, and whither David fled from the face of Saul. These are succeeded by coast views, as Mount Carmel and the Bay of Acre, Tyre, Sidon and Beyrout, Baalbec, Damascus, with Jerusalem from the Mount of Olives, and numerous views, within and without the city.

There is also at the Egyptian Hall, Piccadilly, a moving diorama of the Holy Land, whereby the spectator is conducted from Matarreh, in Lower Egypt, through Arabia, Syria, and Palestine; the whole drawn and painted with masterly effect by Warren, Fahey, and Bonomi. Petra is here admirably illustrated in various views, showing every striking feature of the City of Desolation. We are conducted to the ford of the Jordan, where the Saviour is supposed to have received baptism at the hands of John; and here it is where the pilgrims rush into the river, and if any are accidentally borne away by the stream, their brethren regard their fate with envy, as it is believed that death by the water of the sacred river cleanseth from all sin. Thence we journey to the promised land and the Dead Sea, and see the mountains of Moab, and afterwards comes Hebron where the patriarch Abraham dwelt. The picture in which Solomon's pools are shown is highly effective; the features of the material are not striking, but what there is of objective is skilfully disposed of. At the distance of six miles from Jerusalem is Bethlehem, of which an interesting view is afforded, and Jerusalem is seen from the Mount of Olives. Of subjects in Jerusalem there are the interior of the Mosque of Omar, the Pool of Bethesda, and various compositions illustrating the manners of the modern inhabitants.

At the Gallery of Illustration, in Regent-street, the "Campaigns of Wellington" are still on view; an exhibition admirable in itself and of especial interest just now.

At the Colosseum, are both the pictures which have so long interested the public, that of Paris by night—and the wonderfully elaborate picture of London. These pictures are shown alternately —London by day, and Paris by night. The interest of these two pictures will long be sustained by the truthful representation of the one; and, in addition to this quality, the charming illusion of the other.

The panorama which is exhibited in Regent Street, and describes a voyage to Australia, and, what is more important to emigrants, the country which they are about to adopt as their future homes, has been visited as a matter of business by hundreds who have already departed, and hundreds who contemplate departure for Australia. The first scenes of this diorama presents some of the most beautiful marine effects that can be conceived, commencing with Plymouth Sound, where we see an emigrant-ship with her blue Peter hoisted, as on the eve of setting sail. This is followed by a night view of the Eddystone Lighthouse; after which we traverse the Bay of Biscay, with the usual Bay of Biscay sea, which always tries the "sea legs" of landsmen; Madeira, Teneriffe, and Rio, are successively passed, then the Cape, the Island of St. Paul, and the Whaling Ground. In the third part we see Melbourne, Mount Macedon, the Valley of Heidelberg, the Valley of the Goulburn, the Snowy Mountains of Australia, the Town of Geelong, the Diggings, Mount Alexander, and indeed everything that can interest an intending emigrant, and can be represented in a diorama; and we believe that the descriptions, being from the sketches of Mr. Skinner Prout, who has resided for years in Australia, are most perfectly truthful. His coadjutors were Mr. Robins and Mr. Weigall, and these artists have acquitted themselves with their usual talent. The approach of the Christmas holidays, when these exhibitions are so much sought after, is a sufficient apology for our again introducing a notice of them in our columns.

THE VERNON GALLERY.

RUINS IN ITALY.

R. Wilson, R.A., Painter. T. S. Prior, Engraver.
Size of the Picture, 1 ft. 2 in. by 10 in.

This is the companion picture to that we engraved and published some months since, under the title of "Hadrian's Villa." Although we have consulted several of our friends who have travelled in Italy, we have been unable to ascertain with certainty the precise locality it represents, although there is little doubt of these ruins standing at no great distance from Rome.

If Wilson had been a painter of architecture only, he would unquestionably have selected some more ornamental edifice than this, which, though interesting as a relic of past ages, has little to recommend it as the subject of a picture; but he has used his scanty materials in the best manner by imparting to them a solemnity of treatment in accordance with the feelings they would naturally excite; and, when seen, as he has painted them, in the atmosphere of his warm silvery colouring, we scarcely wonder that he was tempted to sketch this solitary fragment of old Roman architecture. Indeed, the main interest of the work lies in its colour, and as the engraver's art does not reach this, the subject, as a print, loses its highest beauty.

Artists, and not unfrequently the most experienced and clever among them, fall into mistakes in their selection of subjects; there is much in nature that catches the eye agreeably, and so far seems adapted for illustration; but, in some way or another, it does not compose well into a picture, or becomes far less attractive when seen on the canvas than when it allured the painter to transfer it. Wilson, when he had put the finishing touches to his "Ruins in Italy," must have assuredly felt this, and, we doubt not, would have admitted it. His pictures, however, are not to be picked up every day, and whatever he painted is really valuable as a work of Art, even allowing for the degrees of excellence which the productions of every artist exhibit by comparing each one with himself.

MINOR TOPICS OF THE MONTH.

Prospects of British Art.—For the *first time*, a Royal speech at the opening of Parliament contains a clear and definite reference to the state of British Art. The paragraph alluding to the subject is this:—"The advancement of the Fine Arts and of practical science will be readily recognised by you as worthy of the attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation." There is something in the wording of these sentences which inspires us with confidence as to the future: a "comprehensive scheme" allows a wide margin for speculation, but it would be idle for us to say what and how much it may embrace; we can wait patiently for its *dénouement* in the full assurance that if something commensurate with the importance of the subject had not been intended, such announcement would never have passed the lips of the Queen. Hitherto whatever of government aid the Fine Arts of this country have received, has been doled out with a sparing and too grudging hand; they have scarcely been deemed worthy an hour's discussion by the assembled representatives of the people; a turnpike-road trust, a railway of perhaps twenty miles in length, an "act to amend" some act that scarcely fifty people care about, have occupied more of the time and attention of Parliament than a matter of such vast importance morally, and even commercially, as the welfare of Art in Great Britain. Our rulers have, with very few exceptions, been mentally blind to its beneficial influence upon the community, or have been so wrapped up in schemes of self-aggrandisement or party prejudice as wilfully to neglect one great means of human civilisation. It is now, however, only fair to presume that a new order of things is about to arise, one that will place England nearer to the level—it will be long ere she quite reach it—of other great states in this respect: the paragraph we have quoted, coupled with the intended purchase of ground for a new National Gallery, to which we have elsewhere referred, is full of favourable promise. Happily the question is not a political one, in the ordinary acceptation of the term, though it is undoubtedly one of a wise policy; all parties may entertain it with a certainty that they will have the best wishes of the public in bringing it to a successful issue: the time is fully ripe for the carrying out a "comprehensive scheme" for the advancement of the Fine and Industrial Arts. Happily, we have the example as well as the influence of Prince Albert to stimulate the movement; but for him, assuredly, it would have been much longer postponed.

The Royal Academy.—On the 5th of November, the Royal Academy elected as an Associate, Frederick Goodall, Esq. An associate engraver was not chosen; this election being postponed to await the result of certain discussions now proceeding in the Academy, upon which depend, for a time, at least, the question whether or not engravers shall be admitted to full honours. The election of Mr. Goodall is honourable to the artist; but honourable also to the Academy; it is new evidence of that liberality which we rejoice to find prevailing in its councils, and from which we augur the best and happiest results to Art. Mr. Goodall was never a student of the Royal Academy; heretofore it has been the almost invariable custom of that body to promote only pupils educated in their own schools. In this departure from "old custom," we see ground for warm congratulation to the Profession generally. It is understood that Mr. Horsley and Mr. Millais were the candidates nearest to success. The honour has justly fallen upon Mr. Goodall; he is eminently entitled to it; his works have been among the most remarkable of the age and country; a few years ago, while little more than a boy, he astonished all lovers of Art by the matured knowledge he exhibited; his pictures were not alone efforts of genius; they were also results of industry. But he was educated in a good school: his father

fact is, that very few of the artists whose names now stand highest in their respective branches, have had a liberal education. They have been educated purely for their profession. Their lives have been, for the most part, spent in the laborious practice of their art. In this they have acquired together with great mechanical dexterity, and power of imitating truly what they see in nature, a keen perception of that which is beautiful in the world around them, and extensive knowledge of the various phenomena which they are called upon to represent. In one branch the artists of the modern school—I speak of our own countrymen—are superior to any that have gone before them: in the "truthful delineation of nature." The inference Mr. Butler would deduce from these observations is one we have constantly insisted upon; that to constitute a true artist or a judicious critic, principles and practice should be conjoined, the mind should be educated no less than the eye. Both to artist and amateur would we commend the careful perusal of these lectures, and the short chapters which follow them as appendices; they are most agreeable reading and highly instructive; a valuable addition to our too meagre stock of Art-literature.

THE RETROSPECTIVE REVIEW. No I. Published by J. R. SMITH, Soho Square.

A favourite series of books with us has been the volumes of the old Retrospective Review, established upwards of thirty years ago by a party of ardent Bibliomaniacs; its pages were enriched by the communication of much rare and curious matter from their industrious pens. There, and there alone are recorded the contents of many a singular volume of surpassing rarity, and many curious particulars of forgotten writers, who, in their own day, were men of some mark, and who aided the spread of that knowledge now so common. The varied character of the contents of these volumes, and the peculiar character of the information to be obtained therein, have ensured their welcome reception in every good library. We are glad to see the design about to be enlarged by a new series, which, in addition to essays on, and notices of, ancient authors and books, will reproduce unedited manuscripts from various sources. This first number contains articles of good general interest, but we think it would have been diversified and improved by a notice of some of our rarer poetical tracts, or Elizabethan literature. One of the most interesting papers for readers of the present day is that upon Eburne's book on "Population and Emigration at the Beginning of the Seventeenth Century": the writer has treated the question with much tact and judgment; and shown that when England numbered no more than about six millions of souls, the cry of over-population began seriously to alarm thinking men. Carrying his researches back, he hears the same cry even in Saxon times, and naturally asks when the happy golden age occurred, "the ten, or twenty, or fifty years, when England's population was neither too great or too small?" His deductions thence are very sensible, and show that the experience of a literary antiquary may be of great value to a modern statesman. The article on "Mrs. Behn's Dramatic Works" is an amusing picture, though not a very reputable one, of the stage in the days of Charles II., and of the freedom which a lady writer allowed herself; that on "French Descriptions of English Manners" is really laughable, from the absurdities of which our Gallic friends have accused us; that on the "First Edition of Shakespere," valuable, as pointing out the supereminent claim of the precious volume as the purest text of England's master-poet. "Bishop Berkeley's Whims on Tar-water as an Universal *Panacea*," opens a curious question on medical quackery; and Cotton Mather's "Remarkable Providences," are sufficiently so, to bear their title. So we end an agreeable number, with the feeling only that our rarer authors, and particularly the poets, have been not enough considered. *Verbum sapientiæ:* the field is a large one; and if the gleaners be enthusiastic, we may add greatly to our store of knowledge of the past, by consulting the series of notices of which this is the commencement.

THE LADY OF THE LAKE. By Sir W. SCOTT. Published by A. & C. BLACK, Edinburgh.

The republication of works that have become a recognised portion of our national literature leaves the critic little or nothing to say upon their merits; all he now has to do is to comment upon the manner in which the publisher has thought fit to present them again to the reader. The "Lady of the Lake" is one of those books which have long since passed the bounds of ordinary criticism, but we never remember to have seen it made up into so elegant a volume as that which Messrs. Black have just issued; paper, type, and printing are of the highest order, and its elaborately ornamented cover is unique and most tasteful in design. The poem, from its numerous descriptions of picturesque scenery and the transactions in which the characters are engaged, is well calculated for artistic illustration; and for this purpose, Mr. Birket Foster has been engaged to make drawings of the former, and Mr. John Gilbert to design the latter; the result is a profusion of charming woodcuts, very delicately engraved by Mr. Whymper. Christmas books and new year gifts will soon be in request; we will venture to assert the season will produce none worthier of a popular place among them than this edition of one of our most popular poems.

SPECIMENS OF TILE PAVEMENTS. Drawn from existing authorities by HENRY SHAW, F.S.A. No. 3. Published by W. PICKERING, London.

Jervaulx Abbey, in Yorkshire; the Church of Great Bedwyn, Wiltshire; the Chapter-house of Westminster; and Abbot Sebrok's Pavement, in Gloucester Cathedral; have supplied Mr. Shaw with specimens for his present number. These examples of the manufacturing art of the middle ages may be studied for their beauty of form and arrangement of design, most beneficially by the manufacturers of our own day. They will be of practical use to him, while to the mere antiquarian they are only interesting relics of past time.

FLOWERS FROM STRATFORD-ON-AVON. Drawn and Published by PAUL JERRARD, London.

Towards the end of autumn we are accustomed to see certain floral plants of literature make their appearance, which are expected to come into full blossom about Christmas time or New Year's Day; this book is one of them, and, if not fragrant to the smell, it is most pleasant to the eye. It was a pretty thought, to cull from the banks of "sweet, winding Avon," posies of the loveliest flowers, to arrange them in gay and graceful groups, and then to place faithful copies of them beside the passages of Shakspeare wherein they are spoken of. This is what Mr. Jerrard has done with great taste; there are in his book a dozen of these floral groups, and on the page opposite to each is printed in golden letters, surrounded by some elegant ornamental designs, the poetry referring to them; the flowers are excellent specimens of chromo-lithographic printing. The cover of the volume is a novelty to us, unless it be *papier-mâché*, which it resembles; but whatever the material, it is worthy of the contents, showing a rich design in gold upon a buff enamelled ground. These Shakspearian "flowers" should only decorate the table of a lady's boudoir.

THE COLLOQUIES OF EDWARD OSBORNE: CITIZEN AND CLOTHWORKER. By the Author of "Mary Powell." Published by HALL & VIRTUE, London.

This is one of the most quaint and delightful books we have ever read. The world—or at least that portion of it acquainted with the legends of Old London—knows how the ancestor of the ducal family of Leeds distinguished himself when but a London 'prentice—winning the hand and heart of his master's daughter. The author of the "Colloquies" has wound this golden thread of history upon her magic spindle, and produced a web of marvellous grace and beauty—full of elegant simplicity and singular fidelity of the times and tastes of which she treats—yet fresh and new as the flowers of May. We congratulate our publishers on the production of such a volume, which cannot fail to achieve the popularity it so eminently deserves.

PILGRIMAGES TO ENGLISH SHRINES. Second Series. By Mrs. S. C. HALL. Published by HALL, VIRTUE & Co. London.

A second series of these articles, which we know have been exceedingly popular, is now arranged and published by Messrs. Virtue & Co., in a single volume, as a Christmas book. It is quite unnecessary to commend the work to the readers of the *Art-Journal;* but many of them may be pleased to find it is to be procured distinct from our publication. It forms a pleasing addition to the First Series, issued about this time last year: both of them include some original papers.

HANNAH BOLTON'S FIRST DRAWING BOOK. Part I. Published by GROOMBRIDGE & SONS, and the London and Colonial Schools, London.

Another elementary work of the same character as the preceding; both have reference to outline drawing only, but we think this would have been better adapted to the capacities of children, for which it seems particularly intended, if the examples on the second and third pages, had been detached, instead of grouped; though simple in themselves they are likely to confuse the ideas of a child by their proximity to each other, and by the intersection of the lines, consequent upon such an arrangement. We can readily comprehend the artist's intention in thus placing the objects, to show that the intersection of vertical or angular lines must not interfere with the proper direction of those they cross; such at least we presume it to be, but a very young learner would not understand this.

LIEUT. GENERAL VISCOUNT HARDINGE. Engraved by J. FAED, from the Portrait by F. GRANT, R.A. Published by P. & D. COLNAGHI, London.

A comparatively small engraving, but an excellent likeness of the new Commander-in-Chief; the countenance is remarkably intellectual and life-like. The figure is three-quarter length, standing, uncovered, and in undress uniform, upon what seems to have been a battle-field, as there are tents and a shattered piece of ordnance in the middle distance. The right hand is crossed over the armless sleeve of the left. The print is an unpretending portrait of a brave officer, one in every way worthy of succeeding to the high post left vacant by the death of Wellington.

FINIS.

Bradbury & Evans, Printers Extraordinary to the Queen, Whitefriars.